Concert Band and Symphonic Winds
Nikk Pilato, conductor

Thursday, April 20, 2023 // 7 p.m.
Greaves Concert Hall

SYMPHONIC WINDS

1. Pastorale
2. Valse
3. Scène et marche

Serenade No. 1 (1963) .............................................................. Vincent Persichetti (1915-1987)
1. Prelude
2. Episode
3. Song
4. Interlude
5. Dance

A Little Tango Music (2007) ........................................................ Adam Gorb (b. 1958)

CONCERT BAND

Red Tails (2020) ................................................................. Ayatey Shabazz (b. 1971)

Shades of Vermilion (2023) ............................................................ Henry Mattingly (b. 2001)

PREMIERE PERFORMANCE

Courtly Airs and Dances (1995) ........................................................ Ron Nelson (b. 1929)
1. Intrada
2. Basse Danse
3. Pavane
4. Saltarello
5. Sarabande
6. Allemande

Linden Lea (1902) .............................................................. Ralph Vaughan Williams (1872-1958)

Spencer Cains, conductor

The Loop (2021) ................................................................. Allison Loggins-Hill (b. 1982)

Halcyon Hearts (2021) ............................................................ Katahj Copley (b. 1998)
SYMPHONIC WINDS PERSONNEL

FLUTE
Noah Jacobsen
Caroline Schmidt
Hayley Voorhees

OBOE
Peter Lefkovitz
Alaina Spencer

BASSOON
Caroline Phipps

CLARINET
Erin Mills (bass, contrabass)
  Jimmy Tober
  Peyton Wallace
  Hannah Winstel

SAXOPHONE
Evelyn Madill-Hughes

TRUMPET
Henry Mattingly
  Maddy St. Germain

HORN
Barbara Phillips
  Daniel Rottenberger

TROMBONE
Alex Lang

PERCUSSION
Patrick Medovich
  Luke Myers

Members of the Symphonic Winds are listed alphabetically to acknowledge each player’s contribution. They all serve as principal musicians.

CONCERT BAND PERSONNEL

FLUTE
Emily Brummett
  Katherine Flerlage
  Noah Jacobsen
  Marybeth Remines
  Caroline Schmidt
  Hayley Voorhees

OBOE
Peter Lefkovitz
  Alaina Spencer

BASSOON
Caroline Phipps

CLARINET
Lena Dossa (bass)
  Erin Mills (bass, contrabass)
  Keeley Schurman (bass)
  Jimmy Tober
  Peyton Wallace
  Hannah Winstel

SAXOPHONE
Brandon Anderson (baritone)
  Nathan Deininger (alto)
  Jordan Figgs (tenor)
  Erin Horning (tenor)
  Evelyn Madill-Hughes (alto)
  Jessica Nottingham (alto)
  Evan Schneider (alto)
  Kylie Willis (alto)

TRUMPET
Thomas Brewer
  Spencer Cains
  Henry Mattingly
  Maddy St. Germain

HORN
Barbara Phillips
  Daniel Rottenberger
  Rilee Vanover

TROMBONE
Alex Lang
  Tyler Monroe
  Kian Raleigh

EUPHONIUM
Haley Amon
  Melissa Young

TUBA
Dylan Massmann
  Evan Schack
  Jackie Stephens

PERCUSSION
Patrick Medovich
  Luke Myers
SUITE FRANÇAISE (10:00)

Suite Française was commissioned by Val Brodie, then director of the Rugby Music Centre. It was premiered on 22 May 1991 at the Rugby Youth Music Festival, under the direction of Helen Deakin. The suite begins with a Pastorale, introduced by the bassoon and clarinet and then taken up by the oboe. The movement paints the picture of an early morning in a scenic pasture. The second movement, Valse, features a melody from the French folk song collection Chants D’Auvergne (N’aï pas iéu de mio). The finale, Scène et marche, is the most substantial movement, and as per the composer, characterizes the life of Monsieur Hulot, a fictional character created by French comic Jacques Tati for a series of films in the 1950s and 60s. As with many of Woolfenden’s scores for winds, the suite evolved from music written for the Royal Shakespeare Company, in this case two separate productions of Love’s Labour’s Lost.

