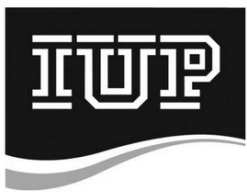


THE FLUTE NEW MUSIC CONSORTIUM & THE  
INDIANA UNIVERSITY OF PENNSYLVANIA PRESENT

MARCH 2-3, 2018

# CARTER PANN RESIDENCY

INDIANA UNIVERSITY OF PENNSYLVANIA



This event is generously sponsored by the Indiana University of Pennsylvania Department of Music.

## **The Indiana University of Pennsylvania Department of Music**

The Department of Music at IUP has a rich history dating back to the founding of this institution in 1875. Graduates of the department have gone on to distinguished careers in performance, teaching, and other fields within the music profession.

### **DEPARTMENT OF MUSIC ADMINISTRATION**

Stephanie Caulder, chair  
Zach Collins, assistant chair  
Kevin Eisensmith, assistant chair

### **RESIDENCY HOSTS**

Tim Paul, Director of Bands  
Therese Wacker, Professor of Flute



### **MISSION**

The Flute New Music Consortium is an organization with the shared mission of promoting new music for the flute by commissioning works, organizing simultaneous premieres, and encouraging repeat performances.

### **BOARD OF DIRECTORS**

Shelley Martinson, President  
Elizabeth Robinson, Vice President  
Nicole Riner, Membership & Communication  
Ashley Shank, Grants & Finances  
Ai Yamaguchi, Visual and Multimedia Communications Chair  
Brittany Trotter, Corporate Sponsors Chair  
Alexandra Aguirre, Public Relations Chair

### **ARTISTIC ADVISORS**

Eva Amsler  
Alberto Almarza  
Jan Vinci

# Carter Pann Residency at Indiana University of Pennsylvania

*Carter Pann's residency at Indiana University of Pennsylvania is generously sponsored by the Indiana University of Pennsylvania Department of Music.*

## Residency Events, March 2-3, 2018

### Friday, March 2, 2018

12:20-1:10 Meet the Composer: Carter Pann Talk and Q&A (Cogswell Hall, Room 121)

- This forum is going to discuss questions with Carter Pann (Pulitzer Prize Finalist) such as what does it mean to be a composer in today's society. How has composing changed his life? Who were and are your compositional influences? What brought him to composing, how to encourage others to compose, and where he sees this journey taking him? Time permitting, opening the floor to further discussions.

1:25-2:15 Open Rehearsal with IUP Wind Ensemble (Fisher Auditorium)

- Carter Pann will coach the IUP Wind Ensemble on his piece, *Richard and Renee* for wind ensemble and piano.

### Saturday, March 3, 2018

10:00-12:00 FNMC Flute Artist Competition Finals (Cogswell Hall: Music Theatre Room)

- Finalists Erika Andres, Alyssa Andriotis, Hannah Porter Occeña, and Sarah Steranka will perform the newly composed work *Skinscape* for flute and fixed media by Canadian composer Bekah Simms as well as a work for flute and piano of their choice. Ms. Simms will be in attendance and serve as a member of the judging panel.

4:00-6:00 Recital: Therese Wacker (Gorell Recital Hall)

- Therese Wacker, Professor of Flute at Indiana University of Pennsylvania and other members of the IUP music faculty will present a recital of music by Carter Pann including *Quintet for a Day: Six Snapshots of Day-to-day Life for Wind Quintet*, "An Irish Tune" and "She Steals Me" from *The Piano's 12 Sides* for piano, and Dr. Wacker will present a premiere performance of Carter Pann's new work for flute and piano, *Giantess*, with Sun Min Kim, piano.

7:30-9:30 IUP Bands in Concert (Fisher Auditorium)

- The IUP Wind Ensemble and Symphony Band will present a concert of works for wind band. The wind ensemble will be previewing the repertoire they will perform at this year's CBDNA convention at Yale. Repertoire includes Carter Pann's *Richard and Renee* for wind ensemble and piano as well as works by Martin Ellerby, Charles Ives, Robert Litton, and Vincent Persichetti.

