Millersville University and The Tell School of Music present

Winds of Spring:
Wind Bands of Millersville in Concert

Millersville University
Concert Band
Dr. Christy Banks, Conductor

Millersville University
Wind Ensemble
Dr. Joe Cernuto, Conductor

Saturday, April 2
7:30 p.m.
Biemsderfer Concert Hall
Winter Visual Performing Arts Center
Concert Program

Millersville University Concert Band

Dr. Christy Banks, Conductor

Infinity (2020) ................................................................. Katahj Copley (b. 1998)

Wicklow (2021) .................................................................. Laura Estes (b. 1960)

All Those Endearing Young Charms (1908/2005) .................. Simone Mantia (1873-1951) /
Arr. Andrew Glover (b. 1961)

Dr. Jennifer Jester, Euphonium

Bayou Breakdown (2004) .................................................... Brant Karrick (b. 1960)

Lost Valley (2021) ................................................................ Jennifer Rose (b. 1978)

Millersville University Wind Ensemble

Dr. Joe Cernuto, Conductor

Fanfare Politeia (2021) ........................................................ Kimberly Archer (b. 1973)

   I. Encuentros
   II. Contradicciones
   III. Perspectiva

Prof. Morgann Davis, Flute

Four New Brothers (2016) .................................................... Arthur Gottschalk (b. 1952)
   Transcribed for Wind Ensemble by Karl Blench

Drs. Christy Banks, Michelle Kiec, Jessica Lindsey, Elisabeth Stimpert, Bass Clarinet

Millersville University Combined Bands

Dr. Joe Cernuto, Conductor

In a Gentle Rain (1997/2000) ................................................. Robert W. Smith (b. 1958)
   Jennifer Jester, Euphonium
   The Audience

Barnum and Bailey’s Favorite (1913/1972) .............................. Karl King (1891-1971)
   With all Soloists
**Concert Band Personnel**

**Flute**  
Lindsey Siciliano*  
Haley Deggess  
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**  
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
**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

**Trumpet**
Michael Eckersley*&
Logan Benoist&
Logan Groft
Bobby Lugiano
Ryan Monroe

**Trombone**
Benjamin Nase* &
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
& PA Intercollegiate Band
Program Notes

Infinity (2020) - Katahj Copley

Shooting stars have symbolized many things throughout our Earth’s history: a new birth, good luck, a change or big event in one’s life, a brief wonder, a fleeting moment, love, an ending or beginning, one reaching their ultimate destiny, and a wish for a better opportunity in one’s life.

Throughout our Earth’s history, shooting stars have been one of the most significant prophecies we’ve encountered. This, along with asteroids and the movement of heavenly bodies in the night sky, has always been a fascination of mine. It wasn’t until I decided to dive into the subject of shooting stars that I understood the magic behind the miracle.

With Infinity, I wanted to construct the phenomena of shooting stars flying through an infinite playground- space. As the piece begins, this playground is filled with stars running through the skies. As we transition from dark to light, the stars encounter different scenarios until the end, where they embrace their bright colors and flash across the atmosphere with spectacular grandeur. (Katahj Copley)

Carrollton, Georgia native, Katahj Copley (he/him/his) premiered his first work, Spectra, in 2017 and hasn’t stopped composing since. As of 2017, Katahj has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin.

Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

“Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul.” (https://www.katahjcopleymusic.com/)

Wicklow (2021) – Laura Estes

A few years ago my husband and I traveled to the Republic of Ireland to visit our daughter and her family, who were experiencing a 3-year adventure living in Dublin. Stopping me in my tracks was the view from their apartment. You could see both the majestic Wicklow Mountains to the west, and the sun-dappled Irish Sea to the east. I was hooked! Naturally, we had to visit County Wicklow itself, which encompasses the seaside resort town of Bray and stretches all the way from the coast to the Wicklow Mountains. Deep in the mysterious mountains is the source of the famous River Liffey that ends up winding its way through Dublin, and along the spine of the mountains is Old Military Road, constructed by the British over 200 years ago in an attempt to quell a rebellion. But if you listen carefully, perhaps you can still hear the echoes of 1798.

