Millersville University and the Tell School of Music present

Pops, Theater, and Fantasy: Wind Bands of Millersville in Concert

Millersville University Concert Band
Dr. Christy Banks, Conductor
Ruth Kowalski, Student Conductor

Millersville University Wind Ensemble
Dr. Joe Cernuto, Conductor
Dr. Daniel Wubah, Guest Soloist

Sunday, April 24
7:30 p.m.
Biemesderfer Concert Hall
Winter Visual Performing Arts Center
Concert Program

Millersville University Concert Band
Dr. Christy Banks, Conductor

arr. James Barnes

Cosmopolitan America (1904/2014) ..................................... Helen May Butler (1867-1957)
Ruth Kowalski, Conductor

arr. James Lamb

Spain (1973/2017) ................................................................. Chick Corea (1941-2021)
arr. Paul Murtha

Millersville University Wind Ensemble
Dr. Joe Cernuto, Conductor

“Sogno di Volare” from Civilization VI (2016/2019) ........................................... Christopher Tin (b. 1976)
arr. Matt Conaway

Big City Lights (2021) ................................................................. Marie A. Douglas (b. 1987)

Hymn to Freedom (1963/2017) ...................................................... Oscar Peterson (1925-2007)
Harriette Hamilton (1872-1943) / arr. Robert Buckley

Mambo (1957/2013) ................................................................. Leonard Bernstein (1918-1990)
arr. Michael Sweeney

Millersville University Combined Bands
Dr. Joe Cernuto, Conductor

arr. Stephen Bulla

The Typewriter (1953) ............................................................. Leroy Anderson (1908 – 1975)
transcribed Floyd E. Werle

arr. Robert Buckley

Dr. Daniel Wubah, Typewriter
Concert Band Personnel

**Flute**
Lindsey Siciliano*
Haley Degges&
Christina Flores
Lindsey Husband
Olivia Lynch
Haley Richard
Jordan Taylor

**Oboe**
Emily Funke*
Sarah Mason

**Bassoon**
Rachel McFadden*

**Clarinet**
Jordan Bucks*
Michael Asprea
Keriann Braim
Katie Everett
Emily Hoffert
Tucker Uebersax
Lindsey Hutchinson, bass clarinet

**Saxophone**
Caroline Bragg*, alto sax
Adam Ciampaglia, alto sax
Julia Glatt, alto sax
Hannah Gricks, alto sax&
Abigail Hostetter, alto sax
Ruth Kowalski, alto sax
Nat Mathena, alto sax
Ryan Powell, alto sax
Emily Rau, alto sax
Madison Rhode, alto sax
Michael Zubak, alto sax
Frederick Arnold, tenor sax
Anthony Rodriguez, tenor sax
Chase Soler, baritone sax

**Trumpet**
Logan Groft*
Rachel Bitner
Elizabeth Goetz
Abigail Hoffner
Collin Hood
Katherine Sadowsky
Briana Shyver
Connor Vencloski

**Trombone**
Allegra Banks*
Robert Ferry
Luke George
Alysa Faulkner
Michael Ruchalski

**Euphonium**
Grant Smith*
Braeden Flynn
Q Grasser

**Tuba**
Matthew Young*
Shawn Hower
Vincent Tuggle

**Piano**
Jordan Bucks

**Percussion**
Gavin Orth*
Delaney Burnham
Emily Haas
Ryan Hartman
Brian Helduser
Nate Lang
Graham Roberts
Memphis Tucker

* Denotes Section Principal
& Final Concert with Ensemble
Wind Ensemble Personnel

