

## TITLE

George Gershwin's Rhapsody in Blue at 100 Years

## DESCRIPTION

George Gershwin's Rhapsody in Blue is perhaps the most universally recognized and iconic work in American music. February 12, 1924 marks the 100th anniversary of the world premiere of Rhapsody in Blue in the original wind version for the Paul Whiteman Band. The remarkable evolution of this work, and its entry into the 20th century canon, has generated a wealth of commentary and scholarship. The panel will discuss the circumstances surrounding the work's premiere, the original scoring for winds by Ferde Grofé, historical performance practice, and the various modern editions for wind ensemble and symphony orchestra. Although many composers of the 20th century incorporated elements of jazz into their compositions, George Gershwin was perhaps the singular example of a major composer who was fully at home in both the jazz and classical worlds. The panel presentation will focus on the genesis of Rhapsody in Blue, its commission and premiere, critical reception of the work, subsequent editions, and its performance and recording history. Discussion will include performance practice, including Gershwin's original improvised cadenzas, as well as the scoring of the various versions of the work by Ferde Grofé, the original version for winds, scoring for pit orchestra and symphony orchestra, and modern editions for wind ensemble. Additional discussion will focus on the musical culture and practice in Gershwin's time, including the prominence of jazz in its emerging forms, and the exploding popularity of these musical forms and styles in Europe and America.

## PRESENTERS



**Bradley P. Ethington** is Director of Bands and Professor of Conducting at Syracuse University, where he oversees all aspects of the University band program and coordinates the graduate program in wind conducting. A native of Birmingham, Michigan, he holds bachelor's degrees in music education and biochemistry from the Honors College at Michigan State University, the Master of Music from Baylor University, and the Doctor of Musical Arts in conducting from the University of Texas at Austin, where he studied with Jerry Junkin. While at the University of Texas, he served as assistant conductor of the University Wind Ensemble and conductor of the University Chamber Orchestra. Dr. Ethington has published articles in the Journals of the College Band Directors National Association and the World Association of Symphonic Bands and Ensembles on the music of W. A. Mozart and Charles Ives and has been a regular contributor to the highly successful educational series "Teaching Music Through Performance in Band." Dr. Ethington is an elected member of the American Bandmasters Association, past president of the Big East Conference Band Directors Association, and currently serves on the editorial board of the WASBE Journal. In 2019 he was the first American to conduct the Orchestre de Harmonie at the Conservatoire de Strasbourg, France. Dr. Ethington has appeared as guest conductor at conferences of the College Band Directors National Association and the World Association of Symphonic Bands and Ensembles, and has served as guest conductor, clinician, and adjudicator throughout the United States, Europe, Asia, and Australia.



**Timothy W. Diem** is currently in his seventh year serving as the associate director of bands and director of athletic bands at Syracuse University. At Syracuse University, Dr. Diem co-conducts the Wind Ensemble and conducts the Concert Band, directs the University's "Pride of the Orange" Marching Band and Sour Citrus Society Pep Band, and teaches courses in music education. Previously, Dr. Diem spent 16 years at the University of Minnesota, 11 as the director of the Pride of Minnesota Marching Band, where he also taught courses in music education, marching band techniques, conducting, and directed various concert ensembles. He taught band and general music in grades 5-12 for four years in Minnesota. During his time in Colorado and Minnesota, Dr. Diem often served as music director, pianist, and conductor of numerous stage productions for the University of Northern Colorado Musical Theatre Department, the Little Theatre of the Rockies, and the University of Minnesota Theatre. Dr. Diem received the bachelor of arts degree from the University of Minnesota-Morris in instrumental music education and piano performance and holds master's degrees in wind conducting and collaborative piano performance from the University of Northern Colorado, where he also completed his doctorate in wind conducting with a secondary concentration in music education. He has served as a guest conductor and clinician throughout the United States and in Singapore. Dr. Diem currently serves as the secretary for the Eastern Division of the College Band Directors National Association.