\*All events except the IUP Bands concert are free and open to the public. Tickets for the band concert can be purchased at the Fisher Hall box office prior to the performance. *Regular: \$11; Senior (60+): \$9; I-Card\* holders, students, and children: \$7*

## About the Guest Composer



Composer/pianist Carter Pann has written for and worked with musicians around the world, with performances by the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of New York and Chicago, and countless Wind Ensembles. He has worked with Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble, the Takács Quartet and many concert pianists. Awards include a Charles Ives Fellowship, a Masterprize seat in London and five ASCAP awards over the years. His numerous albums encompass solo, vocal, chamber, orchestral and wind music and have received two Grammy® nominations to date. Pann was a Finalist for the Pulitzer Prize in Music in 2016. He currently teaches at the University of Colorado in Boulder.



The Flute New Music Consortium promotes new works by talented composers through an annual composition competition. This year's competition will feature four categories for submission.

**INFORMATION**

**[WWW.FLUTENEWMUSICCONSORTIUM.COM](http://WWW.FLUTENEWMUSICCONSORTIUM.COM)**

### SUBMISSION DEADLINES

SOLO FLUTE  
JUNE 1, 2018

FLUTE & ACCOMPANIMENT  
JULY 1, 2018

FLUTE DUO  
AUGUST 1, 2018

CHAMBER WORKS  
SEPTEMBER 1, 2018

# FNMC Flute Artist Competition Finals

## March 3, 2018, 10:00 am

The order of performance will be selected prior to the competition and the performers will be announced as they perform. Each finalist will perform the newly commissioned required work and a work of their choice for flute and piano.

### **Newly Commissioned Required Work:**

*Skinscape* for flute and prerecorded sound Bekah Simms (b. 1990)

### **Other works (in alphabetical order by finalist):**

Orange Dawn Ian Clarke (b. 1964)

Erika Andres, flute  
Evan Engelstad, piano

Ballade Frank Martin (1890-1974)

Alyssa Andriotis, flute  
Sun Min Kim, piano

Sonata Gabriel Faure (1845-1924)

Hannah Porter Occeña, flute  
Evan Engelstad, piano

Rondo Capriccioso Felix Mendelssohn (1809-1847)

Sarah Steranka, flute  
Evan Engelstad, piano

A brief intermission will be held while the judges determine the winners. This will be followed by the presentation of the awards.

### **Thanks and recognition:**

A special thanks to the Flute Center of New York, Phil Unger, owner, for generously sponsoring the awards, Therese Wacker and the IUP Department of Music for hosting the final round competition, Nicole Riner for coordinating the competition, and Daniel Koontz for coordinating the sound equipment. We would like to recognize the competition judges and extend our sincere thanks to them for their skill and time.

### **Recorded Round Judges:**

Lisa Bost, Instructor of Flute, University of North Dakota  
Elise Blatchford, Assistant Professor of Flute, University of Memphis  
Jan Vinci, Senior Artist in Residence, Skidmore College

### **Final Round Judges:**

Naomi Seidman, Assistant Professor of Flute, Penn State University  
Bekah Simms, composer  
Kathryn Thomas Umble, Assistant Professor of Flute, Youngstown State University

## Bekah Simms-Composer



Bekah Simms is a Toronto-based composer originally from St. John's, Newfoundland. With work described as "deliciously disorienting" and possessing "a tremendous ear for foreground, background, blending and instrumental colour" (Nick Storrington, CMC Library Residency blog) as well as brimming "with frenetic energy" (Sara Schabas, Musical Toronto), Bekah's music consists of a highly varied output using a wide variety of media. Propelled by a simultaneous fascination and terror of the universe, her works are usually filtered through the lens of personal anxiety. Among her current compositional interests is the interaction of

quotation, obfuscation, and distorted elements.

Bekah's music has been featured from coast to coast in Canada, over a dozen American states, Italy, and the UK, and presented at Toronto Symphony Orchestra's New Creations Festival, the Royal Conservatory of Music's 21C Festival, June in Buffalo, and the Norfolk Chamber Music Festival. Her music has been included on Musicworks' CD series (CD #128) and broadcast on Montreal's Pulsar. Her works have been interpreted by diverse performers including Esprit Orchestra, Continuum Contemporary Music, the Madawaska Quartet, and the Array Ensemble.

### Program Notes-*Skinscape*

*Skinscape* is a work for flute and fixed media inspired by the transformation of something intimately familiar into something processed and alien, particularly through the lens of tattooing. Using almost exclusively flute samples for the fixed media part, the sounds capable of being made by the soloist are transformed, and imitate the sometimes-regular, sometimes-chaotic percussive attack of a tattoo needle.

