

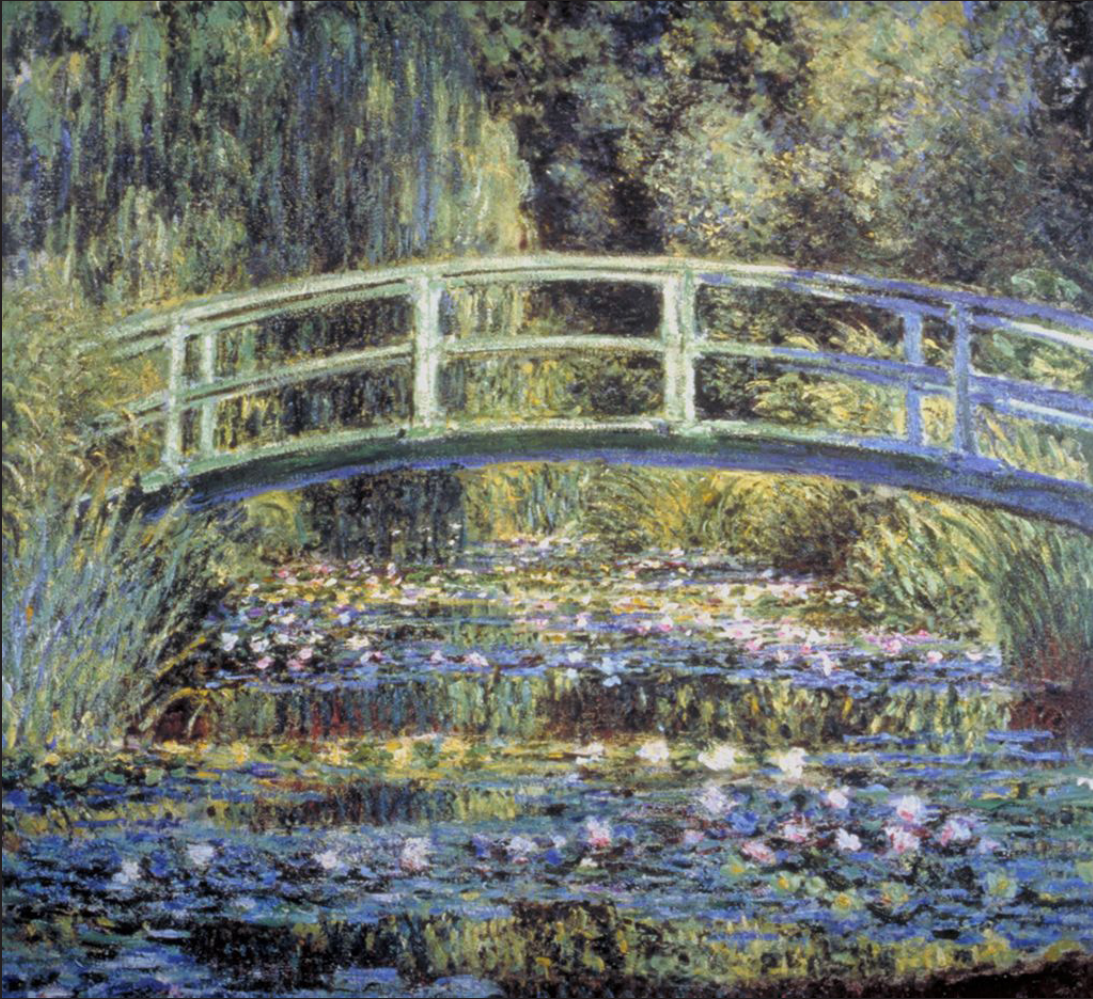
met·a·mor·pho·sis



University of Arkansas Wind Ensemble
Dr. Chris Knighten, Conductor

College Band Directors National Association
Southwestern Division Conference
Folly Theater - Kansas City, Missouri
Friday, March 1 - 4:00 pm

metamorphosis: to become transformed; a striking alteration in character, condition, circumstances, or appearance; a change in the character of an individual or group. examples: emotional, spiritual, intellectual, cultural, or physical.