**Flute**
- Michael McCall*
- Sarah Cahoe
- Emily Funke*
- Tucker Uebersax
- Tehya Walters

**Bassoon**
- John Spade*

**Clarinet**
- Gavin Grove*
- Jordan Bucks
- Lindsey Hutchinson*, bass clarinet

**Saxophone**
- Elvis Zurita, alto sax*
- Katie Everett, alto sax
- Ben Sedlacsik, tenor sax
- Michael Asprea, bari sax

**Horn**
- Alicia Huang*
- Steven Armstrong

**Trombone**
- Benjamin Nase*
- Allegra Banks*
- Robert Ferry
- Ross Mather, bass trombone

**Euphonium**
- Grant Smith*
- Braeden Flynn

**Tuba**
- Nathan Crumpler*
- Christina Rooks

**Percussion**
- Hudson Smith*
- Henry Miller*
- Adam Clark
- Emily Haas
- Marleigh Oberholtzer
- Gavin Orth

* Section Principal
& Final Concert with Ensemble
Program Notes


In *The Wizard of Oz* (1939), a classic musical fantasy, Judy Garland stars as Dorothy Gale, a young Kansas farm girl who dreams of a land "somewhere over the rainbow." Dorothy's dream comes true when she, her dog, Toto, and her family's house are transported by a tornado to a bright and magical world unlike anything she has seen before.

Unfortunately, she makes a mortal enemy of a wicked witch when the house falls on the hag's sister. Now, befriended by a scarecrow without a brain, a tin man with no heart and a cowardly lion—and protected by a pair of enchanted ruby slippers—Dorothy sets off along a yellow brick road for the Emerald City to beseech the all-powerful Wizard of Oz for his help to return home.

Winner of Academy Awards for the classic song, "Over the Rainbow" and for "Best Score," the family classic also received an Oscar nomination for "Best Picture." A special Oscar for "the best juvenile performer of the year" was awarded to Judy Garland. (https://www.warnerbros.com/movies/wizard-oz)

This arrangement includes the songs “Over the Rainbow,” “Ding, Dong, the Witch is Dead,” “We’re Off to See the Wizard,” “The Merry Old Land of Oz,” and “If I Only Had a Brain.” Arranger James Barnes is one of the most renowned and accomplished composers of wind band music in the past 40 years and was on the faculty of the University of Kansas, where he taught composition, orchestration, and arranging classes and served as the Associate Director of Bands for 27 years. (https://music.ku.edu/people/james-barnes)

Cosmopolitan America (1904/2014) – Helen May Butler, arr. James Lamb

*Cosmopolitan America* was composed for the 1904 St. Louis World's Fair and was then "designated by the Republican National Committee as the only authentic official campaign march for the Presidential campaign of 1904." (theodorerooseveltcenter.org). President Theodore Roosevelt had ascended into office in 1901 with the assassination of William McKinley, and 1904 was the only time he won a presidential election. This march was played across the nation at all official Republican Party events during the 1904 campaign.

The piece is technically a march and two-step in style, with sections of simple meter and compound meter. There are also several recognizable quotes from music popular in the early 20th century (and now) and patriotic music.

**Helen May Butler** (17 May 1867, Keene, N.H. - 16 June 1957, Covington, Ky.) was an American composer, cornetist, and band leader. Born on a farm near Keene, New Hampshire, her father was a railroad engineer and later a purchasing agent for the New York, New Haven, and Hartford Railroad. Musically inclined, she became proficient on both the cornet and the violin. She studied violin with Bernard Listerman, concertmaster of the Boston Symphony Orchestra.

Her first conducting experience came in 1891 with the Talma Ladies Orchestra. This small orchestra was apparently reorganized as the U.S. Talma Ladies Military Band, and soon the name was changed to Helen May Butler's Ladies Military Band.

Butler's band distinguished itself from 1900 to 1912, making several lengthy transcontinental tours. The band was impressive in appearance, owing partly to the beauty of the performers. It was probably the first all-women professional band in America. Often the band championed the works of American composers. Butler was referred to as the "female Sousa," and Sousa was indeed among her personal friends. Once at a Sousa Band concert in Cincinnati, Ohio, Sousa called her out of the audience to guest-conduct his band.
Butler composed very little, but her *Cosmopolitan America* March became the official Republican party campaign march during Theodore Roosevelt's presidential campaign of 1904.

After touring, she performed as a cornet soloist. She settled in the Cincinnati area ca. 1912 and lived the remainder of her life in Covington, Kentucky. Her activities were not restricted to music; she had an interest in public service and ran (unsucessfully) for the United States Senate in 1936. She was also active in fraternal and social organizations, being a member of the Eastern Star, the Auxiliary of the Independent Order of Odd Fellows, the White Shrine of Jerusalem, and the August Willich Relief Corps.

