

Millersville University and [The Tell School of Music](#)

Present

Past

**Millersville University
Concert Band**

[Professor Steve Goss, conductor](#)

**Millersville University
Wind Ensemble**

[Dr. Joe Cernuto, conductor](#)

Sunday, November 15

2:30 p.m.

Biemsderfer Concert Hall
Winter Visual Performing Arts Center
Worldwide via Stream



Millersville University

A Special Note
for Today's
Performance

The world has changed in the past eight months – and we at the Tell School have not been immune to the effects of the current COVID-19 crisis. The administration, staff, and faculty at the Tell School have tirelessly worked to keep up with research and best practices for making live music making as safe as possible based on science. So far, we have been successful in our efforts.

Like in our October concert today's performance will have no in-person audience except for the performers and staff helping with the streaming of the concert. This decision was made with the safety of our students and your safety in mind.

You will also notice that all the performers, conductors, and staff are wearing and/or using university-issued personal protective equipment, including cloth masks, wind instrument cloth masks, flute shields, and bell covers.

We look forward to welcoming you back to campus to experience our ensembles live soon. Nothing substitutes for live musical performance – but we hope you enjoy our students' hard work.

Millersville University Concert Band

Professor Steve Goss, conductor

Anthem for Winds and Percussion (1978).....Claude T. Smith (1932-1987)

High School Cadets March (1890).....John Philip Sousa (1854-1932)

Program Notes

Anthem for Winds and Percussion

Claude T. Smith (1932 - 1987) was born in Monroe City, Missouri. He started his musical career playing trumpet in the fifth grade. He attended Central Methodist College until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French Horn and won a position with the 371st Army Band. Smith finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later teaching composition and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for Wingert-Jones Music Company and Jenson Publishing Company. During his career, he composed over 120 works for band, chorus, orchestra, and small ensembles.

Anthem for Winds and Percussion is one of Smith's most performed works and is considered a standard of wind band literature. The piece's sparkling opening leads to a lush Andante section before returning to the opening theme. (Foothill Symphonic Winds, Windrep.org)

High School Cadets March

The mutual admiration which existed between John Philip Sousa and the school bands of America has caused many musicians and writers to conclude that this march was composed as a salute to the school band movement. However, it was written twenty years before that movement had begun. It was composed at the solicitation of the marching cadet corps of the one and only Washington, D.C, high school in 1890 (later called Central High School) and was dedicated to the teachers and pupils. The High School Cadets was another of the drill teams which were an exciting part of the capital city scene for many years after the Civil War. The members requested the march of Sousa, asking that he make an effort to make it superior to his "National Fencibles" march, which he had written for a rival cadet corps. In Sousa's estimation, it was indeed a better march. The music world has concurred, because "The High School Cadets" has always been one of Sousa's most popular marches. The Cadets were invited to a Marine Band rehearsal to hear the march played. They liked what they heard and produced \$24 to cover the cost of having the march published and copyrighted. (Paul Bierley, *The Works of John Philip Sousa*)

Concert Band Personnel

Flute

Sarah Cahoe
Anthony Cesario
Katelyn Schmidt
Tucker Uebersax
Mackenzie Van Sickle

Oboe

Emily Funke

Clarinet

Alexis Bowen
David Chapkovich
Katie Gorman
Gavin Grove
Lindsey Hutchinson
Alissa Selfridge

Alto Saxophone

Caroline Bragg
Anthony Rodriguez
Jason Schubert

Dylan Thomas

Elvis Zurita

Tenor Saxophone

William Stone

Baritone Saxophone

Chase Soler

Horn

Julia Aitken

Trumpet

Tatiana Komori-Hertz
Jamie Okonkwo
Ben Sedlacsik
Cameron Thompson
Hudson Smith
Connor Vencloski

Trombone

Logan Benoist
Joshua Garis
Ryan Mendicino

Tuba

Harley Ludy
William Pakstis

String Bass

Robert Murphy

Percussion

Derek Best
Cecelia Jinks
Julian Lambert
Emily Lingle
Marleigh Oberholtzer
Gavin Orth
Colby Whetstone