**Milton Rubén Laufer** serves as director of the Setnor School of Music at Syracuse University and is responsible for the school's creative, academic, and strategic leadership. A versatile pianist, Dr. Laufer has delighted audiences on four continents in prestigious venues ranging from Lincoln Center to Tchaikovsky Hall and has shared the stage with artists including Natalie Cole and Guerassim Voronkov. Recognized internationally as a leading interpreter and scholar of Spanish piano music, Laufer's editions of Isaac Albéniz's Three Improvisations for Piano and "La Vega" are published by G. Henle Verlag of Munich. His recording credits include albums on the Naxos, Zenph Sound Innovations, Bis Records, and Beauport Classics record labels. Dr. Laufer is a charter trustee and lifetime member of the Latin Songwriters Hall of Fame and an active voting member of the National Academy of Recording Arts and Sciences (Grammys) and Latin Academy of Recording Arts and Sciences (Latin Grammys). Engagements for the 2023-24 season include appearances in New York City; Los Angeles; Houston; Durtal, France; and Manheim, Germany.



**James Tapia** is Director of Orchestral Activities and Associate Professor of Music in the Setnor School of Music at Syracuse University. At Syracuse University Dr. Tapia conducts the University Symphony Orchestra and oversees the entire orchestra program. Dr. Tapia teaches in the graduate conducting program in orchestral conducting at the master's level. His graduate conducting students have enjoyed great success as conductors of university orchestra programs, youth orchestras, and professional orchestras alike. They have also won prestigious conducting competitions and been awarded numerous research and study grants.

Dr. Tapia received the Doctor of Music degree in conducting from The University of Texas at Austin. His post-graduate work includes participation in the Carnegie Institute for Orchestral Conductors and the Pine Mountain Conducting Seminar. He has served on the faculties of Syracuse University, The University of Michigan, and Pittsburg State University. He has held the position of Music Director of the Syracuse Summer Festival Orchestra for the past fifteen years. He is conductor of a professional music educator's wind ensemble: the Central Winds. Dr. Tapia also currently serves as conductor of the Syracuse Youth Orchestra. Dr. Tapia began his professional conducting experience with the Tampa Bay Symphony as Assistant Conductor and has conducted the Syracuse Symphony Orchestra, the Austin Bach Festival Orchestra, the Detroit Chamber Winds and Strings, and the Dallas Wind Symphony along with many guest conducting experiences. A strong advocate of music education, Dr. Tapia has presented many in-service workshops for public school educators, as well as numerous presentations at state and regional music education association conferences. In addition, he continues to conduct Internationally, US All-State Orchestras and Bands, and other regional and honor ensembles. He has been instrumental in the development and production of contemporary music festivals and his interest in new music has led him to collaborations with composers such as Leslie Bassett, Karel Husa, Michael Daugherty, George Crumb, Donald Grantham, Andrew Waggoner, Dan Godfrey, and Andrew Meade.

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## **TITLE**

Conducting Pedagogy Re(de)efined

## **DESCRIPTION**

The conductor and author of "Making Meaningful Music: Building Techniques, Critical Thinking, Interpretation, and Leadership in Conductors" presents what has been hailed as the newest line in conducting pedagogy continuing from Elizabeth Green, Nicolai Malko, Donald Hunsberger and Roy Ernst. With a focus on new needs in current curricula, the presenter defines practical exercises to build critical skills as the foundation of conducting pedagogy and brings in a series of useful "pieces" to develop the young conductor's connection to making meaningful music. Discussion of expansion needed in current curricular designs to include a focus on rehearsal techniques and repertoire selection, as well as the many duties required off the podium of today's music conductors/educators. Balancing these needs within a music degree and limitations on program credits, the presenter suggests a new curriculum to strengthen music education programs and in particular, young band conductors over a sequence of four course including basic conducting, instrumental conducting,

rehearsal techniques and administration, and instrumental music methods capstone courses. Discussion of current and best practices and sharing of ideas will be an integral part of this presentation.