Claude Monet, *Japanese Bridge at Giverny*, 1899

Traveler

David Maslanka

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

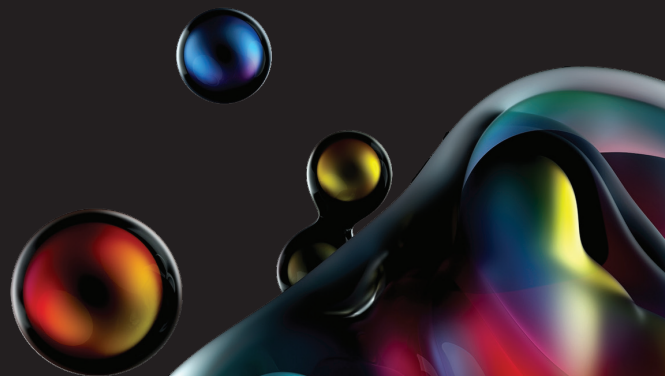
150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma chapter of Kappa Kappa Psi and the Gamma Nu chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter (b. 1940), retiring director of bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody *Nicht so traurig, nich so sehr* (Not so sad, not so much). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of a life need not be sad. It is the accumulation of all that has gone before, and a powerful projection into the future -- the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

*In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.*

Program note by David Maslanka



Reflections on the Mississippi

Michael Daugherty

III Prayer

IV Steamboat

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.

Michael 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 20th century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands, and Roger Reynolds at Yale ((1980-1982), and Gyorgy Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-1982. 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.

Reflections on the Mississippi (2013) for tuba and orchestra was commissioned by the Temple University Boyer College of Music and Dance. The world premiere was given by the Temple University Symphony Orchestra under the direction of Luis Biava, with Carol Jantsch, solo tuba, at Verizon Hall, Philadelphia, Pennsylvania, on March 24, 2013. The band version of Reflections on the Mississippi was commissioned by the University of Michigan Symphony Band, under the direction of Michael Haithcock, in 2015, and premiered by University of Michigan Symphony Band, conducted by Michael Haithcock, and Carol Jantsch, solo tuba. This concerto, composed in memory of my father, Willis Daugherty (1929-2011), is a musical reflection on family trips during my childhood to the Mississippi River near McGregor, Iowa.

In "Prayer," the third movement, I meditate on the calm mood of the Mississippi River seen from a high vista, overlooking the water as far as the eye can see, as sunset turns into a clear and starry night. Glockenspiel, vibraphone, chimes and piano echo like distant church bells down in the valley, while the tuba plays a lyrical, soulful melody.

The final movement, "Steamboat," conjures up colorful tales from Life on the Mississippi by Mark Twain (1835-1910). Traveling down the Mississippi River, I have composed lively music that follows the gambling steamboats from Twain's hometown in Hannibal, Missouri, to the final stop in New Orleans.

Much as the tuba plays a central role in zydeco and second line music of New Orleans, the tuba soloist in my concerto leads a "second line" of syncopated rhythms that propel the concerto to a virtuosic conclusion.

– Michael Daugherty

Sweet Chariot

Carlos Simon

Carlos Simon (b. 1986) is a native of Atlanta, Georgia, and is the current Composer-in-Residence for the John F. Kennedy Center for the Performing Arts. He also holds the position of inaugural Composer Chair of the Boston Symphony Orchestra, the first in the institution's 143-year history. Recent commissions included works for the National Symphony Orchestra, Minnesota Orchestra, Boston Symphony Orchestra, Detroit Symphony Orchestra, New York Philharmonic, and the Los Angeles Philharmonic.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia and now serves as Associate Professor at Georgetown University. Simon was nominated for a 2023 GRAMMY Award for Best Contemporary Classical Composition for *Requiem for the Enslaved*, a multi-genre musical tribute to commemorate the stories of the 272 enslaved men, women, and children sold in 1838 by Georgetown University.