In 1995, she was inducted into the Women Band Directors Hall of Fame. Butler's band uniforms, photographs, programs, sheet music, and other memorabilia are in the collection of the Smithsonian Institution in Washington, D.C. (windrep.org)

**Spain (1973/2017) – Chick Corea, arr. Paul Murtha**

“Spain” was originally included in jazz fusion group Return to Forever’s 1972 album *Light as a Feather*. In a 2011 article by Alex Hoyt in *The Atlantic Magazine*, composer Chick Corea said that at the time he was “in love with Miles’s [Davis] “Sketches in Spain,” with Gil Evans...on that record Gil has this fantastic arrangement—it’s the second movement of Joaquin Rodrigo’s ‘Concierto de Aranjuez.’ I fooled around with the theme, extended it and composed some melodies, which turned out to be the main themes of ‘Spain.’” With its connections to Classical music, 1970’s electronic jazz techniques and language, and Latin Jazz, “Spain” become one of Corea's most notable and well-known compositions and is a true Jazz standard.

Chick Corea was one of the most important and influential musicians in jazz and American music in general. He performed for over fifty years, starting off as an in-demand combo pianist in the 1960’s before joining the Miles Davis Quintet. After leaving Davis, Corea began his own jazz fusion group “Return to Forever,” revolutionizing the sonic possibilities of jazz music. He toured and performed with popular artists, classical artists, and jazz artists. He toured and performed internationally into the late 2010’s and succumbed to a rare form of cancer in February 2021. (rollingstone.com)

“Sogno di Volare” from *Civilization VI (2016/2019)* – Christopher Tin, arr. Matt Conaway

*Sogno di Volare* (Dream of Flight) is a setting of modern-Italian adaptations of Leonardo da Vinci’s writings on flight. It was originally composed as the theme song to the video game “Civilization VI” and plays on the title screen. The piece is based around the concept of exploration: both physically, in seeking out new lands, but also intellectually, in seeking out new frontiers of science, technology, and humanities. In Christopher Tin’s words, “My favorite way to describe *Sogno di Volare* is that it celebrates human exceptionalism.” This adaptation for concert band is in the same key as the original.

Born to immigrant parents from Hong Kong, Christopher Tin grew up in northern California, firmly grounded in classical music, but heavily influenced by jazz, musical theatre, and the underground rave scene of ’90s San Francisco. He did his undergraduate work at Stanford and Oxford, graduating with honors with a BA in Music and English, and an MA in Interdisciplinary Studies in Humanities. He then received an MMus with Distinction from the Royal College of Music in London, where he graduated at the top of his class and won the Joseph Horovitz Composition Prize.

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Tin is a two-time Grammy-winning composer of concert and media music. His music has been performed and premiered in many of the world’s most prestigious venues: Carnegie Hall, the Lincoln Center, and the Hollywood Bowl. He has also been performed by ensembles diverse as the Philharmonia Orchestra, Metropole Orchestra, and US Navy Band and has also conducted concerts of his own music with the Royal Philharmonic Orchestra and Welsh National Opera Orchestra. His song Babu Yetu, originally written for the video game “Civilization IV,” is a modern choral standard, and the first piece of music written for a video game ever to win a Grammy Award. (Hal Leonard)

Big City Lights (2021) – Marie A. Douglas

Big City Lights is a piece for wind band, inspired by the Hip-Hop sub-genre “Trap Music” which finds its roots in the composer’s hometown, Atlanta, Georgia. There are musical elements that are meant to imitate the techniques which are commonly utilized during the production of music within the genre. For example, in general the timpani performs what are intended to be “808’s”, while the tuba is often performing lines that would be reserved for synthesized bass; the combination creates an often utilized distortion technique.

Other production tactics travel through the ensemble as well. Certain aspects of the orchestration are imitating automation, which places the sound exclusively in different spots of the ensemble (specifically on the left or right of the conductor). Sudden and gradual ensemble crescendos and dovetailing of melodies imitate low and high pass filters and volume knobs. Additionally, the piece aims to give the performers and audience a peek into a day in the life of an Atlanta resident.