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## TITLE

Where Words Cannot Go - An Interdisciplinary Exploration of Student Mental Health

## DESCRIPTION

This presentation will provide a framework for meaningful collaborations between visual arts and music students. Colleagues William Kinne and Debra Edgerton came together over a shared concern for student mental well-being and decided to ask their students to respond to one another's work. The results included introspective works of art responding to Nicole Piunno's musical composition "Where Words Cannot Go." Student artwork and the music recorded by the wind ensemble were then featured in a multimedia exhibition of student artwork, followed by a themed concert exploring issues of stigma and access to mental health support.

## PRESENTERS



**William Kinne** is an Assistant Professor of Music and the Director of Bands at the University of Southern Maine Osher School of Music where he conducts the Concert Band, Wind Ensemble, and Portland Youth Wind Ensemble. Dr. Kinne also teaches undergraduate courses on conducting and music education and leads the graduate program in wind conducting. In addition to his duties at USM, Dr. Kinne is the conductor of the Casco Bay Wind Symphony, the premiere community band in the region. Before his appointment at USM, Dr. Kinne was the Associate Director of Bands at Northern Arizona University, where he directed concert and athletic bands and taught conducting.

Dr. Kinne's career as a music educator spans a decade of teaching middle and high school instrumental music. Ensembles under his direction have earned praise for cross-disciplinary performances. He earned graduate degrees in conducting from the University of Michigan, the University of Colorado Boulder, and a bachelor of music education degree from the University of New Hampshire. His principal teachers were Allan McMurray, Donald McKinney, Michael Haithcock, and Andrew Boysen.



**Debra Edgerton** is an Assistant Professor in the School of Art at Northern Arizona University. Her work speaks to issues concerning identity, perception, race politics, and environmental justice. She is a recipient of the President's Distinguished Teaching Fellow for 2023.

Ms. Edgerton most recently received a 2022 Scholarly and Creative Activity Award Grant, a 2022 McAllister Fellowship, and received a Research Associate position with the Museum of Northern Arizona. Her current work examines freshwater ecosystems in the Colorado Plateau, their community relationships, and their correlation to human communities of color.

Other distinctions Ms. Edgerton has received include the Provost Award for Faculty Excellence in Global Learning, Commission on the Status of Women Outstanding Achievement and Contribution to Diversity, Arizona Commission on the Arts Research and Development Grant, VanDenburg Grant, and Contemporary Forum Artist Grant.

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## TITLE

Fostering Creativity in the Large Ensemble

## DESCRIPTION

Studying and perfecting the performance of written notation should only be a part of a musician's musical experience. Creativity from ensemble members has largely been missing from the large ensemble environment. This presentation will discuss methods of incorporating improvisation and group-led arrangements into the large ensemble setting.

## PRESENTER



**Eric M. Smedley** is an associate professor of music in bands/wind conducting at the Indiana University Jacobs School of Music. He serves as chair of the Indiana University Department of Bands, conducts the IU Symphonic Band, and teaches conducting. He holds a DMA from the University of Washington and MM and BME degrees from Indiana University. Dr. Smedley has conducted in Japan, Russia, and throughout North America. His IU Symphonic Band was selected to perform at the CBDNA North Central Conference in 2018. Dr. Smedley's research interests currently focus on fostering creativity in the wind band medium and has presented on the topic at WASBE 2022 in Prague, CZ and CBDNA 2023 in Athens, GA. He also has published research on composers David Dzubay, John Mackey, and Joseph Turrin. In addition, Dr. Smedley maintains an active schedule as a trumpet soloist.

