

**OAKLAND  
UNIVERSITY™**



**School of Music, Theatre and Dance**

**Symphonic Band  
&  
Wind Symphony**

**Jeffrey Heisler  
&  
Gregory Cunningham  
conductors**

**Tuesday, February 13, 2018  
7:30 PM  
Varner Recital Hall  
Oakland University**

- program -

# Oakland University Symphonic Band

Dr. Jeffrey Heisler, conductor

Lorraine

Jacob de Haan  
(b.1959)

In The Bleak Midwinter

Gustav Holst (arr. Robert W. Smith)  
(1874-1934)

J.S. Jig

Brant Karrick  
(b.1960)

- intermission -

# Oakland University Wind Symphony

Dr. Gregory Cunningham, conductor

Overture to *Béatrice et Bénédict* (1962/1937)

Hector Berlioz  
trans. Franz Henning  
(1803-1869)

Drifting from Midnight (2015)

Ethan Wickman  
(b.1973)

Ceremonies (1988)

*I. Maestoso - Allegro*

Ellen Taaffe Zwilich  
(b.1939)

Southern Harmony (1998)

*I. The Midnight Cry*

*II. Wondrous Love*

*III. Exbilaration*

*IV. The Soldier's Return*

Donald Grantham  
(b. 1947)

## *Program Notes*

### ***Lorraine – Jacob de Haan***

This compelling symphonic poem is about the French region of Lorraine, as seen from the perspective of Yutz, a community situated on the river Moselle. The introduction reflects on the time when Lorraine was independent and part of the Holy Roman Empire. After this a typical march rhythm enters, portraying the wars which have affected the region: The Thirty Years' War, the Franco-German War, and the First and Second World Wars. Out of the march a more positive passage emerges, symbolizing the unity of the inhabitants of Lorraine, and joyful folk music is heard in the streets of Yutz.

Lorraine has been part of both Germany and France, and the German national anthem is consequently used as the melodic basis of the slow interlude before it moves into an expression of the beautiful river landscape around Yutz. The tempo then increases and the festive first notes of the Marseillaise are played. This then leads to a theme based upon the opening of the national anthem of Luxembourg, illustrating the bond between Luxembourg, France, and Germany. As boundaries between the countries continue to fade, concordant music flows into a stately ending: the opening theme returns joyfully in a major key – the optimistic conclusion of a homage to Yutz and Lorraine, and the relationship between the aforementioned three countries.

*Program note by Jacob de Haan*

### ***In The Bleak Midwinter – Gustav Holst***

*In the Bleak Midwinter* is a Christmas carol based on a poem by Christina Rossetti. The poem became a Christmas carol after it appeared in *The English Hymnal* in 1906 with a musical setting by Gustav Holst.

Gustav Holst (1874 – 1934) was an English composer, arranger and teacher. He began composing when he was about twelve. He served as a church organist and choirmaster. When neuritis in his hand forced him away from the keyboard he made a living as an orchestral trombonist before attaining success as a composer.

Robert W. Smith scored this arrangement of Holst in memory of his mother-in-law Alta Sue Hawkins who had been a clarinet player and band director. After an opening fanfare the melody is stated by a solo clarinet representing Ms. Hawkins (a clarinetist and teacher for more than three decades). The clarinet is joined by a French horn, euphonium and a second French horn representing her three children on their chosen instruments. The American folk melody “Shenandoah” is used as the contrapuntal line representing Ms. Hawkins’ birth and rest in the beautiful valley of Virginia.

*Program note by Robert W. Smith*

### ***J.S. Jig – Brant Karrick***

Written in October of 2006, *J.S. Jig* is a dance that fuses themes of J.S. Bach into a lilting 6/8 Irish jig. The first sketch consists of the main theme, initially as a fugue, and include a short quote of Bach’s much loved “Jesu, Joy of Man’s Desiring.” As the composer continued to play with the theme, experimenting with harmonies, colors and orchestration, he began to imagine old Johann himself along with some good-humored Irish musicians looking over his shoulder. He wanted them all to be pleased and like the music! To further pay homage to Bach, he decided to include the Bach chorale “Was Gott tut, das ist Wohlgetan,” a chorale which the composer’s father had transcribed and had become a favorite of the composer.