The piece begins with the high-paced “It’s Lit!” section which includes fortissimo exclamations occurring throughout the ensemble. Demonstrating the hustle and bustle of the famed Atlanta traffic. The traffic sounds perform a trio with the clarinets and marimba, who depict a sense of “hurry and wait”, as they endure the Atlanta traffic scene. The “Issa Vibe” section is much slower and intends to depict a night out on the town with friends, enjoying the city lights and the slightly slower paced environment.

For a short period, we return to “It’s Lit!” followed by “Chopped and Screwed,” which is a halftime recapitulation of the main themes. “Chopped and Screwed” is a famous DJ style where is song is slowed down tremendously. The piece closes out with one final return to the original marking of “It’s Lit!”. Enjoy a day in the life of an “AtLien” with Big City Lights! (Marie A. Douglas)

Marie A. Douglas (b. 1987) has been noted for the arrangement and orchestration choices within her works for various ensembles. Her arrangements focus on affording quality voice leading, memorable rhythms and unique and interesting textures for musicians at all levels of music performance. Marie is inspired by the music of modern African American and minority music composers such as R. Nathaniel Dett, Quincy Jones, Duke Ellington, Florence Price, Margaret Bonds, Lili and Nadia Boulanger and many others. Marie enjoys arranging and transcribing pieces in addition to her own compositions.

Due to her arranging background, she often chooses to infuse aspects of her favorite genres of music in her wind band/orchestral creations, and aspects of wind band and orchestral literature in her electronic music productions. Most recently, her compositions have included negro spirituals, African drumming idioms, spoken word, sound design, samples, and tons of other elements of Hip-Hop, specifically the sub-genre of “Trap Music.”

Marie enjoys mixing and layering genres and textures to inject excitement into pieces intended for concert performance. Maria is an active conductor, composer, and arranger. She is presently a composition and music theory doctoral student at the University of Memphis where she studies with Kamram Ince and Mahir Cetiz. (Marie A. Douglas)

Oscar Peterson, a pianist whose virtuosic skill at the keyboard set a new standard for solo and trio playing, was born on this day in Montreal in 1925. Peterson began his career as a boogie-woogie player, showing remarkable technical facility, athleticism and range. Before he had fully left his teens, he was playing with swing bands led by Maynard Ferguson and other Montreal jazz figures. In the late 1940s, it is said that jazz impresario Norman Granz, in a cab to the Montreal airport, heard a tune by Peterson being broadcasted by a local jazz club, and was so smitten by the music that he asked the driver to turn around and take him to the club. A year later, Peterson was being introduced to a sold-out audience by Norman Granz at Carnegie Hall, and the two would remain close friends and professional partners for the majority of the pianist’s career.

As a bandleader, Peterson has led some of the most important small ensembles in jazz, particularly favoring the trio setting featuring piano, guitar and bass. Over the years, Peterson’s ensembles have served as proving grounds for some of jazz’s most prominent rhythm players, including Barney Kessel, Herb Ellis and Joe Pass on guitar and Ray Brown, Niels-Henning Ørsted Pedersen and Sam Jones on bass. Today’s Song of the Day comes from Peterson’s 1963 album Night Train, recorded on Verve with Ray Brown on bass and the great Ed Thigpen on drums. The tune is “Hymn to Freedom,” Peterson’s ode to the Civil Rights Movement. The song rings with overtones of the African-American church, sounding at once sacred and soulful as it transitions from its psalm-like beginning into its gently swinging conclusion. Peterson died in 2007 and was buried near his home in Mississauga, Ontario. (Brian Zimmerlan, Jazziz.com)

Mambo (From “West Side Story”) (1957/2013) – Leonard Bernstein, arr. Michael Sweeney

West Side Story was premiered in 1957 and is a modern day ‘Romeo and Juliet’ story. New York is the backdrop for bitter gang rivalry between the Jets (Americans) and the Sharks (Puerto Rican immigrants). The music was by Leonard Bernstein and the lyrics by Stephen Sondheim. The award-winning musical was made into a movie in 1961. That movie version was nominated for 11 Academy Awards and won 10 of them, including Best Picture. West Side Story was again adapted into a movie in 2021, with the 2021 version nominated for seven Academy Awards.