I wish all of you the opportunity to visit Ireland and the beautiful County Wicklow, and I hope you enjoy Wicklow as much as I enjoyed writing it! (Laura Estes)
Before retiring in 2018, Laura Estes taught middle and high school band for 36 years, most recently in the Cobb County School System (GA) as the Associate Band Director at Smitha Middle School. Throughout her career, her bands consistently earned Superior ratings at concert festivals and competitions, and her students were regular participants in All State and Honor Bands, as well as Solo and Ensemble evaluations.

Estes was awarded the National Band Association’s Citation of Excellence, as her middle and high school bands were selected on multiple occasions to perform at clinics in both Georgia and Alabama. In addition to presenting at GMEA, she has given clinics to future music educators at the university level. A South Florida native, Estes earned her Bachelor’s Degree in Music Education from The Florida State University and her Master’s Degree in Music Education from Georgia State University. Since retiring, she enjoys composing music for young band students while continuing to serve as an adjudicator, guest conductor, and clinician. Estes and her husband Gil reside in Marietta, GA, and have 5 amazing children: Adrienne, April, Eric, Daniel, and Michelle.

(https://excelciamusic.com/our-composers/laura-estes/)

All Those Endearing Young Charms (1908/2005) – Simone Mantia / Andrew Glover
Featuring Dr. Jennifer Jester, Euphonium

Like many virtuoso soloists of his era, Simone Mantia was also a composer and often wrote the solos that served as the vehicle for his prowess on the instrument. Many of these solos took the form of a theme and variations, frequently featuring popular melodies of the time. Perhaps the most enduring of these classic solos is Mantia’s variations on the Irish tune For All Those Endearing Young Charms. The well-known ballad was not only a showcase for Mantia’s beautiful sound and lyrical playing, but also a song perfectly suited to create an engaging set of increasingly complex variations, each designed to showcase Mantia’s amazing range, flexibility, and technical skills. (Program Notes, US Marine Band, May 2019)

Simone Mantia (1873-1951) was one of the most important euphonium virtuosos in the history of the instrument. Mantia was truly an inspiring artist and a major contributor to the advancement of the instrument, and through his teaching and writing of instructional materials, such as this publication, Mantia was able to pass on his knowledge to future generations. Born on February 6, 1873 in Palermo, Italy, Mantia began playing the alto horn at age 9. Three years later, he received instruction on the euphonium and also began playing valve trombone. His talent was obvious from an early age and soon led to an illustrious career. In 1890, the Mantia family immigrated to New York City where he soon began playing professionally in orchestras on trombone and in bands on both trombone and euphonium. His euphonium took him to the Jules Levy and Schneider Bands, and his trombone earned him a position in the Grand Opera House in Brooklyn. According to his biography found in Arban's Famous Method for Slide and Valve Trombone and Baritone, edited by Charles L. Randall and Mantia, when the necessity arose in [the Opera House] orchestra to replace the valve with the slide trombone, [Mantia] was given one week’s time to learn this instrument or relinquish his position. Not having the financial means to get lessons on the slide trombone, Mantia learned this new instrument on his own in just five days and was able to keep his position! Mantia finally burst onto the international music scene in 1896, when he joined John Philip Sousa's Band as the euphonium soloist, and by 1900 had become known as the best euphonium player in the world when he toured Europe with the Band. (https://cherryclassics.com/pages/mantia)
Bayou Breakdown (2004) – Brant Karrick

Bayou Breakdown began as an attempt to write a fugue in the style of J.S. Bach. The main melody is introduced in a four-part fugue scored for woodwinds. A brief transition gives way to a second statement of the fugue by the brass. Another transition introduces a folk song-like lyrical theme based on a pentatonic scale. A brief transition takes the piece to its most dissonant section, evoking a poorly played waltz. The main melody attempts to reappear but is swept away by a progression of descending chromatic chords. After a complete stop, the initial fugue returns featuring solos by the clarinet, bassoon, alto saxophone, oboe, trumpet, and tuba. After a few short trio statements of the main tune, the piece ends with a polyphonic flurry from the full band.