Swing Low, Sweet Chariot is perhaps one the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, In Paradisum. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest."

– Carlos Simon, Jr.

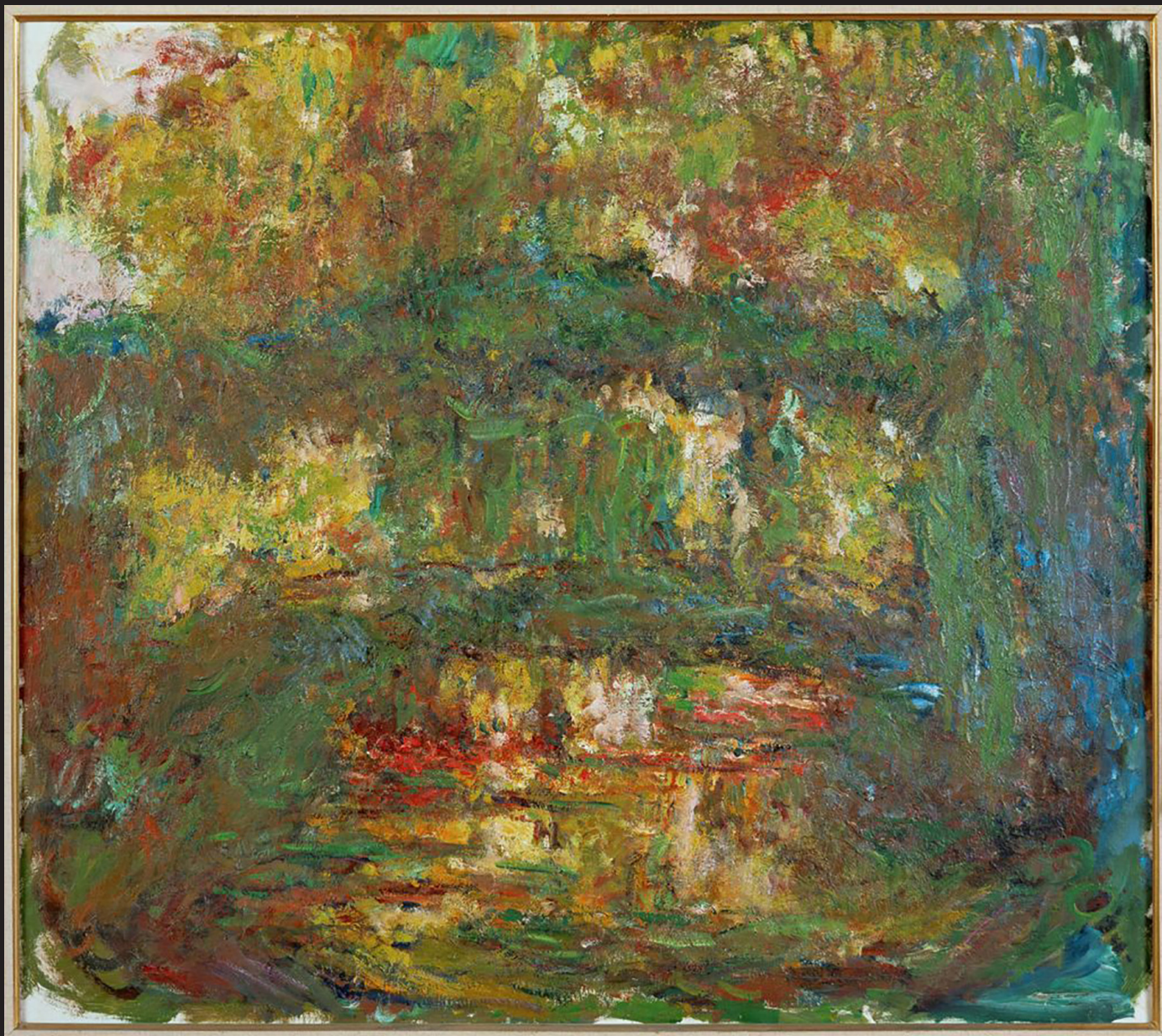
D'un Matin de Printemps

Lili Boulanger/Jack Hontz

Lili Boulanger was born on August 21, 1893, in Paris to a family of musicians. Her older sister Nadia is perhaps the most famous of the family, remembered especially for her mentorship of a multitude of international composers.

