Wind Ensemble

Lauren Reynolds, conductor

with

Millville High School Symphonic Band

Mr. Robert DeSantis, conductor

Joanna McCoskey Wiltshire, clarinet

Brittany Barry, graduate conductor
Sarah Koviack, graduate conductor
Eric Martinez, graduate conductor
Tim Mason, graduate conductor

Tuesday, May 14, 2024
8:00 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
PROGRAM

Millville High School Symphonic Band

Toccata for Band (1957)  Frank Erickson (1923-1996)
Sailing with Whales (2020)  Rossano Galante (b. 1967)

University of Delaware Wind Ensemble

Canzon Septimi Toni No. 2 (1597)  Giovanni Gabrieli (c. 1554-1612)
Tim Mason, graduate conductor

La Procesión du Rocío (1913/1962)  Joaquín Turina (1882-1949), tr. Reed
I. Triana en Fête
II. La Procesión
Brittany Barry, graduate conductor

West of Nowhere (2023)  Ryan McQuay Meredith (b. 2000)
Eric Martinez, graduate conductor

I. Lamborghini Miura
II. Mini Cooper 5
III. GTO
Joanna McCoskey Wiltshire, clarinet

---Intermission---

Heart on Fire (2022)  Viet Cuong (b. 1990)
Sarah Koviack, graduate conductor

I. Introduction and Rondo
II. Pastoral Nocturne
III. Dance Variations

Combined Ensembles

UDWE PERSONNEL

Piccolo/Flute
Miracle Johnson*
Nicholas Danseglio*
Beverly Ellwood
Katelyn Viszoki
Katie Gilroy
Angellia Brenneman

Oboe/English Horn
Axel Ferguson*
Natalie Weaver
Mekhi Tyree

Bassoon
Austin Perry*
Julia McDonnell*

Eb Clarinet
Yukai Chen

Clarinet
Nathan Soric*
Yukai Chen*
Brittany Barry
Joe Gonzales
Nate Peterson
Julia Grossmann
Jessica Ryan
Allison Black

Bass Clarinet
Kurt Hammen

Alto Saxophone
Evan Johnson*
Emily Eisenberg

Tenor Saxophone
Michael DiPascale

Baritone Saxophone
Stephen Goulet

Horn
Madilynn Leslie*
Anna Flynn
Autumn Capes
Shira Lerner

Trumpet
Andrew Steinberg*
Hannah Goldstone*
Chris Briody
Joshua Goldstein
Billy Metten

Trombone
Katherine Snyder*
Hunter Maddock
Daniel Xu
Simeon Jooste

Euphonium
Racquel Hackman*
Ben Myers

Tuba
Ryan Miller*
Natalie Kully

Piano
Logan Slansky

String Bass
Cooper Lofft

Percussion
Carl Tafoya*
Joe Tremper
Jake Grimsley
Kyle Skinner
Bryce Cotton
Haolin Li
Yiming Zhong
Liz Kern
Gabe Labell

Graduate Conductors
Brittany Barry
Sarah Koviac
Eric Martinez
Tim Mason

*principal/co-principal
MHSSB PERSONNEL

Flute
Shelby Sharp
Isabella DeFelice
Madison Gallagher
Isabel Lopez

Clarinet
Chet Tostevin
Naomy Ayala
Olivia Headley
Sophia Pasparage
Josephine Parlo

Bass Clarinet
Ella Taylor
Victoria Allen

Alto Saxophone
Jacob Harvey
Abrianna Robinson
Danielle Olinda
Link Wentzell

Tenor Saxophone
Jackson Lutzick
Gabriel Hinckley

Baritone Saxophone
Sasha Torres

Horn
Peter Ballurio

Trumpet
Joshua Flores
Grant Tostevin
Olivia Riley

Trombone
David Laird
Sebastian Ratliff
Olivia Andrews

Euphonium
Jayvin Rempel

Tuba
Avery Torres

Percussion
Lourdes Dimapilis
Mercina Myers
Kerry Shea
Osias Crus

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Joanna McCoskey Wiltshire is a clarinetist, teacher and conductor based in Wilmington, DE. She is on the clarinet faculty at the Music School of Delaware and is teaching at the University of Delaware for Dr. Christopher Nichols as his sabbatical replacement in Spring 2024. She is currently ABD as a DMA candidate at UNC Greensboro studying clarinet performance. Her most recent private teaching appointments were at the UNCSA Community Music School in Winston-Salem, NC, Upbeat Music Company in Lewisville, NC and St. Mary’s Music Academy in High Point, NC. Joanna currently serves as the Delaware State Chair for the International Clarinet Association.