‘Mambo!’ is performed by the Sharks during the ‘Dance at the Gym’ scene, where the community tries to bring the gang members together at a social event. All that happens is the two gangs dance in their own style and refuse to mix with the ‘other side’.
(icancompose.com)

One of the most influential musicians of the 20th century, and one of the most influential American musicians ever, Leonard Bernstein had a long and expansive career as a performer, conductor, composer, and educator. Bernstein was most well known for his conducting, including his long career as Musical Director of the New York Philharmonic. He guest conducted orchestras all over the world and was a noted interpreter of many works in the standard orchestra canon. He was also a composer in many genres, composing symphonies, masses, vocal works, musical theatre and operettas. He had a passion for education, and his recorded series of “Young People’s Concerts” in the 1950’s taught musical ideas to a generation of Americas. He worked with noted collaborators like Jerome Robbins and Stephen Sondheim and was close friends with Aaron Copland. (Joe Cernuto)

*Sondheim!* is a medley of tunes from some of Broadway legend Stephen Sondheim’s most popular and enduring stage shows. The set includes “The Ballad of Sweeney Todd” from *Sweeney Todd*, “Putting It Together” from *Sunday in the Park with George*, “Send in the Clowns” from *A Little Night Music*, “Old Friends” from *Merrily We Roll Along*, “Children Will Listen” from *Into the Woods*, and “Into the Woods” from *Into the Woods*. (Joe Cernuto)

**Stephen Joshua Sondheim** was born on March 22, 1930, in New York City. His parents worked in the fashion industry: His father was a dress manufacturer; his mother was a designer. Sondheim showed early musical aptitude — playing piano at a young age — but his parents were largely distracted, his father by work, and his mother by unhappiness. They divorced when Sondheim was 10; she and her son moved to Bucks County near Doylestown, Pennsylvania.

Sondheim received encouragement from his Pennsylvania neighbor, Oscar Hammerstein II, the renowned Broadway lyricist and producer, best known for his shows with Richard Rodgers. He studied math and music at Williams College in Massachusetts, graduating in 1950. While there he wrote several student shows based on Hammerstein’s recommendations. Upon graduation he received the Hutchinson Prize for composition, a fellowship that enabled him to study music in New York City for two years with the composer Milton Babbitt.

Sondheim made his first significant mark on Broadway as the lyricist for *West Side Story*, which opened in 1957. He went on to become a titan of musical theatre, with musicals including *Gypsy*, *A Funny Thing Happened on the Way to the Forum*, *Company*, *A Little Night Music*, *Sweeney Todd*, *Sunday in the Park with George*, *Merrily We Roll Along*, and *Into the Woods*. Sondheim passed away in November 2021. (Joe Cernuto / everythingsondheim.com)

**The Typewriter (1953) – Leroy Anderson, transcribed Floyd E. Werle**

*The Typewriter* is a short, light piece originally for orchestra and typewriter that received its premiere in 1953. Conductor Leonard Slatkin said of composer Leroy Anderson that "we've gotten to the point where the nature of the pops concert has changed so dramatically over the last 25 or 30 years that we've forgotten that there were masters of the art of writing the short miniature specifically for this occasion." The piece features a solo typist with band accompaniment and is in ABA form.

**Leroy Anderson** (b Cambridge, MA, June 29, 1908; d Woodbury, CT, May 18, 1975). American composer, arranger and conductor. He studied piano and organ with his mother and Henry Gideon, and double bass with Gaston Dufresne. He also worked with Spalding (theory), Ballantine (counterpoint), Heilman (fugue), and Piston and Enescu (composition) at Harvard where, from 1930 to 1934, he pursued studies in German and Scandinavian languages. In the early 1930s he tutored at Radcliffe College (1930–32), directed the Harvard University Band (1931–5), and conducted and arranged music for dance bands. In 1936 he composed an arrangement of Harvard songs for the conductor of the Boston Pops, Arthur Fiedler, who subsequently commissioned two short pieces, Jazz Pizzicato (1938) and Jazz Legato (1939). While serving in the military (1942–6), Anderson continued writing music for Fiedler and, after World War II, he became a principal arranger for the Boston Pops in addition to providing them with a series of popular short original compositions, often with picturesque titles.