Millersville University Wind Ensemble

[Dr. Joe Cernuto, conductor](#)

Mary Shelley Meet Frankenstein:

The Frankensteined Version (2020).....[Erika Svanoë \(b. 1976\)](#)

Passages (2020).....[Alex Shapiro \(b. 1962\)](#)

Carmen Fantasy (2017).....[Park Soo-Hyun \(b. 1980\)](#)

Lichtweg / Lightway (2020).....[Jennifer Jolley \(b. 1981\) / arr. Kaitlyn Bove](#)

Note

The idea of a “wind ensemble” was revolutionary when Frederick Fennell founded the first one at the Eastman School of Music in 1952. Fennell – the school’s professor of percussion – was unsatisfied with the way that collegiate and professional bands either adopted a chamber (small group) format or a large concert band format (the University of Michigan Symphony Band had 85 members at the same time). What Fennell wanted was a flexible group of musicians talented enough to play with limited doublings (or one to a part) but capable of still playing music intended for large concert bands. These performers were a pool of musicians that could play any music written for winds – including chamber music and traditional “band” literature. Fennell’s 1952 Wind Ensemble had 45 members and performed Mozart and Persichetti.

This program is made up of music intended for a full-sized ensemble that was arranged/reimagined as a response to the unique challenges of performance in a COVID-19 environment or that were written directly in response to the challenges of the pandemic. Some of the pieces are “adaptable” instrumentation and some are “flexible” instrumentation, with flexible meaning that the “part” is written for a specific set of instruments (flute, clarinet, trumpet) and “adaptable” meaning that the part is written in a certain clef and range and can be played by any instrument that can read that clef.

This performance harkens back to that original meaning of the “wind ensemble” as a pool of players that could play any wind music. Each performer was assigned two pieces to perform in today, and no group has more than 19 performers total. This was done with safety considerations in mind according to the best scientific research we have now. The result is that we are acting as that flexible pool of musicians that Fennell intended almost 70 years ago, creating excellent music, and staying as safe as possible during this trying time.

Wind Ensemble Personnel

Flute

Evelyn Kampmeyer*
Sarah Cahoe
Michael Mcall
Sabrina Sizer

Oboe

Owen Markus*

Clarinet

Jesse Clemmer*
Alexis Bowen
Taylor Olszewski
Alissa Selfridge
Ashli Smith
Rolynn Trissler

Bass Clarinet

Katie Gorman*
Lindsey Hutchinson

Contra Alto Clarinet

Alissa Selfridge

Alto Saxophone

Kevin Luu*
Joshua Kim

Tenor Saxophone

James Williams

Baritone Saxophone

Ben Sedlacsik

Trumpet

Alex Gay*
Logan Benoist
Connor Buckley
Michael Eckersley
Patrick Spease

Horn

Julia Aitken*
Alicia Huang

Trombone

Benjamin Nase*
Robert Ferry

Euphonium

Colin Yohn*
William Pakstis

Tuba

Ryan Mendicino

Percussion

Hudson Smith*
Adam Clark
Kaitlyn Pekarik
Carly Spina
Henry Miller
Grant Patrick

* denotes section principal

Program Notes

Mary Shelley Meets Frankenstein: The Frankensteined Edition

Erika Svanoë



Knowledge is knowing that Frankenstein is not the monster. Wisdom is knowing that the monster is Frankenstein.

Mary Shelley Meets Frankenstein: A Modern Promethean Tango imagines a scenario where the young author meets her own creation, the monster brought to life whom we colloquially refer to as “Frankenstein.” In her novel, the creature is quite sympathetic. He tries to learn from the world around him and find human connection. Victor Frankenstein, the creature’s creator, is horrified and disgusted by the creature and rejects him. Victor ultimately shuns his responsibility as the creature’s father and leaves him to fend for himself, with dire consequences.