By 1917 Boulanger had already made a name for herself as the first woman ever to win the prestigious Prix de Rome and was lauded for her unique compositional voice among her fellow Impressionists. At only 24 years old she lay stricken with intestinal tuberculosis, her sister Nadia by her side and the German bombardment advancing on nearby Paris. Her final works convey the intimate and mature compositional voice that, even under such circumstances, continued to explore color and harmony. In particular, the vigor of *D'un Matin de printemps*, completed two months before her death, belies her fragile condition.





Claude Monet, *Japanese Bridge at Giverny*, 1917

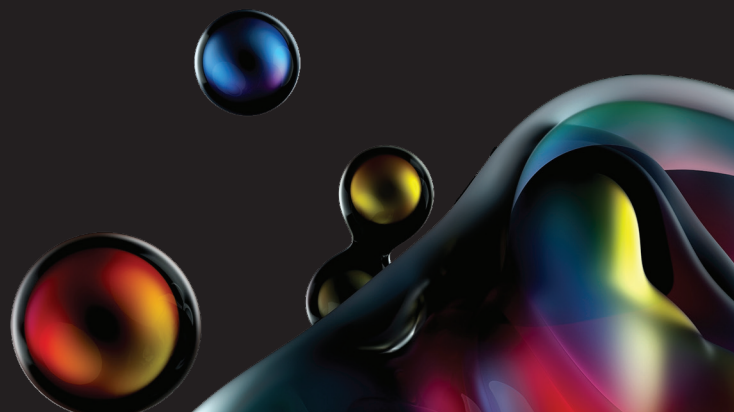
Shuying Li (b. 1989) is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at The Hartt School in Connecticut. She holds doctoral and master's degrees from the University of Michigan and is a research faculty member at the Shanghai Conservatory of Music. She directed the Composition and Music Theory Program at Gonzaga University and joined the faculty at California State University, Sacramento in Fall 2022.

Shuying Li's compositions have been performed by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, "The President's Own" United States Marine Band, Seattle Symphony, Ningbo Symphony Orchestra (China), Alarm Will Sound, Donald Sinta Quartet, and many others. She has received awards or grants from China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, and the International Dvorak Composition Competition.

A believer that music has the innate power to promote cultural diversity by connecting people through universally human passion and values, Shuying founded the Four Corners Ensemble in 2017. Current projects include a thirteen-orchestra consortium commission and an opera commissioned by the Shanghai Conservatory of Music with librettist Julian Crouch in development with the Houston Grand Opera supported by OPERA America.

Luminance explores the interplay between light and darkness both musically and thematically. Inspired by the concept of "luminance," this works seeks to evoke a sense of radiance and brilliance through its music. At its core, Luminance addresses issues relevant to contemporary society. By exploring themes of hope and despair, inclusion and exclusion, and power and powerlessness, the piece seeks to provide a platform for reflection and conversation. Through its use of evocative tonalities and dynamic contrasts, Luminance aims to invite audiences to find strength in moments of darkness and embrace the light within themselves.