In the early 1950s his fame spread both when WCBS-New York selected Syncopated Clock (1945) as the theme song for ‘The Late Show’, and when in 1951 his own recording of Blue Tango sold over a million copies. The concurrent growth of Pops concerts around the nation consolidated his popularity, and a 1953 study named him the American composer most frequently performed by native orchestras. In that same year he composed the Concerto in C for piano and orchestra, his only extended orchestral work. In 1958 his one musical comedy, Goldilocks, opened in New York. A romantic farce set against the early days of the motion picture industry, it enjoyed only a short run, though some of the show’s numbers had continued success when arranged for orchestra. In collaboration with Mitchell Parish, he also adapted some of his orchestral music as songs, including ‘Sleigh Ride’, which became a Christmas perennial, although Anderson intended it simply as a winter landscape. In 1988 he was elected posthumously to the Songwriters Hall of Fame.
Distinguished by careful workmanship and an ingratiating humour, Anderson's music derived largely from Gershwin and other popular song composers. He orchestrated vividly (see, for example, the use of whip, sleigh bells, and trumpet 'horse whinny' effect in Sleigh Ride, 1948), and on two occasions (The Typewriter, 1950, and The Sandpaper Ballet, 1954) he featured non-traditional instruments. Anderson raised the prominence of the popular orchestral miniature, and such music proved useful not only to pops concerts, but to radio, television and Muzak, making his music familiar to millions who would not necessarily recognize his name. (Howard Pollack, *New Grove Dictionary of Music and Musicians*)


British sci-fi television show *Doctor Who* is one of the most recognized entertainment brands internationally and has been for nearly 60 years. The show centers around the title character (“The Doctor”), an alien from the Time Lord race, who goes around the universe with various human and alien companions helping people and stopping various enemies. One quirk of “The Doctor” is that he can regenerate when he dies – a plot device originally conceived to handle the First Doctor leaving the show. Since then there have been 13 different doctors. The show ran for 26 seasons from 1969 to 1989 and has been continuously running since the reintroduction in 2015. (Joe Cernuto)

The original “Doctor Who” theme was written by Australian composer Ron Grainer in 1963. When English composer Murray Gold took on the new “Doctor Who” project in 2005, he retained Grainer's opening theme, but wrote several entirely new themes, many of which are presented here. Grainer worked on Doctor Who from 2005 to 2018. This piece is a collection of themes from the reboot of the show and includes “Doctor Who Theme XI,” “Martha's Theme,” “The Dark and Endless Dalek Night,” “Rose's Theme,” “The Cybermen,” “The Doctor's Theme,” and “I Am the Doctor.” (Joe Cernuto)

**Murray Gold** has been nominated for a BAFTA six times in the category Best Original Television Music, for Vanity Fair (1999), *Queer as Folk* (2000), *Casanova* (2006), *Doctor Who* (2008) and *A Very English Scandal* (2019). His score for the BAFTA winning film *Kiss of Life* was awarded the Mozart Prize of the 7th Art by a French jury at Aubagne in 2003. He has also been nominated five times by the Royal Television Society in categories relating to music for television, winning twice. Murray has worked extensively with writer/director Russell T Davies on projects such as *A Very English Scandal* (starring Hugh Grant), *Casanova* (starring David Tennant), *The Second Coming* (starring Christopher Eccleston), *Cucumber* and *Queer as Folk*, series 1 and 2. He has also scored the 4 period drama *The Devil's Whore*, the BBC series *The Musketeers*, *BBC Natural History series Life Story*, the crime drama *Scott & Bailey* and wrote the theme tune for the Channel 4 hit series *Shameless*. More recently Murray scored *Lookout Point*'s upcoming 8-part drama Gentleman Jack for BBC One and HBO.

Between 2005 and 2018, Murray served as musical director for the wildly successful re-imagining of the BBC's *Doctor Who*. In this capacity, he created a new arrangement of the show's theme (originally composed by Ron Grainer) and composed the score for 10 entire series. Murray also created, arranged and orchestrated three special live concerts for the music from *Doctor Who*. The first, *Doctor Who: A Celebration*, was played at the Millennium Centre in Cardiff in 2006; the second, the 2008 *Doctor Who Prom*, was part of the BBC Proms on 24 July 2008 at the Royal Albert Hall in London; the third, the 2010 *Doctor Who Prom*, was part of the BBC Proms held in 2010 at the Royal Albert Hall again. In March 2010, Murray's *Doctor Who* soundtrack entered UK radio station Classic FM's Hall of Fame as that year's second highest new entry.