I imagine if Mary Shelley were to actually meet her monster, as the creature’s creator she would be quite conflicted. In the novel, the monster is sympathetic and craves human connection. As his creator, she is responsible for teaching the creature what it is to be human, but I imagine the horror in seeing her creation brought to life would overwhelm her sympathy. They meet, circling each other in a dance reflective of a tango.

Mary, the author/creator, is depicted initially by the clarinet, which is the composer’s primary instrument. Frankenstein’s theme is first presented by the baritone saxophone (euphonium in this version), a half-woodwind, half-brass behemoth of the wind band. Mary is initially curious and sympathetic, while the creature pleads for compassion. In that moment when the two come together (quite literally on a unison middle C), Mary’s sympathy is overwhelmed by horror and she begins to panic, while the creature becomes furious with her rejection. With the final notes, we are left asking ourselves once again—who is the real monster?

Mary Shelley Meets Frankenstein - The “Frankensteined” Edition is intended to be performed by four or more instrumentalists. This edition is an amalgamation of the original saxophone quartet and the more fully realized arrangement for wind ensemble. The intention is that a group of four or more instrumentalists will be able to arrange (or “Frankenstein”) some version of this piece together unique to their particular ensemble. (Notes by Erika Svanoë)

Dr. Erika Svanoë (b. 1976) is a conductor, composer, and educator, currently serving as the Conductor of the Augsburg Concert Band at [Augsburg University](#) in Minneapolis, Minnesota. Prior to joining the Augsburg faculty, she was Director of Bands at Bemidji State University in Bemidji, MN, and Director of Athletic Bands at the University of New Hampshire. Dr. Svanoë earned a D.M.A. in conducting from the Ohio State University, an M.M. in Wind Conducting from Oklahoma State University, and a B.M.E. from the University of Wisconsin-Eau Claire. She is an active freelance composer and won The National Band Association Young Band Composition Contest in 2014 with her composition [“The Haunted Carousel.”](#) She currently lives in Menomonie, WI with her husband, designer and graphic novelist Erik Evensen.

Passages

Alex Shapiro

In a world in constant flux, PASSAGES offers a calming, centering, meditative, and encouraging outlook. It's a cellular work composed for any number of any instruments, with each phrase sounding beautiful whether stacked or exposed, and played with any of the chords in the track. It's never quite the same piece twice, because musicians make random choices from a selection of melodies and rhythms of varying difficulty. The music is especially well suited for musicians recording themselves during distance learning sessions, and even for soloists wishing to improvise. When playing with a live ensemble, the conductor has the option of cueing the passages each musician performs. Additionally, the motivic structure provides an effective composition lesson for ensemble members. (Note by Alex Shapiro)



Alex Shapiro was one of the first composers contacted by Robert Ambrose, Director of Bands at Georgia State University and chair of the College Band Directors National Association's task force on responding to the COVID-19 crisis. That partnership, along with the inclusion of dozens of other modern and well-known composers, resulted in an organization called the *Creative Repertoire Institute*. The CRI works with composers to encourage them to create either adaptations/arrangements of existing literature or new works for flexible / uncertain instrumentation. *Passages* was written by Shapiro as a response to this request, and her leadership in developing compositions for bands at all levels in this time of challenge is tremendous and noteworthy. (Note by Joe Cernuto)

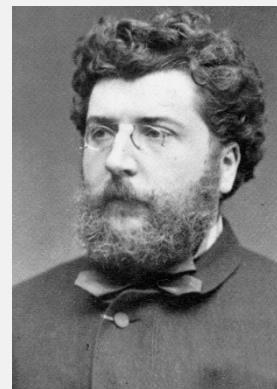
Alex Shapiro (b. New York City, 1962) aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, public speaking, arts advocacy volunteerism, wildlife photography, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Drawing from a broad musical palette that giddily ignores genre, Alex's acoustic and electroacoustic works are published by Activist Music LLC, performed and broadcast daily, and can be found on over thirty commercial releases from record labels around the world. Alex lives on Washington State's remote San Juan Island, and when she's not composing she can be found communing with nature, as seen on her music and photo-filled blog, www.notesfromthekelp.com and her website, www.alexshapiro.org.