### Flute Artist Competition Finalists

**Erika Andres** has a great interest in new flute music due to her background in both flute performance and music composition. She is currently pursuing her Masters degree for flute performance at Florida State University, where she studies flute with Eva Amsler, and previously received her Bachelors degree for flute performance and music composition at Armstrong State University, where she studied flute with Lorraine Jones and composition with Randall Reese.

**Alyssa Andriotis** is an Oklahoma based flutist and teacher. She is an instructor at Oklahoma City Community College and is the Flute Fair Coordinator for the Oklahoma Flute Society. Ms. Andriotis has presented lectures, workshops, and masterclasses around the country. Committed to promoting new music, Ms. Andriotis is a performing member of the Flute New Music Consortium. Her areas of interest include works for flute and electronics as well as new chamber music.

Ms. Andriotis holds a Master of Music from Florida State University and a Bachelor of Music from Ball State University. Her previous teachers include Eva Amsler, Valerie Watts, and Mihoko Watanabe.

Hailed by the New York Times as possessing "rich tone and deft technique," **Hannah Porter Occeña** is the Principal Flute of the Topeka Symphony Orchestra (Topeka, KS. The 2012 Irene Burchard prizewinner at the Royal Academy of Music, Occeña has performed throughout the US and abroad.

Committed to the heritage and new horizons of the repertoire, Occeña strives to make classical performances accessible and engaging. She is pursuing her DMA at Stony Brook University and holds a MMus Dip.RAM from the Royal Academy of Music and a BM from the University of Missouri-Kansas City. Occeña is a Miyazawa Emerging Artist.

**Sarah Steranka** is a Pittsburgh-based flutist, educator, and advocate for new and experimental music. She performs locally with Alia Musica and Kamraton to premiere some of the most innovative and challenging repertoire of the decade. As an orchestral musician, Steranka performs with the Westmoreland Symphony and Pittsburgh Festival Opera.

A passionate educator, Steranka maintains a rigorous instructional schedule. She holds adjunct positions at Carnegie Mellon University, the Pittsburgh Flute Academy, Kathy's Music, and Mt. Lebanon Montessori School. Also certified by Kindermusik International, she teaches Kindermusik courses at Kathy's Music, the top-ranked program in the U.S.

## Collaborative Pianists

**Dr. Evan Engelstad** is an instructor of music at Indiana University of Pennsylvania, where he teaches Introduction to Music and directs IUP's newly created Popular Music Ensemble. In the Spring of 2016, he directed the pit orchestra for the IUP musical production of *The 25th Annual Putnam County Spelling Bee*. An experienced piano teacher and collaborator, Engelstad also teaches private lessons as a part of the IUP Community Music School, accompanies the university's Men's and Women's Chorus, and has served as rehearsal pianist for the musical production.

South Korean pianist **Sun Min Kim** serves as Assistant Professor of Piano at Indiana University of Pennsylvania. He made his debut with the Ulsan Symphony Orchestra at age 13, performing Grieg's Piano Concerto. He has been a prizewinner of national and international competitions such as the Maria Canals International Piano Competition, MTNA, and International Crescendo Music Awards. In 2008, the professional music fraternity Mu Phi Epsilon awarded him the Sterling Achievement Award, the highest honor that the fraternity bestows upon its collegiate members. As a laureate of various awards, he debuted at Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, and other prestigious venues across the United States and abroad.

Sun Min Kim completed the Doctor of Musical Arts degree in Piano Performance and Literature with a minor in Collaborative Piano at the Eastman School of Music, where he studied with and served as teaching assistant for Nelita True.

College of Fine Arts  
Department of Music  
*An All Steinway School*  
*Presents*

Music of Carter Pann  
Saturday, March 3, 2018  
4:00pm – Gorell Recital Hall

**PROGRAM**

Quintet for a Day  
Americano  
Apology  
Adjusting the Torque  
Sun Spot  
Commuter  
Embrace, to Sleep

Therese Wacker, flute; Stephanie Caulder, oboe;  
Rosemary Engelstadt, clarinet; Jason Worzby, bassoon;  
Heidi Lucas, horn

“An Irish Tune” from The Piano’s 12 Sides

Sun Min Kim, piano

“She Steals Me” from The Piano’s 12 Sides

Henry Wong Doe, piano

Giantess (World Premiere)

Therese Wacker, flute  
Sun Min Kim, Piano



## Program Notes

### **Quintet for a Day**

Carter Pann's first journey into wind quintet literature creates color and excitement inspired by the mundane events of daily life. The six movements are titled: I. Americano, II. Apology, III. Adjusting the Torque, IV. Sun Spot, V. Commute, and VI. Embrace, to Sleep. Pann's music offers clues and entices us to imagine what each movement portrays. *Quintet for a Day* was composed for the West Coast Wind Quintet, based in Southern California.

