



Wind Ensemble

With guest artists

**The University of Delaware
Chorale and Resound**

CBDNA Eastern Division Conference
February 24, 2024, 11:30 a.m.
Bailey Hall, Cornell University

Program

Sizzle (2020)

Margaret Brouwer (b. 1940)

Rising Light (2022)

Kevin Charoensri (b. 2003)

Transcendence (2023)

Henry Dorn (b. 1988)

*The UDWE dedicates this
performance to the memory of*

Glen Adsit



About UD

The University of Delaware has a great tradition of excellence, from roots extending back to a small private academy started in 1743, to the research-intensive, technologically advanced institution of today. Undergraduates may choose to major in any one or more of over 100 academic majors. The University's distinguished faculty includes internationally known scientists, authors, musicians and teachers, who are committed to continuing the University of Delaware's tradition in providing one of the highest quality undergraduate educations available. The University enrolls more than 17,000 undergraduates and over 3,600 graduate students. As a state-assisted, privately controlled institution, the University seeks to enroll students from diverse backgrounds and a wide variety of geographic regions.

The main campus of the University, situated in the northwest corner of the state in the town of Newark (pronounced New Ark, as it was once spelled), offers a traditional small-town college atmosphere in a location that affords easy access to major cultural and entertainment centers in nearby metropolitan areas.



About UDWE

The University of Delaware Wind Ensemble (UDWE) is the premier wind band at the University of Delaware and is comprised of approximately 50 of the finest woodwind, brass and percussion student performers in the School of Music. The UD Wind Ensemble is dedicated to presenting a wide variety of repertoire—both full ensemble and chamber, from 17th century through the present day, established works in the band repertoire to

cutting edge contemporary literature. The ensemble is committed to artistic collaboration, and regularly works with School of Music faculty artists, guest performers, composers, and conductors, as well as non-musician artists and scholars. Additionally, the ensemble dedicates significant effort to the support of secondary school musicians, regularly inviting student groups to join the UDWE for side-by-side rehearsal and performance experiences.

The UDWE is committed to supporting the continued development of quality literature for winds, having led and participated in numerous commissions by a diverse collection of composers. Recently, the UDWE completed a successful performance tour of Spain, giving concerts to sold-out audiences in Barcelona, Valencia, and Granada, as well as an invited performance at the 2019 Úbeda Festival of Music and Dance. The ensemble was selected to perform at the 2020 College Band Directors National Association (CBDNA) Eastern Division Conference, and recently gave an invited performance at the 2022 World Association of Symphonic Bands and Ensembles (WASBE) Conference in Prague. The UDWE is honored to have won second place in the 2021 American Prize for Band/Wind Ensemble Performance College/University Division.

UDWE Personnel

Piccolo/Flute

Robert Strauss*
Katelyn Viszoki
Nicholas Danseglio
Angellia Brenneman
Beverly Ellwood

Oboe/English Horn

Axel Ferguson*
Jillian Fetrow*

Bassoon

Austin Perry*
Julia McDonnell*

Eb Clarinet

Yukai Chen

Clarinet

Brittany Barry*
Nathan Soric
Joe Gonzales
Ethan Wong
Jessica Ryan
Julia Grossmann
Erica Friend
Eric Martinez

Bass Clarinet

Michael Fascetta

Alto/Soprano

Saxophone

Emily Eisenberg*
Evan Johnson*

Tenor Saxophone

Lenny Appleton

Baritone Saxophone

Stephen Goulet

Horn

Kevin Romano*
Noah Farnsworth
Madilynn Leslie
Anthonie Ramos

Trumpet

Mariah Atwood*
Christopher Briody
Joshua Goldstein
Hannah Goldstone
Billy Metten

*principal/co-principal

Trombone

Hunter Maddock*

Daniel Xu

Samuel Worst

Kyle Benbrook

Euphonium

Racquel Hackman*

Matt Greco

Tuba

Jackson Duffy*

Ryan Miller

Piano

Logan Slansky*

String Bass

Cooper Lofft

Harp

Can Yang Zi Quan^

Percussion

Joe Tremper*

Graeme Leighton

Mackenzie Wiseman

Ben Hausman

Bryce Cotton

Timothy Bonaventure

Liz Kern

Jonathan Rowe

Graduate Conductors

Eric Martinez

Tim Mason

Brittany Barry

Sarah Koviack

*principal/co-principal

^guest artist



About UD Chorale

The UD Chorale is among the most highly regarded college choirs in the Eastern United States. In recent years, the choir has been invited to perform on both regional (Pittsburgh, 2002; Hartford, 2008; and Boston, 2016) and national (Los Angeles, 2005 and Dallas, 2013) conventions of the American Choral Directors Association (ACDA). They have also performed at Carnegie Hall in New York and Verizon Hall in Philadelphia's Kimmel Center for the Arts. In addition to annual regional tours, the Chorale has traveled extensively throughout Europe and Asia.

