



**University of Delaware
School of Music Presents**

WIND ENSEMBLE

**Lauren Reynolds, conductor
Christopher Nichols, clarinet**

October 13, 2021
8:00 p.m.
Puglisi Orchestra Hall

PERSONNEL

Piccolo

Steven Lester (Warner Robins, GA)

Flute

Genevieve Hahn* (Newark, DE)
Jessica Hamilton (Tabernacle, NJ)
Francis Jacquette (West Chester, PA)
Gwendolyn Ryan (Newark, DE)
Abby Von Ohlen (East Meadow, NY)

Oboe

Colin Tang* (Naperville, IL)
Emma Frampton (Wilmington, DE)

Bassoon

Meghan Freer* (Easton, PA)
Margaret Borinski (Randolph, NJ)

E♭ Clarinet

Brittany Barry (Nesconset, NY)

Clarinet

Joshua Snively* (Annapolis, MD)
Julian Puerto* (Duitama, Boyacá, Colombia)
Elizabeth Votta (N. Smithfield, RI)
Taylor Eng (Millstone Twp, NJ)
Nathan Soric (Huntington, NY)
Jessica Ryan (West Nyack, NY)

Bass Clarinet

Kurt Hammen (York, PA)

Alto Saxophone

James Pecsok* (Middlebury, VT)
Alec Lusby* (Annapolis, MD)
Evan Johnson (Wilmington, DE)

Tenor Saxophone

Matthew Greco (Wilmington, DE)

Bari Saxophone

Brandon Foster (Milford, DE)

Graduate Conductor

Katie Rice (Broomall, PA)

Horn

Kevin Romano* (Winchester, VA)
Anna Flynn (Kings Park, NY)
Noah Silverman (East Meadow, NY)
Samuel Koeck (Fairfield, CT)

Trumpet

Stephen Zarriello* (Honolulu, HI)
Josh Krovetz* (Holly Springs, NC)
Sean Murphy (Floral Park, NY)
Matthew Haddock (Huntington Station, NY)
Alex Holguin (Asheville, NC)
Christopher Briody (Poughkeepsie, NY)

Trombone

Katherine Snyder* (Lansdale, PA)
Hunter Maddock (Hagerstown, MD)
Ryan Meredith (Newark, DE)
Simeon Jooste (Wilmington, DE)

Euphonium

Clayton Dungey* (Issaquah, WA)
Erin Leathrum* (Jacksonville, AL)

Tuba

Corwin Sheffield* (Browns Mills, NJ)
Adam Scherr (Plainsboro, NJ)

String Bass

Nicole Weidenmann (Wallingford, CT)

Piano/Celesta

Logan Slansky* (Huntington Station, NY)
Brett Izsa (Denville, NJ)

Percussion

Sea Bin An* (Seoul, Gyeonggi-do, South Korea)
Zach Odom (Oak Grove, AL)
Andrew Simmons (Newark, OH)
Graeme Leighton (Lombard, IL)
Natalie DiTommaso (Bear, DE)
Emerson Forbes (Huntington, NY)
Joshua Mirretti (Elmhurst, IL)

*denotes principal/co-principal

PROGRAM

Festival Music (2020)

Steve Danyew (b. 1983)

Common Threads (2016)

Kimberly Archer (b. 1973)

Tower Ascending (2009)

Wayne Oquin (b. 1977)

Christopher Nichols, clarinet

Rocky Point Holiday (1969)

Ron Nelson (b. 1929)

-----INTERMISSION-----

Stillwater (2019)

Kelijah Dunton (b. 1999)

Symphony No. 4 "West Point" (1952)

Morton Gould (1913-1996)

I. Epitaphs

II. Marches

NOTES

Festival Music was written to celebrate the 100th anniversary of the Eastman School of Music, which opened its doors in the 1921-22 academic year. The fanfare is inspired by the glorious Eastman Theatre, and more specifically, by a mural titled "Festival Music" by Ezra Winter that is painted on the side of the theatre.

Perhaps the most celebratory mural on the theatre walls, it depicts a scene full of music and fanfare with soaring mountains in the background. One of the most striking features of the mural is a series of three trumpeters playing in the center of the mural, with red flags hanging from their trumpets. These heralding trumpets first drew me to the mural, and so I decided to open the fanfare with just trumpets. In the painting, other brass players and percussionists are seen just beneath the trumpeters, and in the music, these players enter shortly after the trumpets introduce a key motive of the work.

The music is dedicated to the Eastman School of Music – to George Eastman and Ezra Winter and the many individuals that helped in ways large and small to build the school. It is also dedicated to the many faculty and staff who have made it a place where music continues to thrive, and where young people like myself dream of coming and being a part of the historic legacy. Meliora!

--Steve Danyew

Common Threads

Dr. Carolyn Barber contacted me in August 2015 to ask if I'd compose something for the UN-L [University of Nebraska, Lincoln] Wind Ensemble's invited performance at the 2016 CBDNA North Central Convention in Ames, Iowa. I was flattered and eager to get started, of course. Still, it's amazing but true that nothing shuts off my creativity spigot faster than the word "commission." It can be so much pressure!

After many false starts, I found myself sitting at a piano, banging repeatedly on an F and growling to myself, "If I play this F long enough, something has to come out of it!" (Perhaps also, "This F-ing music!") What ultimately came out was a work that meanders through many keys, meters, and styles, but is unified by the common thread of a repeated pitch. Usually it's that F, finally making good on its potential.

As the larger form and character of this music began to take shape, I realized its goofy humor, carefree spirit, and unabashed joy exactly reflected what I have seen for myself and love so much about the UN-L Wind Ensemble and their conductor, both in rehearsal and performance. Indeed, I can't recall a premiere performance where the musicians and the audience shared such fun and energy!