*J.S. Jig* begins with a subtle percussion groove followed by quick exchanges of the main themes between sections and instruments. A complete statement of the jig theme is followed by a short development, a fugue and a short transition into the chorale played by the brass choir as woodwinds continue the jig idea. As the main theme returns, the orchestration becomes denser, harmonies become more dissonant and the dynamics build to a thunderous climax.

*Program note by Brant Karrick*

### ***Overture to Beatrice and Benedict – Hector Berlioz***

Berlioz's passionate love of Shakespeare's plays led him to compose several works inspired by them. The opera *Beatrice et Benedict*, based on *Much Ado About Nothing*, is the last of his Shakespeare settings and also his final major composition. The idea for it came to him in 1831, but numerous other projects delayed real work on it for nearly 30 years. A commission from impresario Edouard Benazet finally got Berlioz moving. Benazet asked for a piece to be performed at the gale opening of the new theatre in the German spa town of Baden Baden. He suggested a tragic episode from the Thirty Years' War as the basis for the opera, but Berlioz persuaded hi to use this saucy romantic comedy by Shakespeare instead. The composer wrote the text for the opera as well as the music, choosing to use the names of the play's main characters as the title. He conducted the highly successful premiere himself, at the opening of Benazet's theatre on August 9, 1862. The overture to the opera sets the scene in brisk, playful fashion.

### ***Drifting from Midnight – Ethan Wickman***

Sleep now, I sleep now,  
O you unquiet heart!  
A voice crying "Sleep now"  
Is heard in my hear.  
- James Joyce

All by myself I have to go,  
With none to tell me what to do - -  
All alone beside the streams  
And up the mountain-sides of dreams.  
- Robert Louis Stevenson

Save me from curious Conscience, that still lords  
In strength for darkness, burrowing like a mole;  
Turn the dey deftly in the oiled wards,  
And seal the hushed Casket of my Soul.  
- John Keats

No experience adequately prepares one for the late-night rituals of parenthood: the cry in the dark that seizes one from the depths of exhaustion, the lumbering footsteps that make their way cradle-side beneath the dull glow o the moon, tranquility split asunder by the anxiety-inducing cough, fevered skin, and undisclosed aches and tremors. Perhaps we are summoned by no more than the desperate, terrified pining of a tiny soul at once confronting their utter isolation in the profundity of night. In these moments, there are quiet words: stories rendered stream-of-consciously, simple songs, memories from the day, promises for the morning. Miracle transpire that are known only to those who awake in the sacred, silent hours. To lull a child to sleep is to witness the crossing of a threshold - - the abandonment of determined, grasping, fear as it acquiesces to surrender and to the dreams.

*Drifting from Midnight* is a sonic exploration of that moment when thresholds are crossed, when anxious wakefulness surrenders to peaceful slumber and the transcendent glories of worlds and horizons known only to dreamers.

Described as a "composer of facility and imagination, the kind to whom both performers and audiences respond" (The New York Times), composer Ethan Wickman's music has been performed by soloists and ensembles in venues throughout the U.S. and around the world. Recent recordings have garnered critical acclaim as "the most attractive new string quartet I have heard in a long while" (Fanfare), "epic and dreamy" (The New York Times), "absorbing" (American Record Guide), and possessing "stunning breadth and poise" (Time Out Chicago). Wickman holds a DMA in composition from the University of Cincinnati College – Conservatory of Music, with additional degrees from Boston University (MM) and Brigham Young University (BM). Formerly on the

faculties of Indian University – South Bend and the University of Wisconsin-Eau Claire, he is an Associate Professor of Music at the University of Texas at San Antonio. In addition, he is Executive Director of the Barlow Endowment for Music Composition at Brigham Young University.

### ***Ceremonies – Ellen Taaffe Zwilich***

At a time when the musical offerings of the world are more varied than ever before, few composers have emerged with the unique personality of Ellen Taaffe Zwilich. Her music is widely known because it is performed, recorded, broadcast, and – above all – listened to and liked by all sorts of audiences the world over. Like the great masters of bygone times, Zwilich produces music “with fingerprints” music that is immediately recognized as her own. In her compositions, Ms. Zwilich combines craft and inspiration, reflecting an optimistic and humanistic spirit that gives her a unique musical voice.