In addition to a 10-day concert tour of China in 2009, the Chorale has performed to great acclaim throughout Europe, competing in contests in

Tolosa, Spain (2010); Debrecen, Hungary (2012); and Tallinn, Estonia (2007). In each case, the choir placed in the top three of every category in which they competed, winning the Grand Prix in Estonia and the runner-up to the Grand Prix in Hungary. They were also the only American university choir to be featured on the 30th International Society for Music Education World Conference in Thessaloniki, Greece in 2012. In the Spring of 2017, the Chorale embarked on a month-long journey overseas to perform Carl Orff's *Carmina Burana* with the Jerusalem Symphony Orchestra in Israel. They then journeyed toward Europe with performances in a festival in Malta and an International Choral Competition in Germany.

The Chorale has released five compact discs, the most recent featuring virtuosic choral music of Eastern Europe, titled *The Road to Debrecen*, (Now available on iTunes) and more recently *Carols by Candlelight*.

Chorale members are part of the symphonic chorus that performs regularly with the Delaware Symphony Orchestra, most recently in the highly acclaimed performance of the Cherubini Requiem. Other recent appearances include Mahler's *Resurrection Symphony*, Mozart's Requiem, Verdi's Requiem, Beethoven's Symphony No. 9 and Carl Orff's *Carmina Burana*.

Chorale Personnel

Anthony Adamo

Scott Andrews

Ashley Attieh

Riley Bell

Ellie Blaier

Ryan Boody

Victoria Bressler

Autumn Capes

Dario Cinaglia

Chase Correll

Xander Costas

Leon DeShields

Noah Farnsworth

Owen Fresolone

Amenah Ghani

Shaun Gibbons

Leia Gibson

Benjamin Gonczi

Alondra Gonzalez

Evelyn Husta

Kelly Irwin

Sofia Kachianos

Bri Keller

Kayla Kirchenberg

Previn Langham

Jonathan Leest

Zoe Lipkin

Brianna Loughlin

Noah Mummert

Abigail Murray

Max Niedziejko

Rebecca Pimble

Elijah Robertson

Spencer Sacrey

Sarah Scatena

William Schwantes

Carson Stadler

Carter Steffen

Maddy Testa

Ryan van Hilst

Jordan Viszoki

Thomas Waggner

Gage Walker

Meaghan Walsh

Alyssa Wronski



About UD Resound

Resound is the University of Delaware's choral ensemble devoted to the performance of music from the Black Diaspora. While the performance practice of gospel music is a focus of this ensemble, Resound also performs a great diversity of sacred and secular work composed by Black composers. This ensemble is open to all students in the University of Delaware community regardless of their academic major, race/ethnicity, faith, or other identities and is an inclusive community that believes in radical hospitality. Resound's approach to learning embraces the aural/oral tradition, allowing students to engage authentically with musical

practices outside the Western Classical canon. Without the constraints of sheet music, students immerse themselves in the true essence of each piece and build a deeper connection to the rich history and culture behind the music.

Resound Personnel

Scott Andrews

Ashley Attieh

Ellie Blaier

Khyla Arsenia-

Lynae Brooks

Julianna Bullis

Leon DeShields

Maya Diaz-Portalatin

William Doyle

Amenah Ghani

Shaun Gibbons

Leia Gibson

Hailey Ginsberg

Alondra Gonzalez

Emily Haas

Sarah Hughes

Sofia Kachianos

James Martin

Amalia Messick

Max Niedziejko

Madelyn Nicole Testa

Meaghan Walsh

Liam Wheeler



Program Notes



Sizzle

Margaret Brouwer

The initial idea for *SIZZLE* was inspired by the booming rhythms of rap music that emanated from a vibrating car waiting at a stoplight. The words were not audible, but I was intrigued by the mesmerizing rhythmic interplay between the motoric rhythm of the voice and the punctuated, more predictable rhythm of the accompanying

instruments. *SIZZLE* grows and evolves from this germinal rhythmic idea. Various instruments represent the rhythmic current of the rapper: first the bassoons, then clarinets, then adds the saxophones, and later all the woodwinds and eventually the entire wind ensemble.