In writing Bayou Breakdown I hope to create a piece that would provide musical and technical challenges for performers you could be immediately enjoyed by the listener, musician, and non-musician alike. While the piece was written for my terrific students in the University of Toledo Wind Ensemble, it is dedicated to one of my most influential mentors, Frank Wickes (1937-2020), Director of Bands at Louisiana State University. (Brant Karrick)

Brant Karrick (b. 14 August 1960, Bowling Green, Ky.) is an American composer, arranger and educator. In the fall of 1991 Karrick entered the Ph.D. program in Music Education at Louisiana State University, completing the degree in 1994. His prior education includes a Bachelor of Music Education from the University of Louisville which he completed in 1982, and a Master of Arts in Education from Western Kentucky University, completed in 1984. Dr. Karrick's musical life has been influenced by many individuals. He studied trumpet with Leon Rapier, music education with Cornelia Yarborough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His professional affiliations include: Music Educators National Conference, the Kentucky Music Educators Association, Phi Beta Mu, ASCAP, the National Band Association, and the College Band Directors National Association.

Karrick began his service as a public school teacher in 1984 at Beechwood School in Fort Mitchell, Kentucky. In 1986 he returned to his alma mater, Bowling Green (KY) High School, as the Director of Instrumental Music. His concert bands received superior ratings at regional and state concert festivals every year of his five year tenure there, and in 1988 his marching band was named Class AA State Champion.

Dr. Karrick joined the faculty of Northern Kentucky University in the fall of 2003 as director of bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public school teaching in Kentucky. At NKU, he administers the entire band program including the Symphonic Winds, the Concert Band and the Basketball Pep Band. He also teaches classes in conducting, music education, marching band techniques, and assists with student teacher supervision. In addition to his responsibilities at NKU, Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger. His band compositions have been performed around the country, in Europe, and in Australia. (windrep.org)
**Lost Valley (2021) – Jennifer Rose**

“Lost Valley” was inspired by my experiences on the Lost Valley Trail in the Buffalo National River Park near Ponca, Arkansas.

Walking along the path of frost covered stone,
There seems a serenity in the trees.
I can only feel the power of being alone,
And that such loneliness brings me to my knees.
I can imagine the life unseen,
When humankind is not wandering here,
And all the hidden creatures awake,
To breathe and dance without any sense of fear.
The moss covered boulders breathe silently,
Of ecstatic waters once frolicking near,
When the Earth sighed torturously,
In anticipation of man, came fear.

- Jennifer E. Rose

**Jennifer E. Rose** (b. 6 October 1978, Tulsa, Okla.) is an American composer and sound designer.

Jennifer holds a professional artist certificate in composition and master's degree in composition and technology from the North Carolina School of the Arts as well as a bachelor's degree in music from the University of Arkansas.

A former band director and music educator of 15 years, Jennifer is passionate about engaging students through performance. Lately, her scores that incorporate 8-bit sound design and orchestral elements have garnered the attention of ensemble directors worldwide.

As a composer, Jennifer composes works for band, orchestra, and choir, several of which are electroacoustic works for adaptable ensembles. She has won top honors in composition competitions at the University of Arkansas, the Foundation Orchestra Association, and in 2014 she was honored with two awards from the Boston Metropolitan Opera's International Contempo Festival. (windrep.org)

**Fanfare Politeia (2021) – Kimberly Archer**

*Fanfare Politeia* is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing of our constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato's examination of justice – a book which we no call *The Republic*, in English – was actually titled *Politeia* in the original Greek.

Commissioned by “The President’s Own” United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power. (Kimberly Archer)
Kimberly K. Archer (b. 1973 in Mendota, IL) is currently serving as Professor of Composition at Southern Illinois University in Edwardsville, Illinois. She teaches composition, music theory, analysis, counterpoint, and 20th century music. Past appointments include Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. She holds a Bachelor of Music Education from The Florida State University, a Master of Music in Composition from Syracuse University, and a Doctor of Musical Arts in Composition from The University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter.