Ellen Zwilich is the recipient of numerous prizes and honors, including the 1983 Pulitzer Prize in Music (the first woman ever to receive this coveted award), the Elizabeth Sprague Coolidge Chamber Music Prize, the Arturo Toscanini Music Critics Award, the Ernst von Dohnányi Citation, an Academy Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, 4 Grammy nominations, the Alfred I. Dupont Award, Miami Performing Arts Center Award, the Medaglia d’oro in the J.B. Viotti Competition, and the NPR and WNYC Gotham Award for her contributions to the musical life of New York City. Among other distinctions, Ms. Zwilich has been elected to the Florida Artists Hall of Fame, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters. In 1995, she was named to the first Composer’s Chair in the history of Carnegie Hall, and she was designated Musical America’s Composer of the Year for 1999. In 2004, she served as composer-in-residence for the Santa Fe Chamber Music Festival. Ms. Zwilich, who holds a doctorate from The Juilliard School, has received honorary doctorates from Oberlin College, Manhattanville College, Marymount Manhattan College, Mannes College/The New School, Converse College, and Michigan State University. She currently holds the Francis Epps Distinguished Professorship at Florida State University.

A prolific composer in virtually all media, Ellen Taaffe Zwilich’s works have been performed by most of the leading American orchestras and by major ensembles abroad. Her music first came to public attention when Pierre Boulez conducted her Symposium for Orchestra at Juilliard (1975), but it was the 1983 Pulitzer Prize for the Symphony No. 1 that brought her instantly into international focus.

Zwilich has been the subject of two cartoons in the late Charles Schulz’s celebrated Peanuts series. The first cartoon, in which the Peanuts characters attend the premiere of Ms. Zwilich’s Concerto for Flute, set off a chain of events which led eventually to the completion of Zwilich’s Peanuts Gallery for piano and orchestra, which was also featured in Schulz’s comic strip. Peanuts Gallery, which Ms. Zwilich wrote for a 1997 Carnegie Hall children’s concert, went on to become the basis of the second PBS documentary to feature her music (the first, “The Gardens: Birth of a Symphony,” featured Symphony No. 4 “The Gardens”). The acclaimed “Peanuts Gallery” special has aired hundreds of times nationwide since its 2006 PBS debut, and will be rebroadcast during the 2007-2008 season.

Many of Ellen Taaffe Zwilich’s works have been issued on recordings, and Baker’s Biographical Dictionary of Musicians [8th edition] states: “There are not many composers in the modern world who possess the lucky combination of writing music of substance and at the same time exercising an immediate appeal to mixed audiences. Zwilich offers this happy combination of purely technical excellence and a distinct power of communication.”

### ***Southern Harmony – Donald Grantham***

In 1835, William “Singin’ Billy” Walker’s songbook SOUTHERN HARMONY was first published. This remarkable collection contains, according to its title page, “a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are

folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked “along with groceries and tobacco” in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from SOUTHERN HARMONY, called the ‘Benton Big Singing’ was held on the Benton, Kentucky courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of SOUTHERN HARMONY has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from SOUTHERN HARMONY, Donald Grantham has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual characteristics of each song.

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, E. C. Schirmer, G. Schirmer, Warner Bros. and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of THE TECHNIQUE OF ORCHESTRATION (Prentice-Hall).

*Program note by Donald Grantham*

## **Biography**

**Gregory Cunningham** serves as Music Director of the Oakland Symphony Orchestra, Director of Bands and Conductor of the Oakland University Wind Symphony, and Professor of Orchestral/Wind Conducting at Oakland University. While primarily responsible for two of Oakland University's large instrumental ensembles, Cunningham remains an active participant in all aspects of Oakland University's undergraduate and graduate instrumental music education and applied programs.

From 2010 – 2015, Gregory served as Music Director and Principal Conductor of the Motor City Symphony (formerly the Warren Symphony Orchestra), a regional professional orchestra located in Southeastern Michigan.

Dr. Cunningham remains very active as a clinician and adjudicator of middle and high school

orchestras/bands, and has served as guest conductor for various district and state level honors ensembles throughout the Midwest, Northeast and Southeast. He has presented/co-presented workshops for instrumental music teachers at the Michigan, Illinois and Wisconsin Music Educators conferences, has co-presented at the MENC National Conference, and the Symposium on Music Teacher Education. He has made guest appearances as an Artist in Residence at the University of Illinois–Urbana Champaign, the University of Wisconsin–Eau Claire, the University of North Carolina – Wilmington, and has also served on the summer faculties of the Blue Lake Fine Arts Camp, Illinois Summer Youth Music, University of Iowa Summer Music Camp, and Shell Lake Music Camp.