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## TITLE

Why Gustav Holst Wrote the First Suite in E-flat

## DESCRIPTION

Gustav Holst's First Suite in E-flat for Military Band is arguably the most iconic work in the wind band repertoire. Despite the piece's 114-year existence, however, Holst's purpose for composing the First Suite has never been confirmed. Through an examination of primary sources using methods such as handwriting analysis and digital image manipulation, this presentation will offer a solution to the century-old mystery of why Holst wrote his suite. Additional questions, such as what happened to the First Suite in the 11-year gap between its completion and official premiere, will also be addressed.

## PRESENTER



**Dr. Lindsay Bronnenkant** directs the Symphony Band, teaches conducting classes, and leads a graduate conducting seminar at the University of Massachusetts Amherst. Prior to her appointment at UMass, Bronnenkant taught basic conducting at Nazareth College and led the Hobart and William Smith Colleges Community Wind Ensemble as she completed a Doctorate of Musical Arts in Conducting degree at the Eastman School of Music.

As a composer, Bronnenkant's first published work, *Tarot* (2021), was designated the runner-up to the 2021 National Band Association/William D. Revelli Memorial Band Composition Contest. The piece is based on original research on Gustav Holst and was presented as part of Bronnenkant's doctoral conducting recital and lecture presentation. Bronnenkant holds degrees from the Eastman School of Music (D.M.A. Wind Conducting, '22), the University of Michigan (M.M. Wind Conducting, '19), Nazareth College (B.M. Music Education, '14), and the University of Rochester (B.S. Brain and Cognitive Sciences, '10).

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## TITLE

Exploring the Correlation Between Flow Theory Factors and Perceived Sense of Community

## DESCRIPTION

Cook and Murthy's presentation will share the exciting results of an IRB-approved research study conducted with secondary-level band students on the correlative link between Mihaly Csikszentmihalyi's Flow Theory and Seymour Sarason's theory on the Psychological Sense of Community Belonging within the context of the high school band environment. The conclusions drawn from this study provide tools for music educators of all levels to design instructional models that motivate students to actively seek program ownership, which can positively affect program engagement, contribution, and retention. Sharing this study and its conclusions with music educators of all levels will provide tools to design instructional models that challenge each student relative to their skill level through the utilization of clear goals and consistently maintaining process-oriented feedback loops for more intellectually stimulating, compelling, and efficient rehearsals.

## PRESENTERS



**Daniel Cook** serves as Director of Bands and Assistant Professor of Music Performance at Ithaca College. In this capacity, he is the artistic director and conductor of the renowned Ithaca College Wind Ensemble, teaches courses in conducting and music education, and administers the historic IC Band Program. Prior to his appointment at IC, Dr. Cook was on faculty at the University of North Texas faculty, where he conducted the Wind Ensemble, taught courses in wind band literature, graduate and undergraduate conducting, and was the Director of the 435-member Green Brigade Marching Band. Cook earned Doctor of Musical Arts and Master of Music degrees in Conducting from Northwestern University, where he studied with Mallory Thompson, and a Bachelor of Music Education degree from the University of Georgia.

Cook's ensemble performances have received acclaim, most recently by such composers as Bryant, Daugherty, Del Tredici, Gotkovsky, Higdon, and Schwantner. Ensembles under his direction have performed at the Florida and Texas state music conferences, as well as at the Music for All National Concert Band Festival. The UNT Wind Ensemble has won first-place recognition for the collegiate American Prize in Wind Ensemble Performance. In addition to his work at UNT, Cook is honored to have held educational positions with the Dallas Brass Band and Santa Clara Vanguard. He is published in the *Teaching Music Through Performance in Band* series and has contributed to various albums published via Naxos, GIA, and independent release.