James Gleick describes the alarming pace and frenetic life-style of the 21st century in his book, *Faster*. One of his many examples is the Master Clock, which consults fifty other atomic clocks to compute time within the millisecond so that computers and digital devices around the world can alter their conventional time to “exact” time. In *SIZZLE*, the instruments on the stage that play the rhythmic currents described above could be said to represent this part of 21st-century life – fast-paced, energized, and filled with emphatic and mesmerizing rhythms. Three trombones and one horn explore a deeper current – a psychic cultural connection with the earth, with the ground of being, with a universal flow, with deep space, with the collective unconscious – yearning for that which is infinite, measureless, vast, spiritual.

The orchestra version of *SIZZLE* was commissioned by The Women’s Philharmonic as part of The Fanfares Project, with support provided by the National endowment for the

Arts, the James Irvine foundation, AT&T, the Aaron Copland Fund for Music, the California Arts Council, and hundreds of individuals across the United States.

Margaret Brouwer Biography

Margaret Brouwer has earned critical accolades for her music's lyricism, musical imagery and emotional power. "Brouwer's gift for melody, and her ability to weave together contemporary idioms with lines that allow the instruments to sing, make her a composer for whom chamber musicians (and listeners) should be grateful." (EarRelevant)

Brouwer's honors include an Award in Music from the American Academy of Arts and Letters, Meet The Composer Commissioning/USA award, Guggenheim Fellowship, Ohio Council for the Arts Individual Fellowship, and grants from the National Endowment for the Arts, Ford Foundation and John S. Knight Foundation. Reviewing Brouwer's 2014 Naxos CD called "Shattered", Jordan Borg from NewMusicBox wrote, "From the relentless, primal energy of 'Shattered Glass' to the naked beauty of 'Whom do you call angel now,'" Brouwer's music represents just how uniquely diverse the output and voice of a single composer can be."

The Music Division of The New York Public Library for the Performing Arts at Lincoln Center has established a Margaret Brouwer Collection that will be available for research by scholars, composers and performers. Performances of Brouwer's music include those by the symphonies of Detroit, Dallas, Seattle, Liverpool, Rochester, Anchorage, Royal Scottish National Orchestra, Birmingham UK, Halle UK, Cabrillo, Canton, Columbus, American Composers Orchestra, the St. Paul Chamber Orchestra, and at such venues as Carnegie Hall, Merkin Hall, Symphony Space, the Chamber Music Society of Lincoln Center, Tanglewood Festival of Contemporary Music, Orchestra of St. Luke's, the Kennedy Center, the Corcoran Gallery, Philips Gallery, as well as venues throughout Taiwan and Germany. Brouwer served as head of the composition department and holder of the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music from 1996 to 2008. Residencies include those at the MacDowell Colony where she has been a Norton Stevens Fellow and at the Rockefeller Foundation's Bellagio Center. Recordings of Brouwer's music can be found on the Naxos, New World, CRI, Crystal, Centaur, and Opus One labels.



Rising Light

Kevin Charoensri

A few months ago, my mother asked me to walk with her to get groceries because she felt fearful of the violent, racist attacks on Asian American women across the country, such as the seven attacks on innocent Asian women in New York. From this, *Rising Light* was born. I knew I had to say something with my voice I had been given, which was in music. Asian Americans are raised to stay quiet and be non-confrontational about issues, and I found it hard to break my

shell in writing. I was scared to write moments too big, and often thought about scrapping the piece. I, along with other Asian Americans, including my parents, had a fear of speaking up, which plagued me much of my life composing. Comments such as calling my music “too Asian” always got to my head, and I made sure I never used common Asian musical language or instruments in my music, such as a pentatonic scale or a gong in my pieces.

The name, *Rising Light*, is inspired by the floating Lantern Festival in Thailand, where I was raised, where people write their fears, worries, and thoughts on their mind and send it off on a lantern. For me, writing this piece has felt much like that, being a place for me to vent and express all my emotions regarding this issue. Despite being disgusted and saddened by the surge of Asian hate, I wanted this piece to non-apologetically celebrate both the beautiful cultures I grew up in. While there are dark moments in this piece, I wanted this piece to celebrate the beautiful bi-cultural identity of Asian Americans.