Guy Anthony Woolfenden was a British composer and conductor. He was Artistic Director of the Cambridge Festival from 1986 to 1991, but is best known for being the Music Director of the Royal Shakespeare Company from 1962 until 1998, where he composed music for every Shakespeare play in production at the Company. In addition, he was the founder of the publishing company, Ariel Music. As a conductor, he conducted all the major British symphony orchestras and gave concerts in Canada, France and Germany.

SERENADE NO. 1 (9:00)

Split into five short movements, the Serenade No. 1, Opus 1, debuts Persichetti’s unique compositional style, featuring polytonality, and unusual approaches to melody and rhythm. Written when the composer was only fourteen years old, the Serenade was premiered at an event for the alumni of Combs College in Philadelphia. The composer writes:

The Serenade, composed when I was fourteen, built on a chorale melody written at nine, was one of the contraband pieces of the period. I wrote it away from the [Combs] Conservatory, but under the unofficial eye of Russell King Miller. I was allowed to compose this kind of music as a reward for double assignments in stylistically severe chorale harmonization and cantus firmus contrapuntalizations.

I poked fun at the predictably academic and often got in trouble with my teachers. The Serenade was first performed at a concert for alumni on December 21, 1929, by instrumental colleagues interested in music after Tchaikovsky. I managed to round up a violinist to play the flute part, a fine oboist, and a questionable tubist; the remaining seven parts I had to cover myself on a tracker organ. (I’d started organ at eleven, as soon as my legs were long enough to reach the pedals.)

Vincent Persichetti was an American composer and educator. He began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

A LITTLE TANGO MUSIC (4:30)

A charming, clever sequence of melodies inspired by the curvaceous, melancholic Argentine dance, A Little Tango Music is a miniature suite of three movements attempting to show the varied moods and colours of the “dangerous” and sultry dance. In writing the suite, Gorb did not adapt any specific tango music, but rather used inspiration from the tango in all of its guises, ranging from the “Habanera” in Bizet’s Carmen, through its more mysterious deployment in the music of Debussy and Ravel, the more satirical approaches adopted by Igor Stravinsky and Kurt Weill, and and perhaps most vividly conveyed in the seductively violent music of Astor Piazzolla.
**Adam Gorb** is a British composer and educator. After graduating from Cambridge University in 1980, he divided his time between composition and working as a musician in the theatre. Gorb’s compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded world-wide. In 1994, his first work for wind band, *Metropolis*, (1992) was awarded the Walter Beeler Memorial Prize. He has been a Visiting Lecturer in Composition at universities and conservatories in the United States, Canada, Beijing, Tokyo, Vienna, The Hague, Brussels, Weimar, Verona and Istanbul, and is currently Head of School of Composition at the Royal Northern College of Music in Manchester.

**RED TAILS** *(4:30)*

In spite of adversity and limited opportunities, African Americans have played a significant role in U.S. military history over the past 300 years. Originally denied military leadership roles and skilled training because many believed they lacked qualifications for combat duty, African Americans were barred from flying for the U.S. military until 1941, when an all-African-American pursuit squadron based in Tuskegee, Alabama was created. This squadron became known as the Tuskegee Airmen.

During the war, the Tuskegee Airmen received over 150 Distinguished Flying Crosses to 95 flyers, including two awarded to Captain William A. Campbell, 14 Bronze Stars (4th highest military decoration), and 744 Air Medals. The Congressional Gold Medal was also presented to over 300 Tuskegee Airmen or their spouses. The Tuskegee Airmen also contributed to the desegregation of base facilities and to the desegregation of the armed forces, which in turn contributed to the end of segregation in the United States. The Airmen’s record low loss number while escorting bombers in WWII is unmatched by any other fighter group. Their services were in constant demand among the Allied bomber units. Their nearly flawless protection of the bombers, combined with the red-painted tails on their aircraft, earned them the nickname “Red Tail Angels,” or simply “Red Tails.”

**Ayatey Shabazz** is an American composer, arranger, and educator. Shabazz received formal training from the University of Southern Mississippi, where he studied composition and arranging with Albert Gower. Shabazz is active as an arranger/composer for many high school and college programs, and also writes extensively for film and television projects.