**Amrutha Murthy** is the Director of Bands at Park Vista High School in Lake Worth, Florida. Bands under Amrutha's direction have earned straight Superior ratings at the FBA Marching, Concert, and State Music Performance Assessment, and the Wind Ensemble earned the Otto Kraushaar award in 2023. Amrutha has published a thesis on the flow theory and community psychology in secondary school band environments and presented a clinic on this topic at the Texas Music Educators Association conference. She graduated from the University of North Texas as a music education and flute performance double major. Amrutha was the 2021 UNT Presser Scholar and served as the Student Administrator for Logistics and Operations for the 400+ member Green Brigade Marching Band. Amrutha holds professional affiliations with the Florida Music Educators Association, Interlochen Arts Camp, Texas Music Educators Association, and served as the Founder and Chapter President for the Xi Beta Chapter of Kappa Kappa Psi.

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## TITLE

An investigation into the American Wind Symphony Orchestra and its repertoire

## DESCRIPTION

The American Wind Symphony Orchestra (AWSO) commissioned 440 original compositions and arrangements of other compositions in its 62-year history under Robert Austin Boudreau. Yet, many of these works remain overlooked and a curiosity. This presentation will examine four commissions spanning four decades: Georges Auric's *Divertimento*, Oliver Nelson's "Complex City" from *Jazzhattan Suite*, Ivan Tcherepnin's *Statue*, and Amparo Angel's *Adagio for English Horn and Wind Symphony*. Each work will be examined for its value within current and historic wind repertoire and programming. We will conclude with an exploration into resources available at the University of Maryland and University of Pittsburgh to assist in researching the entire AWSO commissioning catalog.

## PRESENTERS



**Brad Jopek** is a DMA Wind Conducting student at the University of Maryland. He is also the Executive Administrator of the College Orchestra Directors Association (CODA) and Music Director at Ashton United Methodist Church. Previously, Jopek was Co-Interim Music Director of the Maryland Community Band; Music Director of River Cities Concert Band, in Louisville, Kentucky; and Assistant Conductor at the University of Louisville with the Symphony Orchestra, Sinfonietta, Saxophone Ensemble, and Community Band. Outside of conducting, Jopek served as Administrative Assistant at the University of Louisville for the Committee on Academic Performance and NCAA Faculty Athletics Representative for the University President's Office; Grawemeyer Award for Music Composition, Academic & Professional Studies, Performance Studies, and Dean's Office for the School of Music; and for the University Libraries. Jopek holds a BME from Grove City College and two MM degrees from the University of Louisville in Wind and Orchestral Conducting.



**Alexander Scott** is pursuing a Doctor of Musical Arts in Conducting, Band & Wind Ensemble at the University of Michigan, where he serves as a graduate student instructor. Previously, Scott taught for nine years at the elementary, middle, and high school levels in Maryland public schools. For seven years, he was the Music Department Chair and Director of Instrumental Music at Meade Senior High School in Fort Meade, Maryland, where he was responsible for conducting the Concert Band, String Orchestra, Philharmonic Orchestra, Marching Band, Jazz Band, Steelband, and Pit Orchestra, as well as instructing International Baccalaureate Music, Advanced Placement Music Theory, and Guitar courses. Scott earned his M.M. in Music Education from the University of Michigan, his M.M. in Instrumental Conducting at the University of Maryland, and his B.A. in Music Education from the University of Maryland, Baltimore County.

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## TITLE

The Mexican Repertoire Initiative at Dartmouth

## DESCRIPTION

The Mexican Repertoire Initiative at Dartmouth is an ongoing commitment to bringing Mexican repertoire to the international stage, providing opportunities for Mexican composers, and combating institutionalized racism in educational and professional performing ensembles. This session will address demographics, stereotypes, programming trends and UIL/PML data, as well as share the successes, opportunities, and resources available through the initiative. Dartmouth College Director of Bands, Dr. Brian Messier will be joined by accordion soloist Abigail Pak and composer Rodrigo Martinez Torres, whose work *Onda Tropical* (concerto for accordion and Wind Ensemble) will be performed on the Dartmouth College Wind Ensemble's Friday afternoon program: "MusicMexico."

