O'FALLON TOWNSHIP HIGH SCHOOL WIND ENSEMBLE
Melissa Gustafson-Hinds, conductor
Ricardo Flores, drumset

ILLINOIS WIND SYMPHONY
Kevin M. Geraldi, conductor
Michelle Bell, graduate conductor
Salley Koo, violin

Foellinger Great Hall
Krannert Center for the Performing Arts
7:30 PM, Friday, December 2, 2022

O'FALLON TOWNSHIP HIGH SCHOOL WIND ENSEMBLE

MICHAEL DAUGHERTY (b. 1954)  Niagara Falls (1997)
LUIGI ZANINELLI (b. 1932)  She Walks Through the Fair, an Irish Folk Song (1909/2007)

— intermission —

ILLINOIS WIND SYMPHONY

CHEN YI (b. 1953)  “Energetically” from Dragon Rhyme (2010)
J.S. BACH (1685–1750)  Fantasia and Fugue in C minor (1723/2012)
arr. Edward Elgar, trans. Topolewski
DARIUS MILHAUD (1892–1974)  Suite Francaise (1944)
Normandie
Bretagne
Ile de France
Alsace-Lorraine
Provence

KRISTIN KUSTER (b. 1973)  Two Jades (2011)
MICHAEL DAUGHERTY (b. 1954)  Bells for Stokowski (2001)
O’FALLON TOWNSHIP WIND ENSEMBLE  
Melissa Gustafson-Hinds, conductor

flute  
Isabella Budinko  
Jesse Dittmar, piccolo  
Claire Glover  
Ezra Kampwerth  
Heather Kenney  
Marcella Raimundi  
Taylor Strom

saxophone  
Tyler Baltzell, baritone  
Jackson Glover, alto  
Ben Koester, tenor  
Austin Reinacher, alto  
Jailyn Spells, tenor

euphonium  
Morgan Dewitt  
Miles Maxwell

tuba  
Landyn Smallheer  
Avrey Spengler

oboe  
Trey Fuller  
Tommy James  
Benjamin Smith

trumpet  
Nathanael Boston  
Emma Curtright  
Lilly Knapp  
Bryce Mikos  
Brett Mueth  
Dominic Oldani  
Aidan Sawyer

percussion  
Devin Aiello  
Ben Baldwin  
Gavin Benedick  
Lily Cooper  
Lily Kruse  
Aaron Reyna  
Luke Robey

bassoon  
Kendall Fox  
Tyler Mueller

horn  
Alia Barcus  
Riley Dewitt  
Lawson Smith  
Kaci Snyder  
Emily Wallman

string bass  
Jordan Gunther

clarinet  
Kai Cooper, bass  
Grace Haberl, contrabass  
Chloe Hacker, bass  
Ellie Harris  
Mitchell Jacquay  
Anuj Kashyap  
Anya Kenney  
Leslie Kolman  
Alexis Paten  
Chase Williams

trombone  
Ryan Baskette  
Katie Covington, bass  
Alex Hess,  
Aden King  
Julian Mitchell

We are very honored to be sharing a concert with  
the University of Illinois Wind Symphony.  
Thank you to our school and parents for being so supportive in  
our preparation journey for our performance at the 2022 Midwest Clinic.  
Thank you to Dr. Geraldí for this invitation and that our lives have  
connected through music once again, thirty years later.

O’Fallon Township High School
ILLINOIS WIND SYMPHONY
Kevin M. Geraldi, conductor

flute
Madison Booth,* piccolo
Yingyin Chen
Jae Hyun Moon,* piccolo
Brynna Paros, alto
Heather Swartz, piccolo
Sydney Weiler

saxophone
Jonathan Dufresne,* soprano & alto
Jack Govern, alto
Nathan Maher, baritone
Annika Marchi, bass
Kyle Soliz, tenor

euphonium
Jonathan Boudreaux
Andrew McGowan*

trumpet
Kevin Kierspe*
Hana Marek
Anthony Soria
Julia Stowell
Mike Tuleo*
Luke Yoakam