In 2001, his radio play *Electricity* was given the Imison Award - named after former BBC radio drama script editor Richard Imison - for best new. It subsequently transferred to the West Yorkshire Playhouse and was performed with Christopher Eccleston in the lead role. Others of his plays include 50 Revolutions performed by the Oxford Stage Company at the Whitehall Theatre, London in 2000 and Resolution at Battersea Arts Centre in 1994. Gold also wrote the radio play *Kafka: The Musical*, broadcast on Easter Sunday 2011 on BBC Radio 3, starring David Tennant. It won the 2013 Tinniswood Award for the Best Original Radio Drama. (imdb.com)
**Featured Guests**

**Ruth Kowalski** is a junior Music Education and Vocal Performance major at the Tell School of Music at Millersville University, and is currently completing her certificate program in Music Technology. Ruth works as a Recruitment Officer for the Tell School and is also the President of MU Choirs. She is a proud member of the award-winning acapella group Chromatic, where she serves as Choreographer and Social Media Coordinator. Ruth has performed with the NAfME All-National Choir in Orlando, Florida, and was the winner of the 2022 Louis Vyner Scholarship Competition. Ruth looks forward to making her conducting debut with the Millersville University Concert Band!

**Dr. Daniel A. Wubah** became the 15th president of Millersville University on July 1, 2018. Prior to that, he served as Provost and later the Senior Advisor to the President at Washington and Lee University.

His previous positions include deputy provost and vice president for undergraduate education at Virginia Tech; associate provost and professor of zoology at University of Florida; associate dean, professor of biology and special assistant to the president at James Madison University and associate professor and department chair at Towson University.

He is an elected Fellow of the American Association for the Advancement of Science and testified before the U.S. Congress on how to prepare the science workforce for the 21st century. While at James Madison University, he designed and established the Centennial Scholars Program to provide access to students from under-represented groups in Virginia. He has a passion for excellence in liberal arts education and has published more than 60 peer-reviewed articles, conference proceedings and technical reports.

Dr. Wubah is a microbiologist who studied the characterization of obligately anaerobic zoosporic fungi, bench scale bioremediation of toxic polychlorinated biphenyls, and characterization of microflora in the digestive tract of neotropical wood-eating catfish, *Panaque*. His work has resulted in more than 60 peer-reviewed journal publications, book chapters and technical reports. The National Science Foundation (NSF), National Institutes of Health (NIH), US Department of Agriculture (USDA) and Howard Hughes Medical Institutes (HHMI) have funded his research and training projects. He has supervised or co-supervised research projects and served on theses/dissertation committees for ninety-six undergraduate and graduate students.

Wubah has taught several courses including general microbiology, medical microbiology, microbial ecology and geomicrobiology. He has also been involved in efforts to integrate international experiences in undergraduate education and research. He has served as the principal investigator in five successful international NSF-Research Experience for Undergraduate (REU) sites program, including the longest continuously funded REU site in Africa from 2002 to 2016. He was a member of a National Academy of Sciences panel that studied the scientific basis for estimating air emission from animal feeding operations. He has presented a testimony before the US Congress on preparing the scientific workforce of the 21st century. He was an Associate Editor for *Mycologia*, and a member of the editorial board of *Frontiers: the interdisciplinary journal on study abroad*. He has an extensive service-related activity including membership on the Advisory Committees for the NSF Directorate of Biology, Office of International Science and Engineering as well as Environmental Research and Education. He chaired the National Institute of Minority Health Disparities Study Session (2005-2014). He was a trustee of the Southern Association of Colleges and Schools Commission on Colleges (SACS-COC) for two three year-terms. He was a member of the Board of Governors of the National Aquarium in Baltimore for ten years.