Kevin Charoensri Biography

Kevin Charoensri (b. 2003) is a Thai-American San Diego native who now resides in Austin,

studying music composition (BM) at the University of Texas at Austin. Charoensri began writing music at age 12, and he has written works for band, orchestra, choir, chamber music, EDM, big band, jazz combo, and film scores.

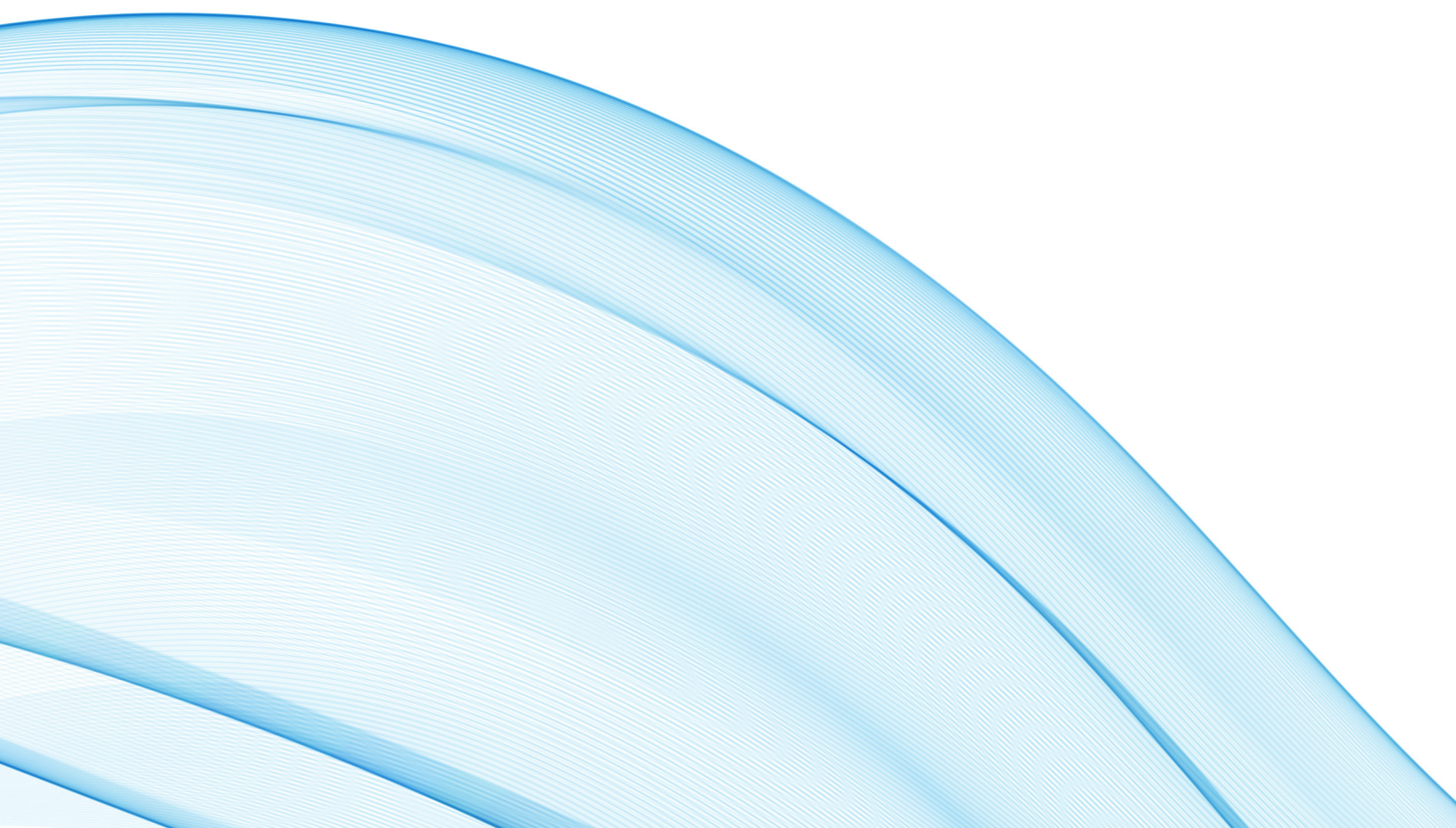
Charoensri currently studies with Omar Thomas at UT Austin, and has studied with Donald Grantham, along with being heavily involved with other faculty on staff, Yevgeniy Sharlat, Russel Podgorsek, and Januibe Tejera. He is currently a BM Composition major, as well as a piano principal, taking lessons in both classical and jazz styles, studying with piano professors Gregory Allen, Patti Wolf, and Sean Giddings. He is also the pianist for the University of Texas's Jazz Ensemble.