horn
Jacob Arche
Matthew Fonda
Seth Hall*
David Martinez
Ian Welch

tuba
Isaac Brinberg
Logan Clark*
Zac Gilbertson

percussion
Joe Cangelosi
Noah Coughlen
Tanner Day
Chase Dunway*
Emma Lemke
Adrian Silva
Hunter Valkema

piano & synth
Dain Lee

double bass
Jacob Nagler

harp
Julia Gu
Jonathan Schneider*

* section leader
THE SOLOISTS

As an artist, performer, and educator, percussionist Ricardo Flores has been captivating audiences for years playing classical percussion, drum set, and world percussion in orchestral, chamber, jazz, pop, Latin and many other musical settings. He joined the faculty at the University of Illinois at Urbana-Champaign in 2000 where he holds the title of associate professor on the percussion faculty specializing in drum set and Latin percussion and directs the Steel Band / World Percussion Ensemble.

Professor Flores received his bachelor of music in percussion performance from Corpus Christi State University and his master of music in percussion performance from the University of Akron. He has appeared with numerous groups and artists including the Cleveland Jazz Orchestra, the Jack Shantz Jazz Unit, the Akron Symphony, the Ohio Chamber Orchestra, the Cleveland Ballet and Opera Orchestras, Cleveland Pops Orchestra, the Naples Philharmonic, the Symphony of Southwest Florida, the Florida Orchestra, Luciano Pavarotti, Aretha Franklin, Diane Shuur, Tony Bennett, Alex Acuña, Hal Linden, Mitzi Gaynor, Louie Bellson, Terry Gibbs, the Four Freshmen, Jiggs Whigham, Victor Mendoza, John Riley, Howard Johnson, Vernon Reid, John Faddis and Peter Erskine.

Currently principal percussionist of the Champaign-Urbana Symphony and the Sinfonia da Camera, Professor Flores also plays drums and Latin percussion with various jazz groups throughout the Midwest. He has presented concerts, clinics, and master classes throughout the United States and internationally. Professor Flores has also performed on the Carnegie Hall stage as a soloist with the University of Illinois Wind Symphony.

A violinist of great range and energy, Salley Koo has performed internationally as a solo, chamber, and orchestral musician. Her recent calendar includes engagements as soloist, recitalist, chamber musician, orchestral guest, and faculty in California, Minnesota, New Hampshire, and Wisconsin.

Dr. Koo’s engagement with the chamber music community, in particular, has yielded collaborations with world-renowned musicians including Peter Frankl, Yo Yo Ma, and Colin Carr, as well as with members of the Orpheus Chamber Orchestra, Peabody Trio, Emerson, Takacs, Jupiter, and Aizuri Quartets. Her expansive musical interests range from early music to contemporary compositions.

Despite a performance itinerary that has covered North America, Europe, the Middle East, and East Asia, Dr. Koo has established a thriving teaching career. She is currently assistant professor of violin in the School of Music at the University of Illinois Urbana–Champaign. Previously, Dr. Koo has served as violin professor at both Adelphi University in New York, Montclair State University in New Jersey, visiting lecturer at UIUC, and violin professor and coordinator of chamber music at the University of Connecticut, in Storrs, Connecticut.

Hailing from Chicago, where she studied with Almita and Roland Vamos at the Music Center
of the North Shore (now Music Institute of Chicago), Salley then earned her undergraduate degree from Harvard University in English and American Literature, continuing her violin studies with Lynn Chang. She subsequently received a master of music and pursued artist diploma work from the Yale School of Music under the tutelage of Peter Oundjian. She completed her doctor of musical arts in violin performance at Stony Brook University under Pamela Frank and Philip Setzer. Over the course of her extensive training, Dr. Koo has studied with numerous other luminaries, including David Taylor, Sylvie Koval, and Dorothy Kitchen. Read more at salleykoo.com.