A specialist in music for winds and percussion, Dr. Archer has been commissioned by organizations such as The “President’s Own” United States Marine Band, The United States Air Force Band of Mid-America, Kappa Kappa Psi & Tau Beta Sigma, The Florida State University Summer Music Camps, the Florida Bandmasters Association, and the International Women’s Brass Conference, as well as by consortiums of university and high school ensembles around the country. Her music has been performed throughout the United States, including The 59th Presidential Inauguration, The Midwest Band and Orchestra Clinic, the World Association of Symphonic Bands and Ensembles (WASBE) International Convention, regional conventions of the College Band Directors National Association (CBDNA), national conventions of the National Flute Association, and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association-Wisconsin.

Dr. Archer is a contributor for Composers on Composing for Band, Volume 4. In addition, her for those taken too soon .... (Symphony no. 1) is featured in an interview in the February 2004 issue of “The Instrumentalist,” titled “Kimberly Archer Turned Sadness into a Five-Movement Memorial.” She is a regular recipient of the ASCAPLUS award.

Dr. Archer’s published music is available from Murphy Music Press and C. Alan Publications. Her Symphony no. 3 (Troy 1152) is recorded on Albany Records. Her Concerto for Piano and Wind Ensemble (8984-MCD), Symphony no. 2 (6669-MCD) and for those taken too soon .... Symphony no. 1 (7643-MCD) are recorded by Mark Custom Recording. (http://kimberlyarcher.squarespace.com/about-me/)

**Tríptico para Flauta y Banda (2012)** - Rubén Darío Gómez

The piece was inspired in increasing levels of flute performance and the growing number of flute players in Colombia. The piece is designed according to the traditional classic concerto structure: fast – slow – fast. It offers technical challenges to the soloist, particularly due to the intensity and intricacy of the rhythmic treatment, its high melodic activity, and the inclusion of diverse languages, including tonal, modal, polytonal, atonal, as well as sections with extended techniques. As the majority of the pieces by Gómez, this work uses a lot of rhythms from the Colombian tradition. Movements first and third are based on energetic rhythms from the Caribbean and Pacific coasts, such as Fandango, Cumbia, Currulao, and Mapalé. The second movement is very lyrical and alternates rhythms from the central part of Colombia such as Danza and Gubina. **Tríptico para Flauta y Banda de Vientos** was composed in 2012 and was awarded the National Music Prize in Composition by the Ministry of Culture of Colombia in the same year. (Rubén Darío Gómez)

**Rubén Darío Gómez** was born in Zapatoca, Columbia, in 1973. He is a conductor, composer, arranger, pianist, and producer. He earned his DMA degree in wind band conducting with a minor in composition at the University of Nebraska-Lincoln, as well as his Master of Music degree at Middle Tennessee State University, and his Bachelor of Music degree at Universidad Industrial de Santander (Columbia). Prior to his studies in the US, he taught at two universities in his country for twelve years and also worked as a national advisor in the band program for the Ministry of Culture, as well as a music director of his own school of music Corporacion Cultural Mochila Cantora. His pieces have been performed in Colombia, the United States, Spain, Germany, Argentina, Brazil, and Venezuela, and they have been published by important companies in Colombia, the United States, and Spain, such as Scoremusical, Piles, and Ludwig Masters. He has
conducted bands and orchestras in Columbia, Perú, and in the United States. Some important awards include National Music Prize in Composition (Colombia 2012), National Scholarship for Colombians studying abroad (2016), and the American Student Composer Competition held by the Met Winds in Boston (2019).

Dr. Gómez is the current director of bands and associate professor of music at Southern Illinois University-Edwardsville. His responsibilities include teaching undergraduate and graduate courses in conducting, as well as leading the SIUE Wind Symphony and coordinating the SIUE Bi-State Honor Band Festival. (Rubén Darío Gómez)