## PRESENTERS



**Dr. Brian Messier** is Director of Bands at Dartmouth College, where he directs the Wind Ensemble, Marching Band, and teaches courses in applied conducting, musical leadership, and arts entrepreneurship. After arriving at Dartmouth in 2019, Messier launched a Mexican Composition Competition, which he has since stewarded into The Mexican Repertoire Initiative at Dartmouth; a musical, cultural, and diplomatic initiative sponsored by the Hopkins Center for the Arts, Dartmouth. The Mexican Repertoire Initiative is committed to bringing Mexican repertoire to the international stage, providing opportunities for Mexican composers, combating institutionalized racism in educational and professional performing ensembles, and bringing artists together across borders. In Spring of 2023, the Dartmouth College Wind Ensemble toured Mexico in partnership with the US Department of State and the Mexico Ministry of Culture celebration of the 200th Anniversary of Diplomatic relations between the United States and Mexico.

In addition to his work at Dartmouth, Messier is founder and Artistic Director of the 2016 American Prize-winning Valley Winds based in the Pioneer Valley of Massachusetts, a group for which he also won the 2023 American Prize in conducting. Prior to his position at Dartmouth, Messier served as Artist in Residence and Director of the Wind Ensemble at Williams College, and served for 11 years in the public schools of Belchertown and Amherst, MA, receiving invitations to perform at the state conference with each program respectively. Lauded for his work with ensembles ranging from youth to professional, Messier is in high demand as a clinician, adjudicator, and guest conductor.

Messier received his bachelor's degree in music education from Ithaca College, his master's degree in wind conducting from the University of Massachusetts, and his doctoral degree in conducting from the University of Minnesota where he studied with Craig Kirchoff.



**Rodrigo Martínez Torres** is a composer interested in the abstraction of popular musics as a tool for new creations. He is also a multi-instrumentalist who performs in different genres and styles. He was born in Mexico City in 1992. He studied music composition in Academia de Arte de Florencia and in Núcleo Integral de Composición (CDMX). He holds a Master in Electroacoustic Composition from Centro Superior Katarina Gurska (Madrid, Spain), and is currently pursuing an MA in Digital Musics at Dartmouth College (NH, USA), under the tutelage of Ash Fure, Bethany Younge, and César Álvarez.

He was a grant holder in the Mexican program Jóvenes Creadores by FONCA in 2018-2019. He was awarded a MacDowell fellowship (New Hampshire, USA) in October 2019. Rodrigo was the grand prize winning composer of the 2020 Dartmouth College Wind Ensemble Composition Competition. He also won the 2017 Arturo Márquez composition competition with his piece “Mambo Urbano”, for chamber orchestra. With “Radio Ruido”, he won the 2017 Caja de Viento Call for Scores, by german accordionist Eva Zöllner. His music has been played by Dutch ensemble Modelo 62, Mexican ensembles CEPROMUSIC, Liminar, and Ensamble Tamayo, as well as by Italian pianist Gloria Campaner. Most recently, his concerto for accordion and wind ensemble, “Onda Tropical” was premiered at Mexico’s premier concert hall, sala Nezahualcóyotl, by the Dartmouth wind ensemble, and UNAM’s banda sinfónica.



**Abigail Yeri Pak** is currently a percussionist for the Dartmouth College Wind Ensemble, previously serving as the principal percussionist of the Maryland Classic Youth Orchestra’s Philharmonic and Young Artists of America, as well as a member of the Maryland All-State Band. Apart from percussion, Abigail has been an accordionist since childhood, specializing in folk music and cumbia. She played as a soloist in 2023 in Sala Nezahualcóyotl in Mexico City, Mexico, as well as in Puebla, Hermosillo, Sonora, and Houston, Texas. As a former pianist, she debuted as a winning soloist at Carnegie Hall for the Concert Artists International Piano Competition (2017), and later for the American Protégé Piano and Strings Competition (2019). She is also a three-time winner of the Young Musicians Inspiring Change’s Metropolitan Music Festival.