THE CONDUCTORS

Michelle Bell is a doctoral candidate in wind conducting and a graduate teaching assistant with the University of Illinois Bands. Michelle earned her master of music in wind conducting from the University of Minnesota where she studied with Dr. Emily Threinen. While at UMN, she assisted with the marching band, University Band, Symphonic Band, and University Wind Ensemble.

In 2018, Michelle was appointed visiting assistant professor of music at Emory & Henry College in Emory, Virginia where she assisted with the marching band and concert band, directed the pep band and various chamber ensembles, and taught courses in theory, conducting, instrumental methods, and woodwind methods. Prior to her time at E&H, Michelle taught at St. Cloud State University.

Michelle graduated from the University of Massachusetts Amherst in 2011, earning her bachelor of music education degree as well as a commission as a second lieutenant in the Army National Guard. Since then, she has served in the Virginia, Pennsylvania, and Minnesota Army National Guards. Currently, she holds the rank of captain and was recently deployed as a company commander in support of the Southwest Border Mission, where she led a company of 120 soldiers.

Kevin M. Geraldi begins his appointment as director of bands and associate professor of conducting at the University of Illinois in the fall of 2022. His responsibilities include conducting the internationally renowned Illinois Wind Symphony, guiding the graduate program in wind conducting, and providing administrative leadership for the university’s comprehensive and historic band program. Previously, Dr. Geraldi served as director of instrumental ensembles and professor of conducting at the University of North Carolina at Greensboro, where he joined the faculty in 2005. At UNCG, he conducted the Wind Ensemble, Symphony Orchestra, and Casella Sinfonietta, led the graduate program in instrumental conducting, taught undergraduate conducting, and guided the instrumental ensemble program. He has held additional faculty positions at Lander University in
Greenwood, South Carolina, and in the public schools of Westchester, Illinois.

Ensembles under Dr. Geraldi’s guidance have presented acclaimed performances in significant venues in the United States and Europe, at national and state conventions, and through recordings on the Equilibrium, Centaur Records, and JustinTime labels. He maintains an active schedule as a guest conductor, clinician, and adjudicator with high school bands, orchestras, and honor ensembles, including appearances with the Greensboro Symphony, Xinghai Conservatory Symphony Orchestra (China), the Union Musicale de Roquetas de Mar (Spain), and numerous university ensembles. Dr. Geraldi is a leader in commissioning and premiering new works for band and chamber ensemble and has earned praise for his collaborations with numerous significant composers and soloists.

Dr. Geraldi is a co-author of The Elements of Expressive Conducting, a textbook for undergraduate conducting courses that is widely used around the United States. A dedicated proponent of music education, his articles for music educators on concert programming and effective rehearsal strategies have been published by The Instrumentalist and the Music Educators Journal, and he has contributed numerous conductor’s guides for the Teaching Music Through Performance in Band series. He is a frequent presenter at international, national, and state conferences. His articles in The Journal of Band Research and the WASBE Journal address topics that reflect his interest in the history and performance practice of chamber music for winds, brass, and strings.

A native of Elmhurst, Illinois, Dr. Geraldi holds the doctor of musical arts and master of music degrees in conducting from the University of Michigan, where he studied with Michael Haithcock and H. Robert Reynolds, and the bachelor of music education degree from Illinois Wesleyan University, where he studied conducting with Steven Eggleston. Additionally, he studied with Gustav Meier and Kenneth Kiesler and participated in conducting workshops with Pierre Boulez, Frederick Fennell, and Paul Vermel.

Dr. Geraldi is a recipient of the Conductors Guild’s Thelma A. Robinson Award and the Outstanding Teaching Award in the UNCG School of Music. He is a National Arts Associate of Sigma Alpha Iota and a member of the American Bandmasters Association, the College Band Directors National Association, the National Band Association, the National Association for Music Education, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

Melissa Gustafson-Hinds is in her fifteenth year as director of bands at O’Fallon Township High School in O’Fallon, Illinois. In addition to her teaching duties at O’Fallon Township High School, Dr. Gustafson-Hinds serves as performing arts department chair at OTHS and is the Illinois Music Educators Association Band Division President-Elect.