### **The Piano's 12 Sides**

An outstanding pianist himself, Carter Pann has created *The Piano's 12 Sides*, an hour-long collection of 12 movements each developing a color or character. The work's magnificence exudes both from the beauty and dazzle of each "side," and from this monumental structure in which each movement stands out from the rest, yet all 12 build to an integrated whole.

Pann's setting of the familiar *Danny Boy* concludes *The Piano's 12 Sides* in a beautiful and hushed finality.

"*She Steals Me...* is a tender and poignant piece that while not overtly emotional nevertheless reaches the soul. ... When Pann writes in the notes to this movement that he comes 'terribly close to tears in all the same spots,' we nod our heads in tacit understanding." (CD reviews, David Abrams, CNY Café Momus)

*Program Notes Courtesy of Theodore Presser Company*

### ***Giantess***

*Giantess* was written on commission from the Flute New Music Consortium, an organization comprised of professional flutists throughout the United States. The flute presents a far-reaching melody that seemingly never ends and explores the entire range of the instrument at all times. It is this quality of the melodic line that inspired the title of the work... the image of a larger-than-life gigantic performer who has the ability to make the flute expand in range, timbre, and volume, breaking the bounds well beyond its humble size.

*Program notes provided by the composer.*

*Giantess* was commissioned by a consortium of FNMC members as well as corporate sponsors. The commissioners include: Brannen Brothers Flutemakers, the Flute Center of New York, Jennie Oh Brown, Krista Jobson, Karen Large, Amy Likar, Shelley Martinson, Ellen Johnson Mosley, Hannah Porter Ocoña, Marissa Olin, George Pope, Nicole Riner, Elizabeth Robinson, John Ross, Ashley Shank, Jan Vinci, Therese Wacker, Tammy Evans Yonce, and Sarah Jane Young

## Performer Bios

**Stephanie Caulder**, a native of Wilmington, North Carolina, is professor of Music and department chair at Indiana University of Pennsylvania. Caulder is currently the principal oboist of the Johnstown Symphony Orchestra and the Keystone Wind Ensemble and has performed with many orchestras and chamber ensembles throughout Pennsylvania and the southeast. In October 2015, she toured Russia and performed with the IUP Faculty Woodwind Quintet in venues in St. Petersburg and at the Moscow Conservatory. Caulder also presented masterclasses at the Rimsky-Korsakov Conservatory while in St. Petersburg and at the Wind College in Moscow.

Her discography includes 12 commercial recordings as principal oboist with the Keystone Wind Ensemble; a Koch International recording of Pulitzer Prize-winning composer Ellen Taaffe Zwilich's concertos with the Kalichstein/Laredo/Robinson trio and Michael Stern, conductor; and a 2013 Klavier Music Productions release, *Five in the Sun* (K 11193) as oboist with the Keystone Chamber Players.

Born in Auckland, New Zealand, **Henry Wong Doe** has garnered top prizes, including two “Audience Favorite” awards in the Rubinstein, Busoni and Sydney International Piano Competitions.

Performance highlights include venues such as Carnegie Hall, New York, Heinz Hall, Pittsburgh, St. Martin-in-the-Fields London, Esplanade-Theatres on the Bay Singapore, the Sydney Opera House in Australia and the Mann Auditorium in Tel Aviv, Israel.

Performances with orchestra include the Pittsburgh Symphony, Israel Philharmonic, Sydney Symphony, Australian Chamber and Auckland Philharmonia Orchestras under the batons of Christopher Hogwood, Mendi Rodan, Edvard Tchivzel, Michael Christie and Marko Letonja.

Henry has released four commercial recordings – one chamber disc for Klavier records *Five in the Sun* (K11193) and three solo discs on the Trust and Rattle labels. His debut solo disc *Horizon* on Trust Records (MMT 2070, works by Gareth Farr) was featured on WNYC radio New York as part of their “New Sounds” programme. His second disc *Landscape Preludes* (Rattle Records, RAT-D046) was critically acclaimed both in New Zealand and the United States. His latest disc, *Pictures* (Rattle Records, RAT-D072) was included in the New Zealand Herald’s top 10 Classical CDs for 2017.