In June 2018, Charoensri conducted a performance of his Return for Band with 80 musicians at the Sydney Opera House in front of an audience of 2500. The performance received recognition from the San Diego Union Tribune.

In Summer 2019, Charoensri attended the Young Composer Program at Cleveland Institute of Music, studying with Keith Fitch. He was also one of seven composers selected to attend the four-week Summer 2019 workshop at the San Francisco Conservatory of Music under Daniel

Wood. In addition to guidance by high school band director David Hall, Charoensri has studied composition privately with Daniel Temkin and Jules Pegram.

In September of 2022, Charoensri's work "Rising Light" was premiered by the University of Texas Wind Symphony under Ryan Kelly. The piece was well-received and Charoensri's work has had several performances at major universities. He has also been on several guest composer visits/residencies at schools such as Texas Tech University, Texas A&M Commerce, Orange County School of The Arts, St. Norbert College, Texas A&M Tarleton, Cal State Fullerton, and the Pacific Youth Wind Ensemble in the Segerstrom Concert Hall (May 2024) to name a few.





Transcendence

Henry Dorn

Most people know Martin Luther King, Jr. for his work as a civil rights activist and his efforts to promote equality from 1955 until his assassination in 1968. His words reverberate even now, nearly six decades later, with the United States plunging into an ever more polarized state. He knew well the power of words and the importance of an amplified voice. King, having grown up in the South, encountered an unfamiliar world in the North –

one with a different vantage point on humanity and equality. After completing the residency requirements for his doctoral degree work at Boston University in 1953, he returned home to Atlanta, GA and began labor at his father's church, Ebenezer Baptist Church (where King would eventually co-pastor). The country's first African American owned and programmed radio station, WERD in Atlanta, began broadcasting from Ebenezer in July 1953. King's final summer broadcast from Ebenezer aired on September 6, 1953, wherein he delivered a message titled "The Three Dimensions of a Complete Life," a sermon that would become a mainstay of King's ministry. He also notably included the following prayer during the same broadcast:

Most Gracious and all wise God; Before whose face the generations rise and fall; Thou in whom we live, and move, and have our being. We thank thee [for] all of thy good and gracious gifts, for life and for health; for food and for raiment; for the beauties of nature and the love of human nature. We come before thee painfully aware of our inadequacies and shortcomings. We realize that we stand surrounded with the mountains of love and we deliberately dwell in the valley of hate. We stand amid the forces of truth and deliberately lie; We are forever offered the high road and yet we choose to travel the low road. For

these sins O God forgive. Break the spell of that which blinds our minds. Purify our hearts that we may see thee. O God in these turbulent days when fear and doubt are mounting high give us broad visions, penetrating eyes, and power of endurance. Help us to work with renewed vigor for a warless world, for a better distribution of wealth, and for a brotherhood that transcends race or color. In the name and spirit of Jesus we pray. Amen.

King's prayer, which is the heart of my present work, *Transcendence*, sounds as current now as it might have sounded almost 70 years ago (to the day) from the completion of this piece. King's admonition to his listeners reads like words pulled from an editorial page of one of today's most prominent tabloids. They are timely statements for a weary world needing love, unity, peace, collaboration, and equity for all.

Transcendence was commissioned by the University of Delaware Wind Ensemble, the University of Delaware Chorale, and Elevation for the 2023 *Bent, But Not Broken* Conference.

Henry Dorn Biography

Interlacing lived experiences with innate passion, Henry Dorn is a nationally recognized music composer/conductor renowned for

his energizing rhythm, syntax versatility, and passion for creating storytelling sounds with larger picture meanings. Dorn's compositions encompass intimate narratives often told from the lens of being a musician and African American. He is passionate about developing immersive experiences while setting an example of his life signature – the path may not always be smooth or clear, but it will always be worth it. His works have earned him recognition and performances by distinguished ensembles across the country, including the Minnesota Orchestra, the Grammy-winning Harlem Quartet, Aizuri Quartet, Argento Ensemble, and the Dallas Winds.

Beginning Fall 2023, Dorn joins the faculty of St. Olaf College in Northfield, MN as Assistant Professor of Conducting and Composition, and he takes the helm of the award-winning St. Olaf Band as Conductor. Prior to St. Olaf College, Dorn worked as an Assistant Director of the Memphis Area Youth Wind Ensemble and formerly served as Director to the Nu Chamber Collective. He has also worked with musicians of the United States Army Field Band, the United States Air Force Band, and has guest conducted the United States Army Band “Pershing’s Own.”