Four New Brothers (2016) – Arthur Gottschalk

Four New Brothers was composed on a commission from D’Addario Music and was made specifically for a special project. The “Four New Brothers” refer to both a set of performers and a reference to a famous jazz standard “Four Brothers.” The “Four New Brothers” are Stephan Vermeersch (Belgium), Rocco Parisi (Italy), Richard Nunemaker (America), and Sauro Berti (Italy). Each of the four are noted clarinet and bass clarinet teachers and performers from around the world. The four decided “during a good beer at ClarinetFest 2015 in Madrid” to form a quartet to commission and perform a new piece of music at ClarinetFest 2016 in Lawrence, Kansas. The four contacted American composer Arthur Gottschalk—who lives in Houston near Richard Nunemaker—to gauge his interest in creating a piece of music specifically for the festival. Gottschalk created the piece with the title Four New Brothers for the quartet. Originally the work was for bass clarinet and orchestra, but it was transcribed for winds by Karl Blench. A version for saxophone quartet and wind ensemble also exists. The Four New Brothers ensemble meets infrequently at conventions around Europe and the United States to perform this piece and other pieces for bass clarinet. The group has substituted in famous bass clarinetists from around the world on occasion to perform.

Musically Four New Brothers is both a homage and a parody of the jazz standard “Four Brothers” by Jimmy Giuffre. Giuffre was an arranger for the Woody Herman Big Band in the 1940’s and 1950’s, and the piece was written for the Woody Herman saxophone section of Stan Getz, Herbie Steward, Zoot Sims, and Serge Chaloff. The piece was designed as a show piece for each member, with thick block scoring for the saxophone section and extended solos for each of the “brothers.” Gottschalk’s Four New Brothers recreates this idea, with each bass clarinet soloist meant to emulate one of the original brothers (the concert poster for the premiere even identified them – Stephan Vermeersch was Stan Getz, Sauro Berti was Serge Chaloff, Richard Nunemaker was Zoot Sims, and Rocco Parisi was Herbie Steward). The piece mimics the original through jazz tonal language and quotations from the original, extended block scoring for the bass clarinet quartet, and extended solo lines for the bass clarinets in the style of one of the original “brothers.” New Brothers expands on the tonal language and timbres of the original, with extended band solo sections, an accelerando, and 21st century extended techniques and styles leading to an exciting conclusion (Joe Cernuto).

A man whose music is described as “infectious, loud, and fun,” (Gramophone Magazine) and “fascinatingly strange,” (BBC Music Magazine) award-winning composer Arthur Gottschalk, is Professor of Music Composition at Rice University’s Shepherd School of Music, where he founded and directed the school’s electronic music laboratories until 2002 and chaired the composition and theory department for 15 years. Gottschalk’s early work as a studio musician led to his co-founding of Modern Music Ventures, Inc., a company which held a recording studio complex, a record production division, four publishing firms, and an artist management division, and for whom he produced records for the PolyGram and Capitol labels, among others. Still conducting occasional work as an expert witness and forensic musicologist in music business trials, Gottschalk serves as a judge for many prominent competitions, including the Marvin Hamlisch International Music Award, the Cintas Foundations Awards, the McKnight Fellowships, the Grawemeyer Award, and the Piazzola International Music Competition, among others.

Gottschalk is a recipient of the Charles Ives Prize of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center, the Piccolo Spoleto Festival, and a Visiting Artist at the American Academy in Rome. He received the Gold Medal and Record of the Year in Music Composition from the Global Music Awards, for his Requiem: For the Living, and was honored with a prestigious Bogliasco Fellowship, as well as the First Prize of the Concorso Internazionale di Composizione Originale of Corciano, Italy for his Concerto for Violin and Symphonic Winds. The Association of Rice Alumni honored him with their Meritorious Service Award, the highest honor given to a non-graduate of Rice University.
In 2018, Gottschalk’s music was presented at Carnegie Hall by a group of Italian virtuosi; he was featured composer at the Thailand International Festival and was a Fellow at The MacDowell Colony. He was a featured composer at the 2019 China-ASEAN Festival in Nanning, China and guest clinician and composer for the 2019 International Trombone Festival. His work for baritone soloist, choir, and orchestra, Tebe Boga, was premiered in 2020 in Carnegie Hall's Stern Auditorium. With his catalog now containing over two hundred compositions, his music is regularly performed domestically and overseas, with over 45 recordings on such labels as Navona, Crystal, Naxos, Amirani (Italy), and RMN Classics (United Kingdom).