Henry Wong Doe studied at the University of Auckland, New Zealand and Indiana University Bloomington (USA) before earning a Doctor of Musical Arts degree from The Juilliard School in New York. His teachers have included Evelyne Brancart, Leonard Hokanson and Joseph Kalichstein. Henry is currently Associate Professor of Piano and Keyboard Area Chair at Indiana University of Pennsylvania.

**Rosemary Engelstad**, a native of East Tennessee, is assistant professor of Music at Indiana University of Pennsylvania. An avid chamber musician, Engelstad was clarinetist for New Muse (New Music Everywhere), an ensemble that specializes in location-specific performances of contemporary music. Engelstad is committed to performing new works for clarinet and has premiered works by Nathan Currier, Laura Schwindenger, Nancy Faber, and Theresa Martin. Newer projects include collaborative pieces with artists of other disciplines, particularly dance and the visual arts, performances in *Duo LaRo* with Milwaukee-based clarinetist Laura McLaughlin, as well as performances of works for the clarinetist-dancer. Engelstad has performed with many orchestras and ensembles in Wisconsin, including the Madison Symphony Orchestra, the Wisconsin Chamber Orchestra, Fox Valley Symphony Orchestra, Dubuque Symphony Orchestra, and the LaCrosse Symphony Orchestra. In Pennsylvania, Engelstad has performed as a substitute musician with the Johnstown Symphony Orchestra.

South Korean pianist **Sun Min Kim** serves as Assistant Professor of Piano at Indiana University of Pennsylvania. He made his debut with the Ulsan Symphony Orchestra at age 13, performing Grieg’s Piano Concerto. He has been a prizewinner of national and international competitions such as the Maria Canals International Piano Competition, MTNA, and International Crescendo Music Awards. In 2008, the professional music fraternity Mu Phi Epsilon awarded him the Sterling Achievement Award, the highest honor that the fraternity bestows upon its collegiate members. As a laureate of various awards, he debuted at Carnegie Hall’s Weill Recital Hall, Merkin Concert Hall, and other prestigious venues across the United States and abroad.

Sun Min Kim completed the Doctor of Musical Arts degree in Piano Performance and Literature with a minor in Collaborative Piano at the Eastman School of Music, where he studied with and served as teaching assistant for Nelita True.

**Heidi Lucas** is assistant professor of Horn at Indiana University of Pennsylvania, where she works with applied horn students, leads the IUP Horn Choir, and teaches a variety of courses, including Professional Practices, a course she designed to include elements necessary to help students succeed in their careers after college.

In addition to extensive teaching and chamber music experience including residencies and tours throughout the United States, England, Brazil, Germany, Austria, Australia, Russia, and Panama, Lucas is currently a member of Eastern Standard, the Crosswinds Woodwind Quintet, and the Blenheim Brass Trio. Her orchestral experience includes positions and/or subbing with the Louisiana Philharmonic, Memphis Symphony, Aspen Festival Orchestra, Cobb Symphony Orchestra, Columbus (Georgia) Symphony Orchestra, Atlanta Pops Orchestra, Pensacola Symphony, Gulf Coast Symphony, Meridian Symphony, Pensacola Opera Orchestra, Mobile Opera Orchestra, Mobile Symphony, Mississippi Symphony, Lancaster Philharmonic, Pennsylvania Philharmonic, Altoona Symphony, and Johnstown Symphony.

**Dr. Therese Wacker**, Professor of Flute at IUP, earned the D.M.A. from The Ohio State University (Katherine Borst Jones) and the M.M. from the University of Wyoming (Katherine Kemler). As a member of the AF Band she toured the US and Europe as a performer and clinician. She commissioned and premiered Bruce Yurko's "Concerto for Piccolo/Flute and Wind Ensemble" in February 2003. On October 10, 2010, she performed the world premiere of Eric Ewazen's "Concerto for Piccolo and Wind Ensemble," which is the result of three years' collaboration with the composer and Jan Gippo (former piccoloist with the St. Louis Symphony). Dr. Wacker is an active performer and clinician in the Western Pennsylvania area. She has been a frequent soloist with the Chamber Orchestra of the Alleghenies and the IUP Wind Ensemble, Orchestra, Concert Band, and Jazz Ensemble and is substitute principal flute with the Johnstown Symphony Orchestra. She has written articles for *Flute Talk*, *The Instrumentalist*, *The Flute Examiner* and is contributing editor to *The Complete Piccolo*, her CD *Impressions for Piccolo and Piano* is available through CD Baby or by contacting her directly: [piccplyr@iup.edu](mailto:piccplyr@iup.edu), [ThereseWacker.com](http://ThereseWacker.com).