### **Jeffrey Heisler, Symphonic Band**

Award-winning saxophonist and soprano chair of the Assembly Quartet, *Jeffrey Heisler*, serves on the faculty of Oakland University (Rochester, MI) as Professor of Saxophone and Conducting. He holds a Doctor of Musical Arts degree specializing in contemporary music and a Master of Music degree in saxophone performance from Bowling Green State University where he studied with Distinguished Research/Artist Professor John Sampen. In addition, he earned his Bachelor of Music Education degree from Central Michigan University where he studied saxophone with John Nichol.

Among his significant accomplishments was a 2005 Fischhoff National Chamber Music Competition 1st prize gold medal as the soprano saxophonist with the Blue Square Saxophone Quartet, a win that garnered national acclaim. Heisler has performed several concert tours throughout the United States, Italy, and France and has appeared on the prestigious Portes Ouvertes aux Nouveaux Talents concert series in Paris (2005). In addition, he has worked with the Pulitzer-Prize winning composer Ellen Taaffe Zwilich on a transcription of her violin work Episodes for soprano saxophone and piano, a work of which Heisler gave the world premiere in March 2007. In the summer of 2007, Heisler collaborated with electronic music composer Morton Subotnick in creating a new version of his *In Two Worlds* for alto saxophone and interactive computer (MAX/MSP). In 2008, he gave the North American premiere of Luciano Berio's *Recit* (Chemins VII) for alto saxophone and orchestra with the Bowling Green State University Philharmonia and performed the world premieres of his composer approved transcriptions of Steve Reich's *Vermont Counterpoint* (for saxophone(s) and pre-recorded tape), Chen Yi's *Monologue* (for solo soprano saxophone), and Louis Andriessen's *Elegy* (for tenor saxophone and piano).

An advocate of contemporary music, Heisler promotes the creation of new repertoire for the saxophone by commissioning and premiering works by composers such as Louis Andriessen, Andres Carrizo, Halim El-Dabh, Anthony Donofrio, David Gillingham, Marc Mellits, Timothy Stulman, Marilyn Shrude, Andrea Reinkemeyer, Steve Reich, Chen Yi, and Ellen Taaffe Zwilich. In addition, he has presented the American premieres of *Recit* (Chemins VII) by Luciano Berio, *Blitz* by Vincent Dunet, *Magic* by Ivan Fedele, *Entfuhrung* by Karlheinz Stockhausen and in 2009, premiered *Double Image*, a concerto for saxophone(s) and wind ensemble by David R. Gillingham.

Competition successes in addition to the Fischhoff National Chamber Music Gold Medal 1st prize include the Outstanding Collegiate Classical Instrumentalist in Downbeat Magazine's 2002 Student Music Awards, Patricia Nixon Memorial Woodwind Competition (2002), Jack Saunders Jazz Award (2002), CMU Concerto Competition (2002), MTNA (Michigan) Collegiate Solo Competition (2002), and 2005 MTNA National Chamber Music Competition.

In May of 2010, Dr. Heisler became the first Doctor of Musical Arts to graduate from Bowling Green State University's contemporary music program. Heisler has also served on the faculties of Kent State University (Kent, OH) as Professor of Saxophone and Director of Bands, Bowling Green State University (Bowling Green, OH) and Wayne State University (Detroit, MI). Jeffrey Heisler is a Selmer and Legere Performing Artist-Clinician and performs exclusively on Selmer Paris Saxophones and Legere Signature Series Reeds.

# Oakland University Wind Symphony

Dr. Gregory Cunningham, conductor

## **Piccolo**

Kaitlin O'Connell\*

## **Flutes**

Natalie Rossi\*  
Cassandra Gunn  
Anna Holmberg  
Brooke Westerbeek  
Kayla Ham

## **Oboes**

Carissa Sleiman\*  
Connor Donnellon

## **English Horn**

Connor Donnellon

## **Bassoon**

Matthew Smith\*

## **E-flat Clarinet**

Ricky Tevdoski

## **B-flat Clarinets**

Lorenzo Macuja\*  
Ricky Tevdoski  
Andrew Favor  
Emily Hyde  
Hannah Kroesche  
Sarah Bussineau