In addition to her work as a clarinet instructor, Joanna is also an active performer. She has played with Greensboro Symphony, Winston-Salem Symphony, Greensboro Opera, Piedmont Wind Symphony and Charleston Symphony Orchestra. Joanna has performed at international and national conferences including the International Clarinet Association’s “ClarinetFest,” The College Music Society’s National and International Conferences, The North American Saxophone Alliance Conference, The North Carolina Music Educator’s Association Conference, the American Single Reed Summit, and Sigma Alpha Iota’s Annual National Conference. A champion of new music, Joanna has commissioned and been part consortiums for composers such as Jenni Brandon, Theresa Martin, Mikhail Johnson, Brian Nabors, Jessica Mays, John Russell, Robin McLaughlin, Megan DiGeorgio, Pax Ressler, Joshua Weitz and Dalton Regnier.

In 2020, Joanna completed a Post-Baccalaureate Certificate in Clarinet Performance from UNC Greensboro studying with Dr. Andy Hudson and Dr. Anthony Taylor. Joanna received M.M. degrees in Clarinet and Wind Conducting Performance in 2018 from the University of Delaware (UD) where she studied with Dr. Christopher Nichols, Dr. Lauren Reynolds, Dr. Chad Nicholson, and Dr. Michael Knight. Prior to returning to school for her Master’s, Joanna was a middle school band director at Seaford Middle School in Seaford, DE. She also received her B.M. in Music Education from UD in 2014. During her time at UD, Joanna served as the principal clarinetist of both the Wind Ensemble and Symphony Orchestra, along with conducting the UD Collegiate Band, Wind Ensemble, Symphonic Band and Clarinet Ensemble.

Ryan McQuay Meredith is an active composer, trombonist, environmentalist, and advocate for the music of others. Since his upbringing in Northeast America, Ryan has traveled internationally as both a composer and trombonist. He has written music about United States National Parks, Delaware, New York, the Mojave Desert, Germany, Scotland, and Alaska. Ryan’s compositional style is diverse and
exploratory, often inspired by nature, visual arts, technology, and sonic experience. Ryan makes use of extraordinarily rich and varied soundscapes in a variety of mediums, from concert to computers to canvas. In his National Parks Series for Trombone Choir, Ryan specifically composed music to five select American National Parks, musically illustrating the grandeur and uniqueness of the most stunning landscapes in the states. Ryan has also composed multiple pieces with his Music Box, a mechanical electro-acoustic instrument of his own creation. His most recent adventure found him 3,350 miles from home in Lake Clark National Park, Alaska, with Composing in the Wilderness. Himself and five other composers spent six days on Lower Tazimina Lake, one of the most remote and rarely visited locations in the Park. Ryan and his colleagues wrote six new compositions for Wind Ensemble drawing from the adventure, producing a first-of-its-kind concert program where each piece is inspired by the same extraordinary shared experience.

Ryan is a full-time graduate student in Music Composition (M.M) at Syracuse University’s Setnor School of Music, holding the position of graduate teaching assistant in Jazz and Commercial Music. Ryan has a degree in Music Composition (B.M.) from the University of Delaware. Notable recent performances include The Syracuse Society for New Music, The Washington Trombone Ensemble in Washington, D.C., and the NotaBene Chamber Group from Kyiv, Ukraine. Some of Ryan’s past achievements include 1st prize in the 2022 Joseph Dorfman International Memorial Composer’s Competition, being the State winner for Delaware in the National M.T.N.A. Composition Competition, and 1st place prizes in both the 2016 and 2017 D.M.E.A. Young Composers Composition Competitions.

Ryan’s other passions include illustrating, painting, crystals, legos, his two cats, and the color orange.

**Special Thanks To...**

UD School of Music Event Staff
Mary Margaret Wilson, UD School of Music Outreach Coordinator
Jaime Sutton, Principal, Millville High School
Margaret Keefer, Millville 6-12 FPA Supervisor
Giovanni Gabrieli, Canzon Septimi Toni No. 2

Giovanni Gabrieli was one of the most prolific composers of the late-16th/early-17th century. He is remembered as an accomplished organist, teacher and composer, known for his long tenure at St. Mark's Cathedral in Venice. Canzon Septimi Toni No. 2 was written to be performed in the St. Mark's Basilica. The separated choir lofts around the sides of the basilica required players to be grouped and separated. Gabrieli exploited the architectural constraint by writing music for separated choirs (coni spezzati). These physically separated choirs resulted in an antiphonal sonic effect akin to the left and right speakers of a stereo system. The work showcases many of Gabrieli's compositional hallmarks- imitation, rhythmic complexity, use of dotted rhythms, and syncopation. Relative to much of the instrumental music in the early seventeenth century, canzons like this demanded greater virtuosity and endurance of the performers.