**Jason Worzbyt** is professor of Bassoon and associate director of Bands at Indiana University of Pennsylvania. Worzbyt has performed, recorded, and been featured as a soloist with wind ensembles and orchestras all across the country. These ensembles include the Keystone Wind Ensemble, IUP Wind Ensemble, North Texas Wind Symphony, North Texas New Music Ensemble, Lexington Philharmonic Orchestra, Johnstown Symphony Orchestra, Highland Wind Quintet, and the IUP Faculty Woodwind Quintet. In 2001, Worzbyt gave the world premiere of Bruce Yurko's "Concerto for Bassoon and Wind Ensemble" with the Keystone Wind Ensemble at the College Band Directors National Association conference. From 2006 to 2009, he was a member of the artist-faculty at the Western Chamber Music Institute hosted by Western State College in Gunnison, Colorado. Additional performances include several recitals at meetings of the International Double Reed Society. In March 2013, Klavier Records released a compact disc recording (*Five in the Sun*) by the Keystone Chamber Players, of which Worzbyt is a member.

UPCOMING FNMC PROJECT 2019



**VALERIE COLEMAN  
FLUTE AND PIANO  
COMMISSION**

[WWW.FLUTENEWMUSICCONSORTIUM.COM](http://WWW.FLUTENEWMUSICCONSORTIUM.COM)

**Lively Arts and the College of Fine Arts Presents:  
A Road to Yale (Cool Picture)**

**Saturday, March 9, 2018 | 7:30 p.m.**

**Fisher Auditorium**

**Indiana University of Pennsylvania | Indiana, Pennsylvania**

**Indiana University of Pennsylvania Symphony Band  
Jason Worzbyt, conductor**

*Tocsin* (2016)

Jack Stamp

In Remembrance of King (2015)

Gary Ziek

Dr. Gary Ziek, guest conductor  
Director of Bands, Emporia State University

Suite from "Mass" (1971/2009)

Leonard Bernstein/arr. Sweeney

Kevin Eisensmith, trumpet  
David Ferguson, trumpet  
Heidi Lucas, horn  
Christian Dickinson, trombone  
Zach Collins, tuba

Rush (2006)

Samuel R. Hazo

**Indiana University of Pennsylvania Wind Ensemble  
Timothy Paul, conductor**

*One for All* (2000)

Robert Litton

*Symphony for Band* (No. 6), Op. 69 (1956)

Vincent Persichetti

Adagio; Allegro  
Adagio sostenuto  
Allegretto  
Vivace

*Postlude in F* (1895/1991)

Charles Ives  
arr. Kenneth Singleton

*Richard and Renée* (2010)

Carter Pann

II. Floyd's Fantastic Five-Alarm Foxy Frolic

*Prayers for a Troubled Nation* (2017)  
*CBDNA Eastern Division Premiere*

Jack Stamp

*Paris Sketches* (1994)  
II. Pigalle

Martin Ellerby

**IUP WIND ENSEMBLE**

**PERSONNEL**

**Flute**

Daniel Koontz\*  
Rebecca Bridgman  
Allison Rakocy  
Allie Gerber  
Samantha Stossel

Julianna Wedding

**Alto Saxophone**

Curtis Gay\*  
Joe Moore

Tori Cotter

**Trombone**

Jonah Mientkiewicz\*  
Matt Darr  
Andrew Ortega

**Oboe**

Callan Moyer\*  
Rhiannon Kosar  
Jenna Toth

**Tenor Saxophone**

Joe Scheiber

**Euphonium**

Daniel Hodgetts\*  
Jay Mills

**Bassoon**

Janet Kim\*  
Keegan Bonnet

**Baritone Saxophone**

Maddie Vaill

**Tuba**

Logan Carnes\*  
Isaiah Buzdygon

**Clarinet**

Alex Edwards  
Evan Gerney  
Jessica Green\*  
Troy Green\*  
Morgan Johnson  
Katie Kohlenburg  
Joshua Snively

**Horn**

Elizabeth Heckman\*  
Gabby Goril\*  
Brooke Nilsson  
Alexander Swackhamer  
Andrew Junttonen

**Percussion**

Adam Dodge  
Ed Dunlap\*  
Helen Floran  
Emily Gulbrandsen  
Rob Lawson  
Christopher Medycki\*  
Brandon Peters  
John Wishnie

**Trumpet**

Anastazia Hall\*  
Akane Hanson  
Randy Devlin  
Noah Mason  
David Saylor

**Keyboard**

Liz Ambrose

\*Principal

## Conductors

**Timothy A. Paul** serves as Director of Bands at Indiana University of Pennsylvania, where he conducts the Wind Ensemble and guides the Master's Program in Wind Band Conducting. He holds the DMA in wind band conducting and literature from the University of Colorado.