– Shuying Li



Chris Knighten is Professor of Music and Director of Bands at the University of Arkansas. He conducts the Wind Ensemble, leads the graduate instrumental conducting program, teaches conducting and wind band literature courses, and oversees all aspects of the program. The Wind Ensemble has performed at two previous Southwestern Division conferences of the College Band Directors National Association (CBDNA) in Fayetteville, AR (2014) and in Boulder, Colorado (2016). In addition, the Wind Ensemble has toured seven states including a tour through Arkansas, Tennessee, and Mississippi performing music inspired by events of the Civil Rights Movement in the South, with performances at Little Rock Central High School and the National Civil Rights Museum in Memphis, TN. Guest residencies with the Wind Ensemble have included Carter Pann, Viet Cuong, Michael Daugherty, Shuying Li, Anthony Barfield, David Biedenbender, Lindsay Bronnenkant, Jeff Cortazzo, Omar Thomas, Jennifer Jolley, and Eighth Blackbird.

Dr. Knighten has presented original research on wind band literature and pedagogy at the Midwest Band and Orchestra Clinic, the College Band Directors National Association Conference, the Music Educators National Conference, and numerous state Music Educators conferences. He is the Past-President of the Southwestern Division of the College Band Directors National Association (CBDNA) and is a member of the American Bandmasters Association and Phi Beta Mu International Bandmasters.

Prior to his 2009 appointment to the faculty at the University of Arkansas he was a faculty member at East Carolina University, Baylor University, and Richland High School in North Richland Hills, TX. He received the DMA in Instrumental Conducting and the MM in Wind Conducting from the University of Colorado at Boulder and the Bachelor of Music Education from Baylor University. His primary conducting teachers were Michael Haithcock and Allan McMurray.

Benjamin Pierce is an accomplished low brass artist and teacher. He is a professor at the University of Arkansas, teaching a large studio of tuba and euphonium players and directing the tuba/euphonium ensemble. His studies took place at Bowling Green State University and the University of Michigan. His primary teachers were David Saygers, Velvet Brown, Fritz Kaenzig, and Wesley Jacobs.

Pierce has notably been the winner of some dozen international tuba and euphonium artist competitions held in the United States, Japan, Germany, Finland, South Korea, England, and Italy. He is a frequent soloist at home and abroad performing many solo recitals as well as concerti with such ensembles as the premier United States military bands, top American brass bands, and such orchestras as the Tokyo Symphony, Oulu Symphony (Finland), and Vogtland Philharmonie (Germany).

Enjoying a varied ensemble career, Pierce has performed with the Detroit Symphony, the Detroit Chamber Brass, the Toledo Symphony, the Flint Symphony, and the Tulsa Symphony. He has served

as principal tubist of the Ann Arbor Symphony and is principal tubist of SONA, formerly the North Arkansas Symphony Orchestra. He is a member of the acclaimed Brass Band of Battle Creek, featuring many of the world's greatest brass players. With the BBBC, he has performed on three different instruments. Recently Pierce was appointed Editor in Chief of the Journal of ITEA (International Tuba Euphonium Association.) Benjamin Pierce can be heard on three recordings available from major online retailers. He is a Miraphone performing artist.

Jeffrey Summers has been on the faculty of the University of Arkansas since 2020 and is currently serving as Associate Director of Bands and Teaching Assistant Professor where he conducts the Wind Symphony, teaches undergraduate conducting, and leads the “Best in Sight and Sound” Razorback Marching Band.

A strong advocate for new music and the expansion of wind band repertoire, Summers has recently helped commission works by Peter Van Zandt Lane and Haley Woodrow. In the spring of 2017, he conducted the premiere of B.P. Herrington's Verses from the Thicket which was a finalist for the 2017-18 American Prize in Composers of Works for Band / Wind Ensemble. In November of 2019, he conducted the premiere performance of his transcription of Sarah Kirkland Snider's orchestral piece, Disquiet.