Joaquín Turina, La Procesión du Rocío

Joaquín Turina was born in Seville, Spain and studied music there and in Madrid from an early age. While living in Paris from 1905-1914 he became familiar with the work of impressionist composers Maurice Ravel and Claude Debussy. He was also deeply impacted by his friend and fellow countryman, Manuel de Falla, who felt strongly about composing “serious” works inspired by Spanish folk elements. It was this work that brought Turina international recognition and determined him one of the leading Spanish composers of the early 20th century.

La Procesión du Rocío is a tone poem in two movements, performed attacca, inspired by an annual festival in Triana, a neighborhood of Seville. Literally “Procession of the Dew,” the yearly celebration takes place every June in honor of the Blessed Virgin. The first movement depicts the colorful and festive mood of the neighborhood through vignettes of people celebrating with music, dancing, drinking, and fireworks. The second movement presents a more solemn and pious setting as the people process through the streets in reverence. The piece grows to an exciting climax with the return of opening movement material and a presentation of the Spanish national anthem against a backdrop of church bells.

- Brittany Barry

Ryan McQuay Meredith, West of Nowhere

Composing in the Wilderness has been taking composers into the backcountry of Alaska for over a dozen years now, and the resulting pieces have been performed all over the world. 2023 marked our first foray into large ensemble works, and we were thrilled to work with six talented composers who specialize in wind band music. The full program of all six new pieces will take place at various locations around the country starting in late 2024, but this performance at the University of Delaware is the first to be played. Composing in the Wilderness is offered by the Fairbanks Summer Arts Festival in partnership with the National Park Service and Alaska Geographic.

West of Nowhere, was composed as part of a one-of-a-kind New Music concert experience, following a life changing journey to Alaska. Six composers, including myself, were selected as part of a pioneer large ensemble project with Composing in the Wilderness and the Fairbanks Summer Arts Festival. The composers and two wilderness experts spent five days on Lower Tazimina Lake in Lake Clark National Park, Alaska, the goal being to inspire new music connected to and informed by our shared experience in nature.

Lower Tazimina Lake is one of the most rarely visited locations in the world. It takes nearly two hours by bush plane and float plane to land on the Lake from Anchorage, Alaska, an epic journey we all shared together. This is a more remote location than most people get to experience in their entire lives, characterized by summer snowcapped mountains, dense alpine tundra, alien-like ecology, and endless daylight. A photo I took from the plane is featured in the cover art of this score.

Following the journey to Alaska in June 2023, each of us started working on our compositions. West of Nowhere, much like Alaska, is a sound-world of its’ own, existing within the intersection of spectralism and lush/cinematic scoring. The composition explores careful evolutions of timbre following the narrative of the adventure. It also includes a wide variety imagery, from an exhilarating plane ride to an ethereal mediation on a mountain summit. The title comes from a conversation I had on one of our day hikes where I was expressing the strange feeling of isolation. Living my entire life on the East Coast, the furthest west I’ve ever traveled is California. Another 2,000 miles northwest is Alaska, seemingly endless un-touched beauty in the middle of nowhere.
With all six pieces presented together, the resulting program is exceptionally unique. Our hope is that this project will inspire more concerts of New Music in this format, where the genesis of every composition comes from the same, super intensified, source of inspiration. To learn more about the other composers in this project, visit www.composinginthewilderness.com under 2023: Lake Clark. More photos and media from the experience can also be found on my website: www.ryanmeredith.com

- Ryan McQuay Meredith

James M. David, Auto ’66
The automobile, perhaps more than any other piece of technology, inspires strong emotional reactions in people, and certain cars seem to transcend their role as means of transportation to become works of art. My clarinet concerto is about three such vehicles that were built in 1966. They were chosen for their historical significance, physical beauty, and ability to inspire their owners. Further, all three cars have different national origins, which allowed me to draw from the native music for each.

First up is the Lamborghini Miura, the original mid-engine “super-car.” In this movement, the opening “coloratura” cadenza quickly leads into a breathless Italian tarantella. This is then morphed into an Afro-Cuban rhumba, a similarly energetic Latin dance in a compound meter. Finally, a brief slow section depicts the racer headed far into the distance only to suddenly and violently meet its end.

Since all cars should be fast, the usually slow middle movement is replaced with a brief scherzo that depicts the tiny British rally car known as the Mini Cooper S. Two works of Gustav Holst serve as source material: the intermezzo from his First Suite in E-flat and “Mercury” from The Planets. Motives from both pieces swirl around constantly with occasional bits of Morse code that spell out the name of the car.

Last, but never least, is the Pontiac G.T.O., the first true muscle car. Many forms of American music are on display from funk to metal to hard bop with a special nod to the legendary Artie Shaw. Percussion plays a crucial role as the famous “Amen Break” takes on several different guises. This work is dedicated to my father who taught me to love cars and bands, and to my wife who taught me to love the clarinet.