**SHADES OF VERMILION** *(4:30)*

The composer writes:

The color vermilion is a vibrant shade of red that is produced as the sun sets over the horizon and the final rays of light become obstructed, leaving much of the sky in a radiant field of crimson. When I was young, I vividly recall a moment when my family and I were on vacation in Florida and watched from a pier as the sun set over the ocean. There was a moment of brilliance and pure awe as we witnessed the last sliver of deep red sunlight disappear over the water. In 2021 I came across an online post featuring a photograph of the sun setting over distant hills, the moon and the stars entering with the sorrowful gradient of night, and the final goodbye of red exiting rapturously from the sky. With it, the post read...

*TRANCE OF VERMILION - The time when the light from the sky appears diffused and often pinkish. The sun is below the horizon but its rays are scattered by Earth’s atmosphere to create the colors of twilight. This hour is supposed to be the most beautiful hour in photography.*

After reading that I was reminded of that afternoon on the pier, the feeling of warmth and security, and finally being given a color to describe what I experienced. It was here that I began writing the piece, but it was not until February of 2023, following two years of battling writer’s block, that I completed it.

The work itself has been a therapeutic friend - a project I could return to time and time again, adding, editing, fixing...and reflecting that cares and worries, like the sun, inevitably set. But even as it sets, there is comfort in knowing that the sun will rise again, a new shade will envelop the sky; and while tomorrow’s setting sun may not be red - it may be a bright yellow, or a cool blue and gray - there will inevitably be another shade of vermilion, and until then we can appreciate the shades we have seen already.
Henry Mattingly is an American performer, actor, writer, educator, and composer. Growing up in Norwood, Ohio, Mattingly began composing music in 2015 after hearing Tchaikovsky’s “1812 Overture” and becoming inspired to pursue music, writing his first composition entitled, “A King’s Life.” While studying at Northern Kentucky University he has composed and arranged for a multitude of ensembles including the wind bands, symphony orchestra, choir, chamber ensembles, and musical theatre, including the composition of original music for the 2022 NKU Production of “Macbeth.” Mattingly has also been involved in the arts on a broader scale, founding the NKU organization “Fine Arts Movement,” as well as helping to fund other organizations through donations and fundraising.

COURTLY AIRS AND DANCES (12:00)

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

Ron Nelson began piano lessons at the age of six, and wrote his first composition, entitled The Sailboat, shortly thereafter. Nelson received the bachelor of music degree in 1952, the master’s degree in 1953, and the Doctor of Musical Arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. In 1993, his Passacaglia (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He has also been awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, D.C.

LINDEN LEA (4:00)

Originally for voice and piano, Linden Lea is the first work published by Ralph Vaughan Williams at the age of 29. During his lifetime, Williams worked to preserve various English folk songs that were forgotten during the 19th and 20th centuries; this piece is based on a poem by William Barnes, written in an English dialect from the region of Dorset, England. The poem describes an orchard in the countryside of England that the author is remembering fondly. The original score calls for an unspecified voice and piano, with two different settings of the poem: in the Dorset dialect, or modern English.

Within the woodlands, flowery gladed, by the oak trees’ mossy moot;
The shining grass blades, timber shaded, now do quiver underfoot;
And birds do whistle overhead, and water’s bubbling in its bed;
And there for me, the apple trees do lean down low in Linden Lea.

Since the original performance, Linden Lea has been arranged for different kinds of ensembles: SATB choirs, duets and for wind ensembles. The lyric folk song quality of the tune makes it an irresistible choice for the concert band idiom. While the tune remains intact, and a few of the composer’s harmonic shadings have been retained, most of the accompaniment is original to the arrangement.

THE LOOP (5:00)

The Loop is inspired by Chicago and its promise to African-Americans who came to the city during The Great Migration. It opens with a train sound, representing the trains migrants took up to the city from places like Mississippi and other southern states. It also nods to Chicago’s “L train,” which sounds throughout the city and circles a downtown area appropriately referred to as “The Loop.” The piece is comprised of musical loops and also embodies the repetitive and rhythmic nature of factory labor, which the majority of black southerners found themselves doing once they made it to the big city - including the composer’s own grandfather who worked in a can factory. The piece has a driving and determined energy, much like the spirit that is needed when anyone migrates to a new home for a better life.

Allison Loggins-Hull is an American flutist, composer, educator, and producer. Ms. Loggins-Hull has an active career performing and creating music of multiple genres. In 2009 she and Nathalie Joachim co-founded the critically
acclaimed duo Flutronix, which was praised by The Wall Street Journal for being able “to redefine the instrument.”