From 2017-2022, Summers was a Graduate Teaching Assistant at the Frost School of Music where he studied with Robert Carnochan, earning a doctorate in wind conducting from the University of Miami. He regularly appeared as a graduate conductor with the Frost Wind Ensemble and Frost Symphonic Winds as well as making guest conducting appearances with the new music ensemble, Ensemble IBIS, the Frost Saxophone Ensemble, as well as various student recitals. Prior to Miami, Summers was a Graduate Assistant at Sam Houston State University where he studied with Matthew McInturf and was the Conductor of the Concert Band and Director of the Angry Orange Basketball Band. He also had opportunities to be a guest conductor of the Wind Ensemble and Symphonic Band.

Before starting his graduate studies, Summers spent six years as the Director of Bands at Lamar High School in Houston, Texas. His responsibilities included overseeing all aspects of the Lamar High School Marching Band, conducting the Wind Ensemble, and teaching courses in IB Music SL/HL and music history. Under his direction the Lamar Band nearly quadrupled in size and consistently received top honors at music festivals. A native of Buda, Texas, Summers attended the Butler School of Music at The University of Texas at Austin, where he was an active performer with several university ensembles and studied trumpet with Ray Sasaki.

University of Arkansas Wind Ensemble

Flute

Jill Russell.....Bentonville, AR
Sierra Hoaglund*.....Phoenix, AZ
Abigail Short.....Greenwood, AR
Morgan Murphy.....Bentonville, AR
Kendall Fisher.....Bentonville, AR

Oboe

Wes Becherer*.....Roseburg, OR
Sterling LeDoux.....Broken Arrow, AR

Bassoon

Sydney Frey.....Allen, TX
Eric Vande Linde.....Collierville, TN

B-Flat Clarinet

Samantha Ellis*.....Canton, TX
Abigail Lawson.....Fayetteville, AR
Alexander Garcia.....Springdale, AR
Emma Garnier.....San Antonio, TX
Juan Ramos.....Rogers, AR
Annabelle Ridlon.....Little Rock, AR
Cadence Davis.....Broken Arrow, OK

Bass Clarinet

Garland Watson.....Harrison, AR
Christopher Guevara*.....Phoenix, AZ

Saxophone

Ryan Montemayor*.....San Antonio, TX
Tyler Trickey.....Conway, AR
Logan Zink.....Dallas, TX
Nathan Leder.....Fayetteville, AR

Trumpet

Bradly Matthews.....West Fork, AR
Nathan Steinmuller.....Prairie Grove, AR
Kyra Brockhausen.....Billings, MT
Sophie Jaquez.....Pineville, MO
Jack Lockhart.....Bentonville, AR
Bailey Griggs.....Fayetteville, AR

French Horn

Lauren Zygmunt*.....St. Louis, MO
Macy James.....Calico Rock, AR
Kurt the Guide Dog.....Bedford Hills, NY
Hudson Martin.....Owasso, OK
Drew Schulz*.....St. Johns, MI
Marley Johnson.....Russellville, AR
Austin Rushing.....Bentonville, AR

Trombone

Kizer Brown*.....Medina, TN
Mac Dishman.....Dallas, TX
Jake Sasser.....Ft. Worth, TX
Evan Wood.....Fayetteville, AR
Samuel Gassaway.....Maumelle, AR

Euphonium

Daniel Bartley.....Canton, TX
Nathan Dunlap.....Springdale, AR

Tuba

Henry Sargent*.....Ashville, AL
Robert Anderson.....Rogers, AR

Percussion

Yoshio Yamashita*.....Russellville, AR
Brett Myers.....Lewisville, TX
Andrew Weidman.....Rogers, AR
Ben Wheeler.....Fayetteville, AR
Bryan Sandoval.....Huntsville, AR
Jacob Hughes.....Monet, MO
Thomas Baker*.....Cullman, AL