In her time at OTHS, she has brought the band program to new heights in music excellence. Under her direction, the OTHS Marching Panthers have been consistent Bands of America
Regional and Super Regional finalists, Grand National Semi-Finalists, and a Grand National Finalist in 2018. In 2015 and 2022, the band marched in the Tournament of Roses Parade in Pasadena, California, and, in 2018, the band marched in the Hollywood Christmas Parade in Hollywood, California. The Marching Panthers have been recently selected to perform in the 2023 Macy’s Thanksgiving Day Parade.

The concert ensembles performed at Carnegie Hall in May 2014, and the Wind Ensemble has performed at the Illinois Superstate Concert Band Festival, Music For All National Festival, ILMEA State Convention, and the Midwest Clinic (December 20, 2022). For a week in February 2015, they hosted David Maslanka at OTHS, culminating with a concert held in his honor. In 2019, O’Fallon Township was honored with the NBA Program of Excellence Blue Ribbon Award and two Music For All Advocacy Awards. In 2021 and 2022, the OTHS Music Program was awarded top Music Excellence in Ensemble and Chamber Performance for Class AA in the Illinois High School Association.

Dr. Gustafson-Hinds is originally from Monmouth, Illinois. She attended Illinois State University, earning a bachelor’s in music education and graduated with university honors. Dr. Gustafson-Hinds earned her master’s degree in music education from the University of Illinois, Urbana-Champaign in 2000, an educational leadership endorsement from Southern Illinois University Edwardsville, and her doctorate degree in teaching and learning, with an emphasis in music, from the University of Missouri St. Louis in 2010. She has been teaching in Illinois public schools for twenty-eight years, getting her start in the Unit 5 District in Normal, Illinois, with teachers that helped guide her career.

Dr. Gustafson-Hinds is married to Evan Hinds, who is a music arranger and drill writer and additionally serves as the percussion coordinator for the Marching Panthers of O’Fallon Township High School. Together they have a daughter named Evelyn who is seven.

PROGRAM NOTES

Niagara Falls (1997) | Michael Daugherty (b. 1954)

Niagara Falls was commissioned by the University of Michigan Symphonic Band in honor of its one hundredth anniversary and is dedicated to its conductor, H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997, at “Bandorama,” conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan.

From the composer:

Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of
the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.

— Program note from the composer and the publisher

She Walks Through the Fair, an Irish Folk Song (1909/2007) | Luigi Zaninelli (1932)

From the composer:

Three Dances of Enchantment is a suite of three dances inspired by personal experiences in my life that, through the years, continue to resonate in my memory. The second dance, "She Walks Through the Fair," is a haunting, bittersweet melody that I discovered on my visit to Ireland. This piece is dedicated to Kylie Charra Keene, granddaughter of the late James Keene.

— Program note by the composer


From the composer:

Paconchita is a Latin overture dedicated to my parents, Paquito Navarro and Conchita Gonzalez. It is a piece full of rhythm and energy with the percussion section having a great presence and highlighting the battery as group leader. A great brass fanfare starts the overture, giving way to a much more rhythmic section in which give-and-take dialogues begin between the different sections of the band, with the battery being one of the protagonist instruments at all times. During the course of the work, we hear Latin rhythms fused with harmonies typical of Spanish folklore to create a seal of our land, the land which has seen the protagonists born and grow and to whom this work is dedicated: Paquito and Conchita.
Dragon Rhyme (2010) | Chen Yi (b. 1953)

Born in Guangzhou, China, Dr. Chen Yi transcends musical and cultural boundaries in her blending of Chinese and Western traditions. She holds a BA and an MA in composition from the Central Conservatory of Music in Beijing and a DMA from Columbia University, and has studied composition with Wu Zuqiang, Chou Wen-chung, and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005 and the American Academy of Arts and Letters in 2019. She has taught at the Peabody Conservatory and currently holds a professorship at the University of Missouri–Kansas City, where she has been on faculty since 1998.