Dr. Wubah earned his B.Sc. with Honors in botany and Dip. Ed. in education from the University of Cape Coast, Ghana. He earned MS in biology from the University of Akron, and Ph.D. in botany from the University of Georgia. In addition, he was a postdoctoral fellow at the EPA research lab in Athens, GA. In private life, Dr. Wubah is a tribal king (Safohene) at Breman Asikuma in the Central Region of Ghana. His royal name is Nana Ofosu Peko III. He and his wife, Judith, have two daughters and two grandchildren.
Conductors

Christy Banks is Associate Professor of Clarinet & Saxophone at the Tell School of Music at Millersville University of Pennsylvania where she also serves as Assistant Chair of the Music Department. Prior to her appointment to the Millersville University Music Faculty in 2005, Dr. Banks previously taught clarinet, saxophone, and related music courses at Nebraska Wesleyan University, Concordia University of Nebraska, Doane College, Union College, and Peru State College. She has presented at conferences of the College Music Society, International Clarinet Association, National Association of College Wind and Percussion Instructors, New Music Gathering, the Beijing Modern Music Festival, and Music by Women. Interested in newly composed music, Dr. Banks performs regularly with the Spatial Forces Duo and can be heard in commercially available recordings with NakedEye Ensemble and the Nebraska Chamber Players. Internationally, she has appeared as a solo/chamber artist in Belgium, Canada, Italy, Germany, Austria, China, New Zealand, and Iceland. She currently holds the bass clarinet position in Lincoln’s Symphony Orchestra. In Pennsylvania, Banks has performed with the Pennsylvania Philharmonic, Allegro Orchestra Lancaster, Opera Lancaster, as well as the Allentown, Harrisburg, Lancaster and Reading Symphony Orchestras. Banks received her DMA and BM in clarinet from the University of Nebraska-Lincoln and an MM in clarinet from Florida State University. Her primary clarinet teachers are Diane Cawein Barger, Frank Kowalsky, Eric Ginsberg, and Wesley Reist. Her saxophone teachers are Robert Fought and Rebecca Gann. Dr. Banks is the Pennsylvania State Chair of the International Clarinet Association, the founder of the Millersville University Single Reed Symposium, and the Artistic Director of the International Clarinet Association’s 2022 ClarinetFest®.

Joe Cernuto is Assistant Professor of Music at Millersville University, where he directs the Marching Marauders, conducts the Wind Ensemble, and teaches courses in music, jazz, and music education. He also serves as director of Millersville Summer Music Camps. Dr. Cernuto is an in-demand clinician, adjudicator, arranger, and conductor in the concert and marching venues. Prior to Millersville, Dr. Cernuto was a Graduate Teaching Assistant at the University of Iowa in Iowa City, Iowa. He has seven years of experience in the public schools of Oklahoma and North Carolina teaching middle school and high school marching band, concert band, jazz band, and eurhythmics. He also served as director of bands at Rogers State University in Claremore, Oklahoma from 2006-2009.

Dr. Cernuto earned his Doctor of Musical Arts in Wind Conducting from the University of Iowa and his Bachelor of Music Education and Master of Music in Music Education from the University of Florida in Gainesville, Florida. Dr. Cernuto’s professional affiliations include the College Band Director’s National Association, the National Band Association, Pennsylvania Music Educator’s Association, World Association of Symphonic Bands and Ensembles, the National Association for Music Education, Phi Mu and Kappa Kappa Psi. Dr. Cernuto and his wife Megan have three daughters – Quinn, Nora, and Avery.
Tell School of Music Faculty

Dr. Micheál B. Houlanan, Chair
Dr. Christy Banks, Assistant Chair

Dr. Barry Atticks
Dr. Joseph Cernuto
Dr. Madeleine Darmiento
Dr. Dain Estes
Dr. Jeffrey Gemmell
Dr. Allen Howell
Dr. Jennifer Jester
Prof. Brandon Martinez
Dr. Xun Pan
Dr. Phillip Tacka
Dr. Vera Volchansky
Prof. Rusty Banks
Prof. Melissa Brun
Dr. Amy Cherry
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Dr. Amy Gustafson
Dr. Ai-Lin Hsieh

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Please join us for cookies and punch after the performance tonight in the lobby. Thank you for a wonderful year!

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