Double Bass

Jack Minnick.....Ft. Smith, AR

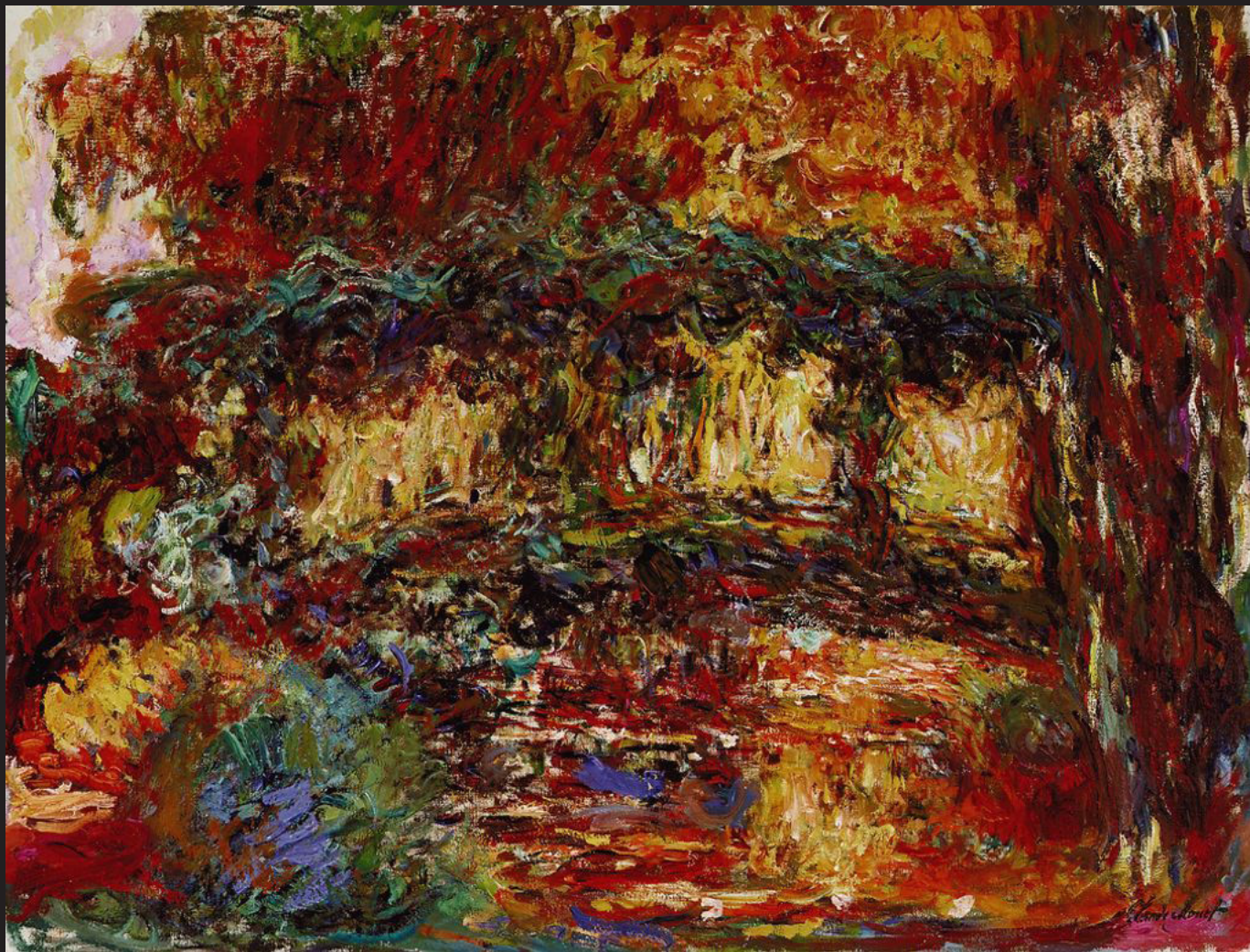
Piano

Carla Summers.....Fayetteville, AR

Special Thanks

Chase Jones, Assistant Director of Bands
JR Hinkson, Associate Director of Band
Finance, Marketing, and Operations
Connie Vick, Administrative Support
Andrew Cox, Graduate Assistant
Jason Reznicek, Graduate Assistant





Claude Monet, *Japanese Bridge at Giverny*, 1922