For more information about Ms. Shapiro's work, including audio, score excerpts, and articles, please visit her website at: <http://www.alexshapiro.org>

Alex Shapiro loves to hear from people! To contact her, please send an email to: hello@alexshapiro.org

Carmen Fantasy

Georges Bizet / Park Soo-Hyun



The opera *Carmen* is one of French composer Georges Bizet's most lasting contributions to music and one of the most well-known operas in the world. The story of a Spanish cigarette girl and her tragic love story with army officer Don José is one of the best examples of exoticism – the practice of an outsider writing in an exaggerated style the music of another culture. The music Frenchmen Bizet writes is purposefully Spanish sounding – including bullfights, toreador songs, and pasodobles. The role of Carmen is one of the most demanding for operatic sopranos and is only given to the best singers.

Carmen Fantasy is an arrangement of themes from *Carmen* by Korean composer Park Soo-Hyun. The fantasy introduces and reimagines several of the main recognizable tunes – “The Toreador Song,” “Habanera,” and “The Dance of the Gypsies.” The fantasy was designed for a flexible octet of instruments. Japan has been producing and marketing music in flexible arrangements like this for many years, and Bravo/Brain Music is at the forefront of that movement. The population in Japan is rapidly shifting, and school bands in Japan often find themselves without “full instrumentation.” These flexible pieces are gaining in popularity now that we find ourselves in these challenging COVID-19 conditions – but their use will continue for years afterwards. (note by Joe Cernuto)

Korean Composer [Park Soo-Hyun](#) has won awards from the Asian Composers' Federation "Asia Music Festival", Jeju International Orchestra Festival (Korea), ISCM (International Society for Contemporary Music), "World Music Days" (2009 / Sweden, 2014 / Poland), and Kaohsiung Spring Festival (Taiwan). His music has won the 3rd ACL-Korea Youth Composition Award Excellence Award, 15th Daegu International Contemporary Music Festival Best Award, Japan Clarinet Association Clarinet Works Competition 3rd Place, Kansai Contemporary Music Exchange Association Composition Award, 7th All-Japan Band Association Composition Competition. His works have been heard in East Asia, Europe, and the United States.

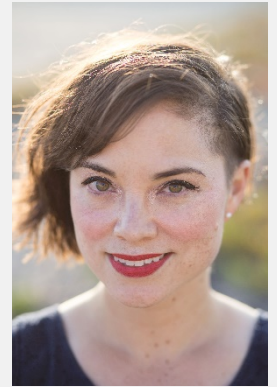
In addition to publishing works by many publishers, mainly wind music and chamber music works, he composed the opening performance of "East Asian Cultural City 2017 Kyoto," "The Feast" and Taiwan's largest folk percussion orchestra "Ten Drum" national tour. He is involved in a wide range of composition and arrangement, including full-length composition, movies, TV dramas, and accompanying music.



He is also active in conducting, playing clarinet, recorder, and Bawu (Yokobue in Yunnan), researching children's music, and international art exchange. He is a member of the Kansai Contemporary Music Exchange Association and the Japan Orchestral Arts Association, a permanent conductor of the Osaka Korean Wind Orchestra, an invited conductor of the Miki Wind Philharmonic Orchestra, a part-time lecturer at Osaka Junior College of Music (composition design course) and Osaka Kyoiku University (music education).

Lichtweg / Lightway

Jennifer Jolly / Kaitlyn Bove



Lichtweg / Lightway is a wind ensemble piece based on Keith Sonnier's light installation in Connecting Level 03 of Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travelers to where they are going and to help them cope with the stress of being in transit. In this piece I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the piece. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the difference colors in the ensemble. The piece was originally commissioned by the Georgia Tech Concert Band, Ting Chaowen, Conductor. (Note by Jennifer Jolley)

This adaptable arrangement of *Lichtweg / Lightway* was produced in 2020 as a collaboration between composer Jennifer Jolley and arranger Kaitlyn Bove. Both artists are deeply involved in the Creative Repertoire Institute with Alex Shapiro in creating music as a response to the challenges of the COVID-19 crisis through flexible/adaptable arrangements of existing repertoire and the creation of original flexible/adaptable works for groups. (Note by Joe Cernuto)

Jennifer Jolley (b. 1981) is a West Texas-based composer of vocal, orchestral, wind ensemble, chamber, and electronic works. Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A. *Prisoner of Conscience*, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic'...times" by Frank J. Oteri of *NewMusicBox*. Her piece *Blue Glacier Decoy*, written as a musical response to the Olympic National Park, depicts the melting glaciers of the Pacific Northwest. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo Movement.