- James M. David

Viet Cuong, Heart on Fire
Hailed for his “alluring” (The New York Times), “arresting” (Gramophone), “irresistible” (San Francisco Chronicle) and “exhilarating” (Chicago Tribune) music, Vietnamese-American composer Viet Cuong (b.1990) has had his music performed widely across six continents by countless prestigious ensembles. A highly sought after composer, Cuong has established himself as an imaginative and innovative composer in the music field. While he draws inspiration for his music from everyday objects and sounds, he also enjoys exploring the unexpected and whimsical side of life; Cuong is particularly drawn to take on projects where he can make peculiar combinations and sounds that feel enchanting or oddly satisfying—Heart on Fire being no exception to this. Born in California and raised in Georgia, Cuong studied and holds composition degrees from the Peabody Conservatory, Curtis Institute, and Princeton University. Currently, he serves as an Assistant Professor of Composition and Theory at the University of Nevada, Las Vegas, where he teaches composition, orchestration, and music theory in addition to currently being the composer-in residence for the Pacific Symphony. Viet Cuong has quickly become known in today’s wind band canon for his eclectic compositions, with his compositional output spanning to include wind ensemble, orchestral, vocal, solo and chamber works.

Heart on Fire is one of Cuong’s newer pieces written during the 2020 Covid-19 pandemic, first published in 2022, and only available to all wind bands as of this year. When writing this piece, Cuong’s title and purpose behind the composition was inspired by Mary Oliver’s poem Walking to Oak-Head Pond, and Thinking of the Ponds I Will Visit in the Next Days and Weeks— a poem with themes of melancholy and loss meant to reflect on the passage of time in hopes of reminding us all about the impermanence of all things. While writing during 2020, Cuong— like many of us— was faced with the terrible loss of individuals close to us and realized that tomorrow is not promised. In response, he wrote Heart on Fire, which focuses on maintaining hope in the face of darkness while reminding us all to live every day to its fullest. Particularly peculiar about this project was Cuong’s composition of a 300+ measure work utilizing no shorter note values than 8th notes. While this may
seem to be “limiting” compositionally speaking, Cuong instead makes effective use of all rhythmic
values available to him through laying rhythms to create composite rhythms throughout the band
paired with specific dynamics to create effects similar to a guitar’s delay pedal and looping often
heard in electronic music. *Heart on Fire* begins and ends with shining and shimmering keyboard
melodies book-ended by the piece unfolding and developing through subtle changes or subtraction
in the textures, similar to the beauty of life—slow changes over a long period of time leading to a
peaceful ending.

Sarah Koviack

**Ingolf Dahl, Sinfonietta**

When I received a commission [from the Western and Southwestern Divisions of the College Band
Directors National Association] to write a work for band, there were many things to be considered.
First of all, I wanted it to be a piece full of size, a long piece, a substantial piece -- a piece that,
without apologies for its medium, would take its place alongside symphonic works of any other kind.
But, in addition, I hoped to make it a ‘light’ piece, something in a serenade style, serenade tone, and
perhaps even form. This was the starting point.

You will remember that in many classical serenades the music begins and ends with movements
which are idealized marches, as if the musicians were to come to the performance and then, at the
end, walk off again. From Haydn’s and Mozart’s march-enclosed divertimenti to
Beethoven’s Serenade for Flute, Violin and Viola (and beyond), this was a strong tradition, and it was
this tradition which motivated at least the details of the beginning and ending of the Sinfonietta (a
work in serenade tone but with symphonic proportions, hence the title). The quiet beginning, the
backstage trumpets, and at the very end an extremely quiet ending with backstage trumpets -- this
is the form of the work.

Arthur Honegger once was commissioned to write an oratorio (King David) for chorus and an ill-
assorted group of wind instruments. He asked Stravinsky, ‘What should I do? I have never before
heard of this odd combination of winds.’ Stravinsky replied, ‘That is very simple. You must approach
this task as if it had always been your greatest wish to write for these instruments, and as if a work
for just such a group were the one that you had wanted to write all your life.’ This is good advice and
I tried to follow it. Only in my case it was not only before but after the work was done and
the Sinfonietta was finished that it turned out to be indeed the piece I had wanted to write all my life.

Ingolf Dahl

**Clifton Williams, Symphonic Dance No. 3**

*Fiesta* was originally one of Clifton Williams’ five Symphonic Dances, commissioned by the San
Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of
the five dances represented the spirit of a different time and place relative to the background of San
Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city’s numerous Mexican
celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams
called “the pageantry of Latin-American celebration – street bands, bull fights, bright costumes, the
colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark,
yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells
herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light
flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the
arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of
truth. The finale provides a joyous climax to the festivities.

Foothill Symphonic Winds