His orchestral works have been performed by the symphony orchestras of Charleston, New Jersey, Vienna, Bratislava, Galicia (Spain), Fargo-Moorhead, Indianapolis, Houston, Pacific, Atlanta, Thailand, Moscow, St. Petersburg, Guangxi (China), and more. His music is published by Subito Music, Shawnee Press, European American Music Distributors, the International Horn Society, Potenza Music, SMP Press, Alea Publishing, TrevCo Music, The Spectrum Press, and Delage Music (France). Now entering its second edition, Gottschalk's book, Functional Hearing, is published by Routledge Press, a division of Taylor & Francis. He was a student of renowned American composers William Bolcom, Ross Lee Finney, and Leslie Bassett, and studied with Mario Davidovsky and Aaron Copland. Gottschalk explores the interstices between popular and art music, between the sacred and profane. (https://www.arthurgottschalk.com/about/)

**In a Gentle Rain (1997/2000) – Robert W. Smith**

The Willson Suite draws upon the forces of nature for its inspiration. Composed in 1997, the suite was commissioned by the Willson Professional Brass Company, world-renowned makers of quality euphoniums, tubas, and other professional brass instruments. The work is dedicated to Roger Behrend, one of the world's most accomplished euphonium soloists and a Willson artist.

*In a Gentle Rain*, the second movement, explores the simple beauty of a spring or summer shower. The composer invites you to close your eyes and experience the soothing beginning of the rain, the gentle rumble of the thunder, and the quiet conclusion. If you listen closely, you can hear the final drops of water falling from the roof of the house.

The suite was first performed by Mr. Behrend with piano accompaniment during his tour of Japan in the spring of 1997. The work was premiered in its entirety in the fall of the same year by Mr. Behrend and the United States Navy Band in Washington, D.C. (Robert W. Smith)

**Robert W. Smith** (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith’s credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.

Mr. Smith’s music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony
to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business. (http://www.rwsmusic.com/about-rws-music-company/about-robert-w-smith/)

**Barnum and Bailey’s Favorite (1913/1972) – Karl L. King**

*Barnum and Bailey’s Favorite* was written for Ned Brill, conductor of the Barnum and Bailey’s Circus Band. King was twenty-two at the time he composed this work for the thirty-two piece band. He had just been accepted as a new euphonium player for the Barnum and Bailey’s Circus Band and decided to write a circus march to honor the ensemble and conductor. The euphonium part in this march (and in most of his marches) shows his love for that instrument – he liked to hear the countermelody part “romping around.” This march, along with *The Big Cage*, *The Melody Shop*, and *The Trombone King* takes its place among his most popular marches (windrep.org)

**Karl King** joined *Robinson’s Famous Circus* at the age of 19 as a baritone player. He joined the circus world at a time when the acts were in great need of special music since the standard music did not fit. Karl King was a master at writing music to match the rhythm of the acts and quickly rose to leadership positions in some of the most famous circus bands in the country, including the *Buffalo Bill* and the *Barnum and Bailey*. He contributed more circus marches than any other composer, and aerial waltzes and circus galops were his specialty.

King played an important role in the Iowa Band Law, legislation giving municipalities the right to levy a small tax to support a municipal band and is pictured in the [photo of the very first American Bandmasters Association convention](http://karlking.us/kkingbio.htm).

Karl King was also one of the first to write special music for the growing school band programs in America. He composed marches especially intended for school bands as well as waltzes, overtures, and other selections, and as a result was in wide demand as a massed band conductor and contest judge. When he finally put down his pen after 50 years, Karl King had published 280 musical compositions - not counting the ones he had given away or had not bothered to publish. Many of his works were written in tents by the light of a flashlight or kerosene lantern. He was at his best when music was needed at a moment’s notice.

Karl L. King was honored with many prestigious awards: elected in 1962 to the highest honor that can come to a band director, the *Academy of Wind and Percussion Arts*, elected in 1966 to the *Society of European Stage Actors and Composers*, given in 1967 the Kappa Kappa Psi National Honorary Band Fraternity *Distinguished Service Award*, and in 1971, the *Edwin Franco Goldman Award* (the first non-school band director to receive this coveted award).