Jennifer's works have been performed by ensembles worldwide, and she has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, University of Texas Wind Ensemble, the Quince Ensemble, and many others. Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at Brevard College, University of Toledo, the Vermont Symphony, the Central Michigan University School of Music, and the Alba Music Festival in Italy. Most recently she was the Composer-in-Residence of the Women Composers Festival of Hartford in 2019. She promotes composer advocacy and the performance of new works through her opera company North American New Opera Workshop, her articles for *NewMusicBox*, and her work on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

[Jennifer's blog](#)—on which she has catalogued more than 100 rejection letters from competitions, festivals, and prizes—is widely read and admired by professional musicians. She is particularly passionate about this project as a composition teacher, and enjoys removing the taboo around “failure” for her students. Jennifer joined the composition faculty of the Texas Tech School of Music in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.

Seniors

Congratulations to the following students who are performing in their final concert because they will be student teaching in the spring:

Connor Buckley – BS Music Education

Jesse Clemmer – BS Music Education

Evelyn Kampmeyer – BS Music Education

Sabrina Sizer – BS Music Education

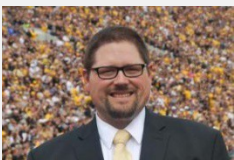
Jimmy Williams – BS Music Education

Elvis Zurita – BS Music Education

Conductors

Steve Goss is an Adjunct Professor of Percussion and Band at Millersville University, where he teaches percussion methods, applied percussion, and Concert Band. Mr. Goss is the Director of Bands at Ephrata Area School District for grades 6-12, in Ephrata, Pennsylvania.

He is a graduate of West Chester University with Bachelors of Science in Music Education and Masters of Science in Music Performance. He holds professional memberships with the Percussive Arts Society, NAFME: National Association for Music Education, and Lancaster-Lebanon Music Education Association. He is a clinician for SmartMusic software, designed by MakeMusic Inc. and he teaches clinics for the company to music educators throughout the east coast region. Mr. Goss is honored to have been nominated for a WGAL Teacher Impact Award, as well as a Grammy Music Educator Award by his students and parents. In 2014, he was honored with the Lancaster-Lebanon Music Educator's Private Teacher Award. Mr. Goss remains active as a freelance performer with local orchestras, churches, and other performing ensembles. He is a drum set player for LCBC Church, based in Manheim, PA, where he plays on various worship bands at the church's six campuses located throughout the south central Pennsylvania region. Mr. Goss is endorsed by Sabian Cymbals and Innovative Percussion.



Dr. 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 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, the National Association for Music Education and Kappa Kappa Psi. Dr. Cernuto and his wife Megan have three daughters – Quinn, Nora, and Avery.

Tell School of Music Faculty

Dr. Mícheál B. Houlahan, 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. Joel Behrens
Prof. Lana Behrens
Prof. Melissa Brun
Dr. Amy Cherry
Prof. Jarrett Churner
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Prof. Kristin Sims
Prof. Robin Spielberg
Prof. Cheryl Staherski
Prof. Anne Stuart
Prof. Michael Vitale

Acknowledgements

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Brian Hazlett, Vice President for Student Affairs

Jackie Aliotta, Coordinator for Student Organizations

John Smith IV, President, Student Government Association

Our Wonderful Students

Our Families

And You for Being Here!

Mark Your Calendars

November 19 – MU Glee Club Concert Performance, 7:00 pm (livestreamed)

Month of December – Glorious Virtual Sounds of the Season