A strong advocate for new music, American composers, Asian composers, and women in music, Chen Yi has served on the advisory or educational board of organizations including the Fromm Foundation, the Guggenheim Memorial Foundation, Chamber Music America, and Meet The Composer. She has supported many composers, conductors, musicians (including dozens of excellent performers on Chinese traditional instruments), educators, and students through her tireless work over the past three decades in the field of music education. Many of her students have been recognized around the world with national and international composition awards and professorships.

Dr. Chen is a cultural ambassador who has introduced hundreds of new compositions and a large number of musicians from the East and the West to music and educational exchange programs in the US, the UK, Germany, and Asian countries. She believes that music is a universal language, improving understanding between peoples of different cultural backgrounds and helping to bring peace in the world.

*Dragon Rhyme* was commissioned by the National Wind Ensemble Consortium Group, and premiered by the Hartt Wind Ensemble and Symphony Band at Carnegie Hall under the baton of Dr. Glen Adsit on May 30, 2010. Chen Yi’s *Dragon Rhyme* for symphonic band has two movements: I. "Mysteriously–Harmoniously;" II. "Energetically." Only the second movement, "Energetically," will be performed this evening.

The composer writes:

“*Dragon Rhyme* for symphonic band is cast in two movements. The thematic material consists of the basic intervals found in Beijing opera music. The instrumental textures within this piece range from transparent and delicate, to angular and strong. This variety is meant to spark the image of a dragon, which is auspicious, fresh, and vivid, and results in music that is layered and multidimensional—similar to the Eastern culture.”

—Biography adapted from Presser Publishing Company; program note provided by composer
Fantasia and Fugue in C minor (1723 / 1921 / 2012) | Johann Sebastian Bach (1685–1750)
arr. Elgar, trans. Topolewski

Johann Sebastian Bach was a German composer and musician of the Baroque period. Bach enriched established German styles through his skill in counterpoint, harmonic and motivic organization, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. His music is revered for its intellectual depth, technical command, and artistic beauty.

Bach’s father, Johann Ambrosius Bach, was the director of the town musicians, and all of his uncles were professional musicians. His father probably taught him to play violin and harpsichord, and his brother, Johann Christoph Bach, taught him the clavichord and exposed him to much contemporary music. Apparently at his own initiative, Bach attended St. Michael’s School in Lüneburg for two years. After graduating, he held several musical posts across Germany: he served as Kapellmeister (director of music) to Leopold, Prince of Anhalt-Köthen; as Cantor of the Thomasschule in Leipzig; and as Royal Court Composer to August III.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognized as a great composer until a revival of interest and performances of his music in the first half of the nineteenth century.

*Fantasia and Fugue in C-minor* was composed during Bach’s employment as organist and member of the court orchestra in Weimar, Germany. Some estimates put the date of its composition at 1723. Elgar’s orchestral transcription came about over a casual lunch with Richard Strauss in 1920. During their meeting they discussed the orchestration of one of Bach’s works and chose BWV 537. They agreed that Elgar would score the Fugue and that Strauss would score the Fantasia. Elgar completed the Fugue in April of 1921. Hearing nothing from Strauss regarding the Fantasia, Elgar completed its scoring in June of 1922. Writing to a friend and organist, Ivor Atkins, Elgar stated, “I have orchestrated a Bach fugue in a modern way … I wanted to show how gorgeous and great and brilliant he would have made himself sound if he had had our means.” The premiere performance was given on October 27, 1921, in Queen’s Hall, London, conducted by Eugene Goossens.