It is a testimony to his talents that so much of his music is still played today all over the world. At his death in 1971, Karl L. King was one of the most loved and respected figures in American music. (http://karlking.us/kkingbio.htm)
Featured Soloists

Flutist **Morgann Davis** is an active performer and teacher who is passionate about music education and musician’s wellness. Professor Davis performs regularly with ensembles including the Allegro Orchestra Lancaster, Berks Sinfonietta, Reading Symphony, Harrisburg Symphony, Kennett Symphony and Lancaster Symphony. Through her private studio, Davis Flute Studio, she is able to create an encouraging and inventive environment for learning for beginning students through adults. She has previously been on faculty at Maranatha University and has taught at The Ohio State University Flute Workshop, UW-Whitewater Flute Camp, and Pocono Flute Society Flute Camp. Professor Davis has performed throughout the US with orchestras such as the Dubuque Symphony and Madison Symphony, as well as in Europe and Canada in various recital series. She has helped to promote an innovative approach to the arts as a member of the National Flute Association’s Career and Artistic Development committee and has also served as an adjudicator for the NFA’s high school young artist competition. She has invested in music education in her community as the previous program director of the NextGEN Youth Music program in Lancaster, PA, and has created educational community programs like Story Soundtracks, which partnered with the Lancaster County Public Library to encourage young students in the connections between music and reading. Professor Davis is a 200hr registered yoga teacher and enjoys helping musicians explore the mind-body connection to improve their wellbeing and performance. She holds degrees in music performance from The Ohio State University and the University of Wisconsin-Madison and did post-graduate study on scholarship in Paris and Courchevel, France. [www.morgannelycedavis.com](http://www.morgannelycedavis.com)

**Dr. Jennifer Jester** is a musician, educator, songwriter, entrepreneur, and board-certified music therapist. Dr. Jester has a background performing around the world in low brass (trombone, euphonium, tuba), and as a vocalist and percussionist. Musical performance includes work with the Pittsburgh, Pennsylvania’s River City Brass Band, Balkan Brass Ensemble, the CalArts Liberation Music Orchestra, Chicano Power Revival, Orchestra Latin Jazz Ensemble, off-Broadway productions, and many other projects. As a professional musician, Dr. Jester traveled around the United States performing with the River City Brass Band, various solo performances, and to China with the Baltimore Chamber Orchestra. Past projects have included compositions for euphonium, trombone, bass trumpet, and includes her one woman show called “The Last Tango.” Jennifer established School of Rock Springfield, Missouri between 2013-2020 and produced 7 years of concerts for student and adult performances, events, and festivals. Currently Dr. Jester is Assistant Professor at Millersville University in Live Audio, Tuba and Euphonium, and also teaches Intro to West African Dance and Drumming, Modern Band, and Commercial Ensembles.

Dr. Jester holds a DMA in Euphonium performance with a research emphasis in interdisciplinary education, performance, and entrepreneurship from UCLA, MFA from the California Institute of the Arts, a B.S. in Music Performance from Arizona State University, and a Music Therapy degree from Drury University. Dr. Jester is a Board-Certified Music Therapist with Neurologic Music Therapy and NICU-MT certifications. Most recently Dr. Jester was named a recipient of the Modern Band Higher Education Fellowship in 2021 by the nationally renowned Little Kids Rock Program based in Montclair, New Jersey.
Michelle Kiec, Interim Vice Provost for Extended and Lifelong Learning and Dean of Graduate Studies at Kutztown University, merges a career as an academic administrator with performances as a clarinetist. Dr. Kiec has presented at conferences including the International Clarinet Association, College Music Society, National Association of College Wind and Percussion Instructors. She has performed with the Harrisburg Symphony and Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. An advocate of newly composed classical music, she is delighted to perform chamber music as a member of the Batik Quartet, Synergy 78, and Kadigan. She earned degrees from Peabody Conservatory of Music and University at Buffalo. This summer, she will begin a new role as Provost and Vice President of Academic Affairs at Oklahoma City University.

Jessica Lindsey has established herself as a dynamic performer and pedagogue, pursuing a career that is equally devoted to both spheres. Her reputation as a clarinetist in both chamber and orchestral settings has seen her perform throughout the United States, and as far afield as China and New Zealand.

