New Day
University of Delaware Wind Ensemble

Lauren Reynolds, conductor
Anthony McDonnell-Johnson, graduate conductor

8:00 p.m.
Puglisi Orchestra Hall
Newark, DE

05 07 21
PROGRAM

An Outdoor Overture (1938/1948)  Aaron Copland (1900-1990)

  trans. Reynolds


Anthony McDonnell-Johnson, conductor


I. Thinking
II. Remembering
III. Feeling
IV. Being

PERSONNEL

PIECOLO
Genevieve Hahn, Newark, DE

FLUTE
Tracy Collins*, Oceanside, NY
Renae Block*, Marlton, NJ
Katie Laakso, Havre de Grace, MD
Jessica Hamilton, Tabernacle, NJ

OBOE/ENGLISH HORN
Brooke Van Veen*, Oak Ridge, NJ
Evan Dial, Cincinnati, OH
Maysi Salt, Toms River, NJ

BASSOON
Joshua Nordland*, Columbus, PA
Lexi Wilkerson, Broomfield, CO
Maggie Borinski, Randolph, NJ

CONTRABASSOON
Lexi Wilkerson

Eb CLARINET
Anthony McDonnell, Reading, PA

CLARINET
Robert Billin*, Whitewater, WI
Tyler Tashdjian, Riverside, RI
Katie Kimmel, Scottsdale, PA
Nathan Soric, Huntington, NY
Michael Faschetta, Fallston, MD

BASS CLARINET
Kurt Hammen, York, PA

ALTO/SOPRANO SAXOPHONE
Jason Blythe*, Camden, DE
Alec Lusby, Annapolis, MD

TENOR SAXOPHONE
Matt Greco, Wilmington, DE

BARITONE SAXOPHONE
Brandon Foster, Milford, DE

HORN
Joseph Herring*, Pensacola, FL
Kevin Romano, Winchester, VA
William Hernandez, Hyattsville, MD
Noah Farnsworth, Charlotte, NC
Noah Silverman, East Meadow, NY
Daniel Klugman, Dresher, PA

TRUMPET
Trevor Johnson*, Salem, OR
Tyler Bouttavong, Mufreesboro, TN
Mitchell Weaver, Cranberry Twp, PA
Hannah Leposa, Bradford, PA
Justin Way, Dauphin Island, AL
Stephen Zarriello, Honolulu, HI
Andrew Steinberg, Forest Hill, MD
Sean Murphy, Floral Park, NY
George Mayo III, Wilmington, NC

TROMBONE
Matthew Darr*, Stoystown, PA
Rachel Schwab, Atco, NJ
Nicholas Kazmierzczak, Montgomery, NJ
Sheridan Brodhead, Hellertown, PA
Natalie Sylva-Brown, Newark, DE
Amber Moore, Mosheim, TN

BASS TROMBONE
Simeon Jooste, Wilmington, DE

EUPHONIUM
Clayton Dungey*, Issaquah, WA

TUBA
Corwin Sheffield*, Browns Mills, NJ
John Preusse, Howell, NJ

BASS
Adam Fleetwood, Newark, DE

PIANO
Logan Slansky, Huntington Station, NY

PERCUSSION
Gage P. Kroljic*, Blackwood, NJ
Natalie DiTommaso, Bear, DE
Graeme Leighton, Lombard, IL
Andrew Simmons, Newark, OH
Christine Walthers, Howell, NJ
Elizabeth Kern, Fanwood, NJ
Elizabeth Rolfe, Elk River, MN
Joshua Mirretti, Elmhurst, IL

*principal
Aaron Copland
An Outdoor Overture

Aaron Copland composed An Outdoor Overture for an entirely indoor occasion: a concert by the orchestra of the High School of Music and Art in New York City on December 16, 1938. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American music for American youth," and the composer found the invitation to write such a work "irresistible" (all the more, perhaps, because his music was undergoing a stylistic change). An Outdoor Overture was a milestone in confirming this change, since it was written for young people to play, and the vague criterion of accessibility therefore mattered more to Copland than it had before. This change proved crucial, of course, as the works of this period, including Appalachian Spring and Rodeo, and culminating in the Third Symphony of 1946, have remained his best-loved, most-performed scores.

This band arrangement was made by Copland himself -- at his publisher's suggestion -- several years after its composition. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

— Program Notes for Band

Morton Lauridsen/trans. Reynolds
O Magnum Mysterium

Morten Lauridsen's choral setting of O Magnum Mysterium (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles.

About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

O magnus mysterium
et admirable sacramentum
ut animalia viderent Dominum
natum jacetum in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!

0 great mystery,
and wondrous sacrament
that animals should see the
new-born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

— Catharine Sinon Bushman
William Schuman
Chester

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called The Singing Master’s Assistant. This book became known as Billings’ Best following as it did his first book called The New England Psalm Singer, published in 1770. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,
And Slav’ry clank her galling chains,
We fear them not, we trust in God,
New England’s God forever reigns.

The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet’rans flee before our Youth,
And Gen’rals yield to beardless Boys.

What grateful Off’ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev’ry Chord.

— William Schuman

Dana Wilson
Piece of Mind

Piece of Mind is a musical pun on an old expression. It is composer Dana Wilson's representation of the workings of the human mind. The first movement, Thinking, begins with a very simple four-note idea that grows seemingly of its own inertia -- as thinking about something often does -- while sometimes being joined or overwhelmed by other, related ideas.

Remembering, the second movement, is structured in a manner similar to the way memory serves most of us -- not as complete, logical thought, but as abrupt flashes of images or dialogue. In this case, the flashes provide a view of the original four-note idea through various musical styles vividly entrenched in the composer's own memory and, hopefully, that of much of the audience.

The third movement, Feeling, explores various states throughout the emotional spectrum, and the final movement, Being, addresses a mental state that is rarely considered in our culture. Non-Western -- particularly East Indian -- musical styles are called upon to shape the four-note idea so as to conjure up and celebrate this marvelous attribute (this piece, this peace...) of mind.

Piece of Mind was premiered in New York City by the Ithaca College Wind Ensemble under the direction of Rodney Winther.

— Dana Wilson
Kevin Day
Dancing Fire

When I was writing Dancing Fire, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.

— Kevin Day

SPECIAL THANKS

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