—Biography by windrep.org; program note by Virginia Wind Symphony

Suite Française (1944) | Darius Milhaud (1892–1974)

Darius Milhaud was a French composer and educator. Born to a Jewish family, Milhaud studied in Paris at the Paris Conservatory. He studied composition under Charles Widor, harmony and counterpoint with André Gédalge, and studied privately with Vincent d’Indy. He was a member of Les Six and one of the most prolific composers of the twentieth century. His compositions are particularly noted as being influenced by jazz and for their use of polytonality.
He left France in 1939 and emigrated to America in 1940 (his Jewish background made it impossible for him to return to his native country until after World War II). He secured a teaching position at Mills College in Oakland, California. Legendary jazz pianist Dave Brubeck arguably became Milhaud's most famous student when Brubeck furthered his music studies at Mills College in the late 1940s. From 1947 to 1971, he taught alternate years at Mills and the Paris Conservatoire.

About the *Suite Française*, Milhaud states:

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France."

I. Normandie: Milhaud uses two lively Norman folk songs: "Germaine," about a warrior coming home as seen through the eyes of a young woman; and "The French Shepherdess and the King of England," about a comic meeting between the two title characters. Milhaud added some original material to help him depict the region where so many American servicemen landed in France during World War II.

II. Bretagne: A foghorn announces the beginning of Bretagne, a province with deep ties to the sea. The movement uses sea shanties to depict the story of a young woman and her seafaring lover.

III. Ile de France: With a lively folk song, this movement depicts the bustle of Paris. It begins with a children’s round that alternates bars of three beats and two, and which Milhaud sets in four beats while still retaining the accents of the original. The lyrical melody that follows also reflects the bubbly attitude of the City of Light.

IV. Alsace–Lorraine: Here, Milhaud takes a dark turn, with material suggesting distant artillery fire around a solemn funeral procession, fitting for a region that borders Germany and was taken over during the war.

V. Provence: Reflecting on his home region, Milhaud utilizes a rondo with a fast, scatterbrained main theme, alternating with a fife-and-tambor segment typical of the French Provinces countryside and a slower, slightly more romantic
subject—both of these interludes derived from the principal melody.

—Biography from windrep.org; program note by Austin Symphonic Band

Two Jades (2011) | Kristin Kuster (b. 1973)

Kristin Kuster is an American composer and educator. Dr. Kuster grew up in Boulder, Colorado. She earned her doctorate from the University of Michigan, where she studied with William Bolcom, Michael Daugherty, Evan Chambers, and William Albright, and where she now serves as associate professor of composition. Dr. Kuster "writes commandingly for the orchestra," and her music "has an invitingly tart edge" (The New York Times).

Dr. Kuster has many honors and commissions to her credit. Her music has received support from such organizations as the American Academy of Arts and Letters, the Argosy Foundation, the American Composers Forum, the American Composers Orchestra, and the Composers Conference at Wellesley College. She has received commissions from ensembles such as the Plymouth Symphony Orchestra, the Left Coast Chamber Ensemble, the New York Central City Chorus, conductor John Lynch and the University of Georgia Wind Ensemble, and a consortium of university wind ensembles organized by University of Michigan conductor Michael Haithcock.

From the composer:

The new wing of the University of Michigan Museum of Art (UMMA) houses the Shirley Chang Gallery of Chinese Art. At the base of one case are two jade objects: a bi disc and a cong tube. The forms of the bi (circle) and cong (square) date back to the stone age in China; yet their original meaning, names, and functions are unknown. They gained importance in the Han dynasty, where they were at the core of the earliest Chinese books on philosophy, metaphysics, and cosmology. In the Zhou Li ("Book of Rites"), an ancient book compiled in the Zhou dynasty and amended in the Han dynasty, the cong is described as a symbol of earth, and the bi as a symbol of sky, or after world. The nephrite jade used by the ancient Chinese was extremely hard, and had to be worn down with an abrasive paste to achieve the desired shape and decoration. The ceremonial bi and cong jade objects were often buried with their owners.

The cosmology of these objects is foreign to me because, as an American, I look at them from outside the Chinese culture. Their meanings are interpreted by my thought process as a means for creative inspiration, and an impetus for musical ideas.