A genuine artist of today’s changing musical landscape, Dr. Lindsey is committed to pushing the boundaries of the clarinet; by commissioning new repertoire, championing music by diverse composers, and showcasing works through commercial recordings, performances at festivals, and conferences presentations. She is regularly featured at the International Clarinet Association’s ClarinetFest and the National College Music Symposium. Her first CD release with pianist Christian Bohnenstengel, Set No Limits: The Music of Women Composers, is published by Albany Records (February 2018). Fanfare Magazine described Dr. Lindsey as, “a master of her instrument, exhibiting wonderful dynamic shading and breath control.”

Dr. Lindsey actively performs with Spatial Forces Duo, a bass/clarinet duo she co-founded with Dr. Christy Banks which has received critical acclaim for its energetic performances of electroacoustic music. Little Spectacle was released in 2021 and is the Spatial Forces Duo's first album; an initial reviewer described it as deserving “...several repeated listens to the virtuosic and expressive playing of the performers and the exquisitely crafted and sublime creations of the diverse selection of composers.”

As an orchestral player, she has performed with the Lincoln and Omaha symphonies, Fairbanks Symphony Orchestra, and Opera Fairbanks. She currently performs with the Nebraska Chamber Orchestra as bass clarinetist and as substitute clarinet with the Charlotte Symphony Orchestra.

A dedicated educator, Dr. Lindsey has taught clarinet, saxophone, and music-related courses at universities across Nebraska, Alaska, and Colorado. She is currently the Associate Professor of Clarinet at UNC Charlotte, where she prides herself on creating new musical opportunities for her growing studio of clarinet students, including a recent performance by the UNC Charlotte Clarinet Choir at the 2019 ClarinetFest® (the annual gathering of the members of the International Clarinet Association). She is also a member of Association of Body Mapping Educators, working towards a license in Body Mapping (Body Mapping is a somatic paradigm, related to the Alexander Technique). Dr. Lindsey holds a Doctor of Musical Arts Degree from the University of Colorado at Boulder, and a Master of Music from the University of Nebraska-Lincoln.

Elisabeth Stimpert is a founding member of the critically-acclaimed new-music ensemble Alarm Will Sound. She performs on stages across the United States and internationally and works regularly with living composers. Through Alarm Will Sound’s collaborative music initiatives Alarm System and the Matt Marks Impact Fund, Dr. Stimpert has also worked with artists from many different musical traditions, and her scholarly work focuses on building musical collaborations.

Dr. Stimpert is Associate Professor of Music at the University of Central Missouri (ucmmusic.com) where she directs the UCM Clarinet Studio, teaches aural training, woodwind methods, chamber music, and co-directs the annual Missouri Experimental Sonic Arts Festival (moxsonic.org) with Dr. Jeff Kaiser and Dr. Eric Honour.
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, 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    Prof. Rusty Banks    Dr. Robert Horton
Dr. Joseph Cernuto   Prof. Melissa Brun   Prof. Ryan Kauffman
Dr. Madeleine Darmiento Dr. Amy Cherry    Prof. Dave Lester
Dr. Dain Estes       Prof. Jarrett Churner  Prof. Paul Murr
Dr. Jeffrey Gemmell   Prof. David Cullen   Prof. Kirsten Myers
Dr. Allen Howell     Prof. Morgann Davis   Prof. Joshua Schairer
Dr. Jennifer Jester  Dr. Ross Ellison     Prof. Stephen Shiffer
Prof. Brandon Martinez Prof. Marcia Englar  Prof. Kristin Sims
Dr. Xun Pan          Prof. Stephen Goss    Prof. Robin Spielberg
Dr. Phillip Tacka    Prof. Calli Graver    Prof. Cheryl Staherski
Dr. Vera Volchansky  Dr. Amy Gustafson    Prof. Anne Stuart
                           Dr. Ai-Lin Hsieh     Prof. Michael Vitale

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Please join us on Sunday, April 24, at 7:30 pm for our Final Concert of the Semester

visit millersville.edu/music/events for other upcoming events

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