## **Bass Clarinet**

Paige Broadworth

## **Contrabass Clarinet**

Paige Grider

## **Soprano Saxophone**

Andrew Hemphill\*

## **Alto Saxophones**

Andrew Hemphill  
Brant Ford

## **Tenor Saxophone**

John Hallman

## **Baritone Saxophone**

Garret Klauss

## **Bass Saxophone**

Paige Grider

## **Trumpets**

Michael Baker\*  
Nicholas Voisich  
Scott Brickner  
Andrew Cicchelli  
Benjamin Feuerhelm  
Noah Miller

## **Horns**

Brek Moorey\*  
Erika Nodland  
Claire Lovins  
Mary Gass

## **Trombones**

Scott Voytush\*  
Austin Dedalis  
John Andersen

## **Bass Trombone**

Josh Tobias

## **Euphonium**

Ian Lester\*  
Matthew Dutton  
John Andersen  
Connor Bentley

## **Tubas**

Brandon Thibault\*  
Colin Holstein

## **String Bass**

Alex Marshall\*

## **Percussion**

Neil Faulkner\*  
Dominic Santini  
Max Correia  
Michael Abel  
James Holk  
Madeline Wilson

## **Piano/Celesta**

Connor Baker\*

## **Librarians**

Brandon Thibault\*  
Claire Lovins  
Erika Nodland

## **Equipment Managers**

Garret Klauss\*  
John Andersen  
Noah Miller

\* Principal  
+ Co-Principal

# Oakland University Symphonic Band

Dr. Jeffrey Heisler, conductor

## **Piccolo**

Hannah Combs

## **Flute**

Hannah Roberts\*

Jaclyn Comis

Megan Leonatti

Brooke Bowker

Kristen Mazzola

Athena Hoosang

## **Oboe**

Reid Williams\*

## **B-flat Clarinet**

Ricky Tevdoski\*

Stephanie Thompson

James Fricke

## **Bass Clarinet**

Paige Grider

## **Saxophone**

Kaitlin Fuhrman\*

Mackenna Greene

Kane Phillips

Elizabeth Heilig

Gina Dlugosielski

## **Trumpet**

Nicole Tremonti\*

Sarah Cracknell

Zachary Musienko

Cody Asher

Andrew Cichelli\*

Eric Kasper

## **Horn**

Leo Vigelius\*

Claire Lovins\*

## **Trombone**

Matthew Conlisk\*

Tristan Hughes

Neil Faulkner

Alexandria Stockholm

## **Bass Trombone**

Brandon Thibault

## **Euphonium**

Iyla Miller\*

Leigh Wright

Raymond Benvenuti

## **Tuba**

William Elliot\*

Dawson Hallowday

Catherine Javier

## **String Bass**

Grishok Thayanithy\*

## **Percussion**

Christophoe Sinelli\*

Kyle Paoletti

Machlain Anderson

Samantha Metzger

Dalton Sutherland

Antonio Vettraino

Emily Wolenski

Michael Baker

## **Piano/Celesta**

Michael Awe\*

## **Librarians**

Kaitlyn Fuhrman\*

## **Equipment Managers**

Nicole Tremonti

Sarah Cracknell

\* Principal

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Electronic devices should be turned off or set on silent (no texting).  
No recording devices or photography are allowed during the performance and  
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Kathy Boersma, *Production & Facilities Manager*  
Megan Herald, *Assistant Production & Facilities Manager*  
Carly Uhrig, *Marketing Manager*  
Terry Herald, *Technical Coordinator*

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**Instrumental Music Faculty (Winds and Percussion)**

Amanda Blakie, *Detroit Symphony Orchestra Affiliate, Flute*  
Gregory Cunningham, *Director of Bands and Conducting*  
David Denniston, *Horn*  
Sean Dobbins, *Jazz Studies*  
Jeffrey Heisler, *Saxophone*  
Kenneth Kroesche, *Trombone, Euphonium, and Tuba*  
Daniel Maslanka, *Percussion*  
Timothy Michling, *Oboe*  
Chris Napier, *Trumpet*  
Marcus Schoon, *Detroit Symphony Orchestra Affiliate, Bassoon*  
Joseph Shively, *Music Education*  
Gordon Simmons, *Trumpet*  
Sharon Sparrow, *Detroit Symphony Orchestra Affiliate, Flute*  
George Stoffan, *Clarinet*  
Mark Stone, *World Percussion*  
Jeffrey Zook, *Detroit Symphony Orchestra Affiliate, Flute*

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