Shortly after my father passed away in February 2010, Michael Haithcock asked me to contribute a new piece to the University of Michigan Symphony Band 2011 Tour of China. My coming upon the two jade bi and cong objects at the
UMMA evoked a compelling sense of two-ness: two objects, symbols of earth and sky; mother and father; the lives and deaths of my parents; our UofM students experiencing a foreign culture, and the gift from that culture of listening to our students perform; and esteemed UM alumnus violinist Xiang Gao coupled with our symphony band.

The music of Two Jades is comprised of three sections, fast–slow–fast. The first section is my imagined journey of a jade rock being intensely, frenetically reshaped as it moves with the flow of a river. In the slower second section, I imagine the jade rock being non-passing, still, and carved with delicate, intricate ornamentation. The last section is a celebration of the beautiful moments in life. I wish I could freeze into an object, and carve a symbol of the ceaseless joy of love and life, of earth and sky.

—Biography adapted from windrep.org; program note by composer


Multiple Grammy Award-winning composer Michael Daugherty has achieved international recognition as one of the ten most-performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six Grammy Awards, including Best Contemporary Classical Composition in 2011 for Deus ex Machina for piano and orchestra, and in 2017 for Tales of Hemingway for cello and orchestra.

Daugherty was born in Cedar Rapids, Iowa in 1954 and is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the twentieth century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980–82), and György Ligeti in Hamburg (1982–84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980–82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as professor of composition, where he is a mentor to many of today’s most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Daugherty states:

Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the twentieth century. Born in London, Leopold Stokowski (1882–1977) began his career as an organist. Moving to America, Stokowski was fired from his organ post at St. Bartholomew’s Church in New York in 1908, after he concluded a service with Stars and Stripes Forever. As maestro of the Philadelphia Orchestra (1912–36) he became known for his brilliant interpretations of classical
music, his enthusiasm for new concert music, and for taking risks by constantly pushing the envelope of what was acceptable in the concert hall.

In *Bells for Stokowski*, I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate.

To create various bell effects, I frame the ensemble with two percussionists positioned stereophonically on the stage performing on identical ringing percussion instruments such as tubular bells, crotales, bell trees, and various non-pitched metals. I also echo Stokowski’s musical vision and legacy in order to look to the past and the future of American orchestral concert music. To represent the past, I’ve composed an original theme in the style of Bach. Midway in the composition, there is also a brief fantasy where we hear a Daugherty orchestral transcription of a portion of Bach’s C Major Prelude from *The Well-Tempered Klavier* introduced by two stereophonic harps. To represent the future, I take my original theme composed in the style of Bach and process it through my own musical language in a series of tonal and atonal variations. During the variations, I employ complex musical canons, polyrhythms, counterpoints, and move at will between various musical idioms, resonating Stokowski’s enthusiasm for music of all styles and cultures. In the last chords of *Bells for Stokowski*, we hear the final echoes of a long legacy of great orchestral performances in Philadelphia at the Academy of Music.

— *Biography and program note by composer*
**ILLINOIS BAND CONDUCTORS SYMPOSIUM**  
February 10–11, 2023  
Harding Band Building  
Registration opens on Thursday, December 1, 2022

Join the University of Illinois band faculty and special guest Mallory Thompson at this two-day symposium which includes conducting, rehearsal techniques, repertoire, pedagogy, and educational philosophy. Dr. Thompson is director of bands, professor of music, and coordinator of the conducting program in Northwestern University’s Bienen School of Music where she conducts the internationally renowned Symphonic Wind Ensemble and guides all aspects of the graduate wind conducting program.

[https://www.bands.illinois.edu/conducting-symposium](https://www.bands.illinois.edu/conducting-symposium)

**ILLINOIS SUPERSTATE CONCERT BAND FESTIVAL**  
May 5–6, 2023  
Krannert Center for the Performing Arts  
Registration opens Thursday, December 1, 2022  
[https://www.bands.illinois.edu/superstate-2023-1](https://www.bands.illinois.edu/superstate-2023-1)

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