She was a co-producer of Nathalie Joachim’s celebrated album Fanm d’Ayiti, which was nominated for a 2020 GRAMMY for Best World Music Album. In support of her work, Allison has been awarded grants from New Music USA and a fellowship at The Hermitage Artist Retreat in Englewood, Florida. Loggins-Hull is currently the Lewis Composer Fellow at the Cleveland Orchestra. Previously she has held faculty positions at The Juilliard School and The John J. Cali School of Music at Montclair State University.

HALCYON HEARTS (5:00)

The composer writes:

Halcyon Hearts is an ode to love and how it affects us all. The term “halcyon” denotes a time where a person is ideally happy or at peace, so in short, Halcyon Hearts is about the moment of peace when one finds their love or passion. The work centers around major 7th and warm colors to represent the warmth that love bring us. The introduction, which is sudden and colorful, symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create the sound of ambition and passion throughout the work. No matter what race, gender, religion, or nationality, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter which negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

Katahj Copley is an American saxophonist, composer, and educator. He holds a bachelor’s degree in music education and composition from the University of West Georgia, and is currently pursuing a master’s degree in music composition at the University of Texas. His compositions have been performed and commissioned by multiple universities, performing organizations, and professional ensembles.

Program Notes compiled from information found on the 
Wind Repertory Project website (www.windrep.org)
**CONDUCTORS**

**Dr. Nikk Pilato** was appointed to the faculty at Northern Kentucky University in 2022, where he serves as Director of Bands, teaches courses in the Music Education curriculum, and contributes to the University’s mission through teaching, conducting, research, service, and scholarly/creative endeavors. Prior to coming to NKU, Dr. Pilato served on the faculty of Indiana State University, and previously held similar positions at the high school and university level in the states of California, Florida, and Georgia.

Dr. Pilato earned a BME (Bachelor of Music Education), an MME (Master of Music Education), and a Ph.D. (Doctor of Philosophy) in Conducting and Music Education from the Florida State University College of Music in Tallahassee, Florida, where his primary conducting teachers were Richard Clary, Patrick Dunnigan, and Jim Croft.

In 2008 Dr. Pilato established the Wind Repertory Project (www.windrep.org), a comprehensive online database of wind literature expanded by user contributions, much like Wikipedia. The database includes detailed information such as instrumentation, program notes, errata, study resources, articles, commercially available recordings, and more. In the fifteen years since its inception, the WRP has amassed nearly 23,000 user-submitted entries, and has been visited thirty million times.

Dr. Pilato maintains a busy profile as a guest conductor, adjudicator, clinician, drill designer, and arranger. He holds memberships in KMEA (Kentucky Music Educators Association), CBDNA (College Band Directors National Association), NAfME (National Association for Music Education), NBA (National Band Association), WASBE (World Association of Symphonic Bands and Ensembles), the Conductor’s Guild, the College Music Society, and is an honorary brother of Kappa Kappa Psi.

**Spencer Cains** is a music education student at Northern Kentucky University, and the winner of the inaugural Conducting Apprenticeship Competition. Spencer is a soldier with the 202nd Army band of the Kentucky National Guard where he supports the Commonwealth of Kentucky through musical missions, disaster relief missions, and community outreach. Spencer is a brother in Phi Mu Alpha Sinfonia where he currently serves as president of NKU’s Xi Lambda Chapter and Collegiate province representative, representing brothers from Northern Kentucky University, the University of Kentucky, Morehead State University, Eastern Kentucky University, and the University of Louisville. Spencer will graduate in May of 2024 and looks forward to having a band of his own to share his knowledge and passion for music with.

**BANDS AT NKU**

The mission of the NKU Bands is to stimulate musical growth and provide performance opportunities for the University’s instrumental music students. Comprised of both music majors and students majoring in many other areas of study, the NKU Bands Program includes the Symphonic Winds, the Concert Band, the Norse Pep Band, and various smaller ensembles that rehearse and perform throughout the academic year, presenting music from a wide variety of eras, genres, and styles.

While performances achieving musical excellence are a significant goal of the band program, care is taken to ensure a positive experience - that is, the satisfaction of hard work during rehearsals, enjoyable quality performances of outstanding repertoire, and the fellowships, friendships, and camaraderie that generally occurs through ensemble participation.