--Kimberly Archer

Tower Ascending for wind ensemble and clarinet solo is my own depiction of an ongoing aspect of urban city life: the construction of modern skyscrapers. The music's structure, development, and gradual assimilation of materials are best described as cumulative. Just as skyscrapers are built laying stone upon stone, floor upon floor, so, too, is this music constructed from the bottom up: measure upon measure, phrase upon phrase, rhythm upon rhythm. This ascension is gradual and permeates many dimensions of the music: register (low to high), dynamics (soft to loud), and tempo (slow to fast).

Living on New York's Upper West Side I witness first hand this construction process on a daily basis. Although any skyscraper represents this idea, perhaps the one that stood out for me during the composing of this piece is the Freedom Tower. It goes beyond architectural marvel to symbolize the resolve of the American spirit.

This eight-minute composition is divided into two equal parts: four minutes of slow music, four minutes of fast. Each of the two sections culminates in a dramatic offstage clarinet solo, the clarinet both summarizing and commenting on the music that has come immediately before, stating the material in its most concise form.

Composed between July 2008 and January 2009, Tower Ascending was commissioned by John P. Lynch for the University of Georgia Wind Ensemble's performance at the College Band Directors National Association (CBDNA) 2009 in Austin, Texas. My sincere thanks go to John Lynch for his encouragement, invaluable insights, and involvement during every stage of the composing process.

Tower Ascending is dedicated to my own college band director, John Stansberry, in honor of his retirement. I am deeply indebted to John Stansberry for his strong support of my music during the formative stages of my career.

--Wayne Oquin

Rocky Point Holiday was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson's orchestral work Savannah River Holiday and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece," Nelson warned him. "That's fine," replied Bencriscutto, and thus Rocky Point Holiday was born. Nelson says, "This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way."

The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. Rocky Point is an amusement park over a hundred years old, located in Warwick Neck, RI. It was closed down in the mid-1990s due to a lack of funds.

--Nikk Pilato

This work was inspired by the beauty of a small town, **Stillwater**, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belongings.

--Kelijah Dunton

Gould's Fourth Symphony was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. One of the first landmark symphonies composed specifically for wind band, Gould's Symphony No. 4 is a two-movement masterwork. Gould employs both traditional and modern techniques, adeptly changing colors and styles to engage the listener. He even calls for a marching machine in the first movement.

The composer writes,

"The first movement, Epitaphs, is both lyrical and dramatic. The quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia [a musical form based on continuous variations over a ground bass] based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to Taps, makes a quiet but dissonant closing to the first movement. "The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuosic coda of martial fanfares and flourishes."

ABOUT THE SOLOIST



Critically acclaimed clarinetist Christopher Nichols enjoys a dynamic career with performances as a soloist and in ensembles across the United States and abroad. As a professional instrumental soloist, he received praise from The American Prize: "...lovely long line, evocative playing, flexible...tone is rich and round, welcoming, clean and elegant... fine performances from a skilled artist."

Dr. Nichols regularly performs with orchestras such as the Philharmonia of Greater Kansas City, the Pennsylvania Philharmonic, the Kennett Symphony, the Garden State Philharmonic, the Delaware Symphony Orchestra and the Allentown Symphony Orchestra. A devoted performer of chamber music, he is a member of Duo Extreme and Christiana Winds. Additionally, he has collaborated with the acclaimed Serafin String Quartet and the Taggart-Grycky Duo, as well as members of the Philadelphia Orchestra, Detroit Symphony Orchestra, New York Philharmonic and Baltimore Symphony Orchestra. He has served for over a decade in Army Bands with performances throughout the United States, Germany, France and Austria. He is currently a decorated member of the 287th Army Band in Wilmington, Delaware, where he has earned the rank of Sergeant First Class.

A dedicated pedagogue, Dr. Nichols joined the faculty of the University of Delaware School of Music in 2013 where he is associate professor of clarinet. As an artist clinician, he regularly appears at universities throughout the United States. His students have found success in competitions, won positions in military bands, and serve as music educators. Dr. Nichols has appeared as a featured soloist at conferences of the International Clarinet Association, European Clarinet Association, National Association of Collegiate Wind and Percussion Instructors and College Music Society. Live performances have been selected for inclusion in the Audio Performance Archive of College Music Symposium. Additionally, the Australian Broadcasting Corporation, and public radio in Kansas, Vermont, New Hampshire, New York and Michigan have broadcast both live performances and studio recordings. In 2015, the Delaware Division of the Arts awarded Dr. Nichols an Established Artist Fellowship in recognition for his work as a solo recitalist. He has released solo and chamber music recordings on internationally distributed labels including Navona Records, Viduus Records and Albany Records, which have won praise in publications such as Gramophone, The Clarinet, Fanfare, NACWPI Journal, De Klarinet and Pizzicato.

An active member of the National Association for Music Education, College Music Society, Honor Society of Phi Kappa Phi, Pi Kappa Lambda Music Honor Society, International Clarinet Association and Music Teachers National Association, Dr. Nichols has served as the College Music Society Northeast Chapter's executive board member for performance and is currently secretary of the board of directors for the International Clarinet Association. Dr. Nichols holds a Bachelor of Music, magna cum laude, from the Boston Conservatory, Master of Music from Kansas State University, and Doctor of Musical Arts from the University of Kansas. His primary mentors include Ian Greitzer, Kenneth Radnofsky, Steven Barta, Tod Kerstetter and Stephanie Zelnick.

As a Légère Reeds Endorsing Artist, Silverstein Pro Team Artist, and a Buffet Crampon USA Artist Clinician, Dr. Nichols performs exclusively on Légère Signature Series reeds, Silverstein ligatures and Buffet clarinets. Additionally, he is an RCW Artist and plays on RCW clarinet barrels.