Ensembles under Dr. Paul's direction have performed at the Pennsylvania Music Educators Association Conference, the Northwest NAFME Conference, the Mid-West International Band and Orchestra Clinic, the Southern Division CBDNA/NBA Conference, and the NAFME Southern Division Conference. Selected honors and awards include the Phi Beta Mu Florida Chapter's Distinguished Director Award and the John Philip Sousa Foundation's Sudler Flag of Honor.

In 2014, Dr. Paul founded the International Fellowship of Conductors, Composers, and Collaborators (IFC3). Through a variety of artistic experiences—including a conducting workshop, performances, a composers' symposium, and professional recording opportunities—IFC3 aims to support and enhance the collaboration between wind conductors, composers, and performers and has released two CDs, *Launch!* and *IFC3 & Friends*.

Dr. Paul maintains an active schedule as a guest conductor and clinician throughout the United States and internationally. His commitment to new music has resulted in commissions from leading American composers, including Libby Larsen and Carter Pann. He has also published articles in the *Journal of Band Research* and co-authored *Winds and Hymns: Resource Guide to Hymns, Chorales, and Spirituals in Select Wind Band Literature*, published by Meredith Music.

Dr. Paul is past president of the College Band Directors National Association Northwest Division. Additional professional affiliations include the World Association for Symphonic Bands and Ensembles, National Band Association, Phi Beta Mu, the National Association for Music Education, and the Pennsylvania Music Educators Association.

**Jason Worzbyt** is professor of Bassoon and associate director of Bands at Indiana University of Pennsylvania. His conducting teachers include Jack Stamp, director of band studies at Indiana University of Pennsylvania, and Eugene Migliaro Corporon, director of wind studies at the University of North Texas.

As a guest conductor, Worzbyt has worked with elementary, junior high, senior high, and professional ensembles in Pennsylvania, New York, New Jersey, Maryland, Virginia, Indiana, and Kentucky. Highlights of these appearances include the Indiana Junior High All State Band, New Jersey All State Symphonic Band, PMEA All State Orchestra, PMEA Western Region State Orchestra, PMEA Region III Band, PMEA Region IV Band, PMEA Region V Band, PMEA District 4 and 6 Orchestras in Johnstown and Westmont, PMEA District 2,3,5 Orchestras in Indiana and Purchase Line, and PMEA District Bands in Pittsburgh, York, Berlin, Johnstown, Punxsutawney, and Philadelphia. From 2007 through 2013, he was music director and conductor of the Westmoreland Symphonic Winds, a professional wind ensemble in residence at Seton Hill University. Committed to music education in the state of Pennsylvania, Worzbyt served as president of District 3 of the Pennsylvania Music Educators Association and continues to serve that organization as an adjudicator, guest conductor, and clinician. He has also authored several study guides for the series Teaching Music Through Performance in Band, Middle School Band, and Beginning Band, published by GIA. Worzbyt lives in Indiana, Pennsylvania, with his lovely wife, Michelle, and very active four-year-old, Christian James.

## PROGRAM NOTES

### ***One for All* (2000)**

**Robert Litton**

*One for All*, a fanfare for wind ensemble, was written for the California State University, Hayward (CSUH) Wind Ensemble I's Fall tour 2000. One of my main goals for this piece was to use compositional and orchestrational techniques that would grab and hold the attention of an audience of young musicians. The title of the piece was chosen in part because of its instant recognition as the second half of the Musketeers' motto and thus setting the mood of the piece by conjuring up feelings of excitement, adventure, triumph, and redemption. The phrase itself, "One for All," implies an unselfish attitude and dedication to helping others.

During the 1999-2000 school year, the CSUH Wind Ensemble I undertook an intensive touring schedule that required the utmost commitment and sacrifice from its members . . . For me, it was an incredible experience to see people put aside their individual thoughts and feelings for the good of the ensemble. Many wonderful things happened on those tours, and the memories I have of the time spent with my friends both on and off the stage will last a lifetime . . .

This piece was written to showcase the incredible musicians in the CSUH Wind Ensemble and their "One for All" attitude and approach to every piece of music they shared with an audience. I would like to extend my thanks to the conductor of the CSUH Wind Ensemble I, Tim Smith, and CSUH professor of composition, Dr. Frank LaRocca, for their guidance and patience, and to the ensembles' bass trombonist, Richard Lee, the most unselfish person I know and to whom this piece is dedicated.

*Notes by Robert Litton*

### ***Symphony for Band* (No. 6), Op. 69 (1956)**

**Vincent Persichetti**

Vincent Persichetti's *Symphony for Band* (No. 6), Op. 69 was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled "Symphony for Winds," following, as it did, his *Symphony for Strings* (No. 5), Op. 61. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The *Symphony for Band* . . . was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."

The four movements (*Adagio allegro*, *Adagio sostenuto*, *Allegretto*, and *Vivace*) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent *Allegro*. The standard exposition, development, and recapitulation of sonata form are in the *Allegro*, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

*Notes from the University of Alabama-Birmingham*

### ***Postlude in F* (1895/1991)**

**Charles Ives, arr. Kenneth Singleton**

The *Postlude in F* dates from the period 1890-92. This was during Ives's prime as a church organist, having composed his famous *Variations on "America"* the same year. It is probable that Ives composed and/or experimented with many organ works that never saw the light of day, but the *Postlude* survived in an orchestration Ives made in a college instrumentation class (1896-97), leading one to conclude that he thought enough of it to rescore it. Although Ives was generally critical of Wagner, the *Postlude in F* bears a strong European imprint that Ives biographer Jan Swafford finds reminiscent of Wagner's *Stegfried Idyll*. We know that European influences were, in part, his own inclinations at the time . . . The setting for band was made by Kenneth Singleton, Director of Bands at the University of Northern Colorado.

*Notes by Kenneth Singleton*

***Richard and Renée - II. Floyd's Fantastic Five-Alarm Foxy Frolic (2010)***

**Carter Pann**

*Richard and Renée* is a gift to two friends of the composers, Renée Kershaw and Richard "Dick" Floyd. About the work, the composer writes the following: Contrary to possible assumption, these friends of mine are not a married couple nor do they even live in the same state. The second movement, "Floyd's Fantastic Five-Alarm Foxy Frolic," is a ridiculous title. The generosity Dick Floyd has shown by shepherding me through a couple last-minute commissions makes him a hero of mine. My respect for Dick and all he has achieved in this profession is insurmountable. This joyous ragtime two-step has a lot of fun driving to the final bars . . . the last moment in the piece is over the top!

*Notes by Carter Pann*

***Prayers for a Troubled Nation (2017)***

**Jack Stamp**

*Prayers for a Troubled Nation* was written for the University of Minnesota Wind Ensemble and is dedicated to conductor, Dr. Emily Threinen, on her inaugural year as Director of Bands and was premiered in April of 2017.

When I was approached by Dr. Threinen about the possibility of composing a work, the country was in a state of turmoil. As you might remember, early in the fall of 2016, there were several citizen shootings by police and the shooting of police in what seemed like a rise in incivility. I couldn't believe that America could be so uncivil; it was turning into the "Wild West" again. So, I decided to write *Prayers for a Troubled Nation* as my answer to the senseless violence that occurred in the fall of 2016.

*Notes by Jack Stamp*

***Paris Sketches - II. Pigalle (1994)***

**Martin Ellerby**

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked, or passed through it – rather as did Ravel in his own tribute to the work of an earlier master in *Le tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells – a prominent feature of Paris life. *Pigalle: The Sobo of Paris* is a burlesque with scenes cast in the mould of a balletic scherzo – humorous of "Stravinski – meets – Prokofiev" way. It's episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

*Notes by Martin Ellerby*



## Program Sponsors



## Flute Artist Competition Sponsor



## FNMC Corporate Sponsors



## Additional Thanks

FNMC would like to extend our sincere thanks to Indiana University of Pennsylvania Department of Music for the in-kind donation of the IUP facilities, organizational expertise, and generous financial support of this event. A special thanks to Professor of Flute Therese Wacker and Director of Bands Timothy Paul for their work in coordinating the residency events and performances.