Lauren Reynolds

Lauren Reynolds is Associate Professor of Music and Director of Concert Bands at the University of Delaware School of Music, where she serves as conductor of the University of Delaware Wind Ensemble and teaches undergraduate and graduate courses in conducting and wind literature. She received her Bachelor of Music degree in Music Education and Master of Music degree in Conducting from the University of Delaware, and her Doctor of Musical Arts degree in Wind Conducting, cognate in Flute

Performance, from the University of Cincinnati College-Conservatory of Music, where she studied with Rodney Winther. She is the founder and Music Director of the Delaware Youth Wind Ensemble.

Reynolds has conducted ensembles from the middle school through professional levels and has served as an adjudicator and clinician throughout the United States. Under her leadership, the University of Delaware Wind Ensemble has participated and led in the commissioning of numerous works for winds and won second place in the 2021 American Prize for Band/Wind Ensemble Performance College/University Division. Their 2019 tour of Spain culminated in an invited performance at the annual Úbeda Festival of Music and Dance, and they were featured performers at the 2020 CBDNA Eastern Division Conference. In 2022 the ensemble was selected to perform at the World Association of Symphonic Bands and Ensembles (WASBE) Conference in Prague.

Reynolds is a past president of the Eastern Division of the College Band Directors National Association (CBDNA). She resides in Maryland with her husband, a professional bassoonist, and her two children.



Paul Head

Paul D. Head celebrates 25 years as the distinguished named chair of choral studies at the University of Delaware this year. Choirs under his leadership have been recognized throughout the United States and Europe, appearing six times on national and regional conferences of the American Choral Directors Association (ACDA) while winning awards at international competitions in Spain, Hungary, Germany, and the prestigious Grand Prix Award in the Estonian

Choral Competition. He has conducted honor choirs in 27 of the United States as well as those in several choirs in Great Britain and Europe. He also served as President of *ACDA-Eastern Division*.

Also highly regarded as a pedagogue and author of several books, Head's most notable contribution is his role as co-author and editor of the *Oxford Handbook of Choral Pedagogy*.

Under Head's leadership, the *Delaware Choral Scholars* have enjoyed residencies with several organizations including the *Jerusalem Symphony Orchestra*, the *Delaware Symphony Orchestra*, and *Manhattan Productions* in New York City. For six years, they served as the core ensemble of the *Choral Conducting Symposium in Provence*, France – an intensive program for aspiring choral directors from all over the United States.

Prior to coming to Delaware, Head taught in the California public schools where his choirs received many awards, culminating in being named as state champions in the *Golden State Choral Competition* – a prestigious festival for the finest school choirs in the state.

He is the proud father of three grown children, two grandchildren, and resides in rural Pennsylvania with his wife and lovable dog named Charley.



Arreon A. Harley-Emerson

A native of Baltimore, Maryland, Arreon A. Harley-Emerson began singing with Doreen Falby and the Peabody Conservatory Children's Chorus at the age of seven. Later, he went on to sing with the Columbia Pro Cantare, under the directorship of Mrs. Frances Dawson. Harley-Emerson began building his technique through private voice and piano lessons in Mrs.

Dawson's studio in Columbia, Maryland. He would later return to the Peabody Children's Chorus during his college years, serving diligently as a conducting intern for three years. Harley-Emerson has had the opportunity to sing with the Columbia Festival Orchestra, the Baltimore Symphony Orchestra, the Delaware Symphony Orchestra, and the Baltimore Opera Company.

Harley-Emerson graduated from Goucher College in Baltimore, Maryland, with bachelor's degrees in Music Theory & Composition and Vocal Performance (opera). There he studied piano with Lisa Weiss, voice with Mrs. Betty Ridgeway, and conducting with Elisa Koehler. He received master's of music degrees in Choral Conducting and Vocal Performance from the University of Delaware School of Music, studying Choral Conducting with Paul Head and Voice with Noel Archambeault. Harley-Emerson is a doctoral candidate and university fellow at the Boyer School of Music and Dance at Temple University in Philadelphia. He has had the opportunity to conduct in venues such as St. Peter's Basilica in Vatican City, The Kimmel Center for the Arts in Philadelphia, and the Joseph Meyerhoff Symphony Hall in Baltimore.

Harley-Emerson has held a number of teaching and artistic director positions. He served as

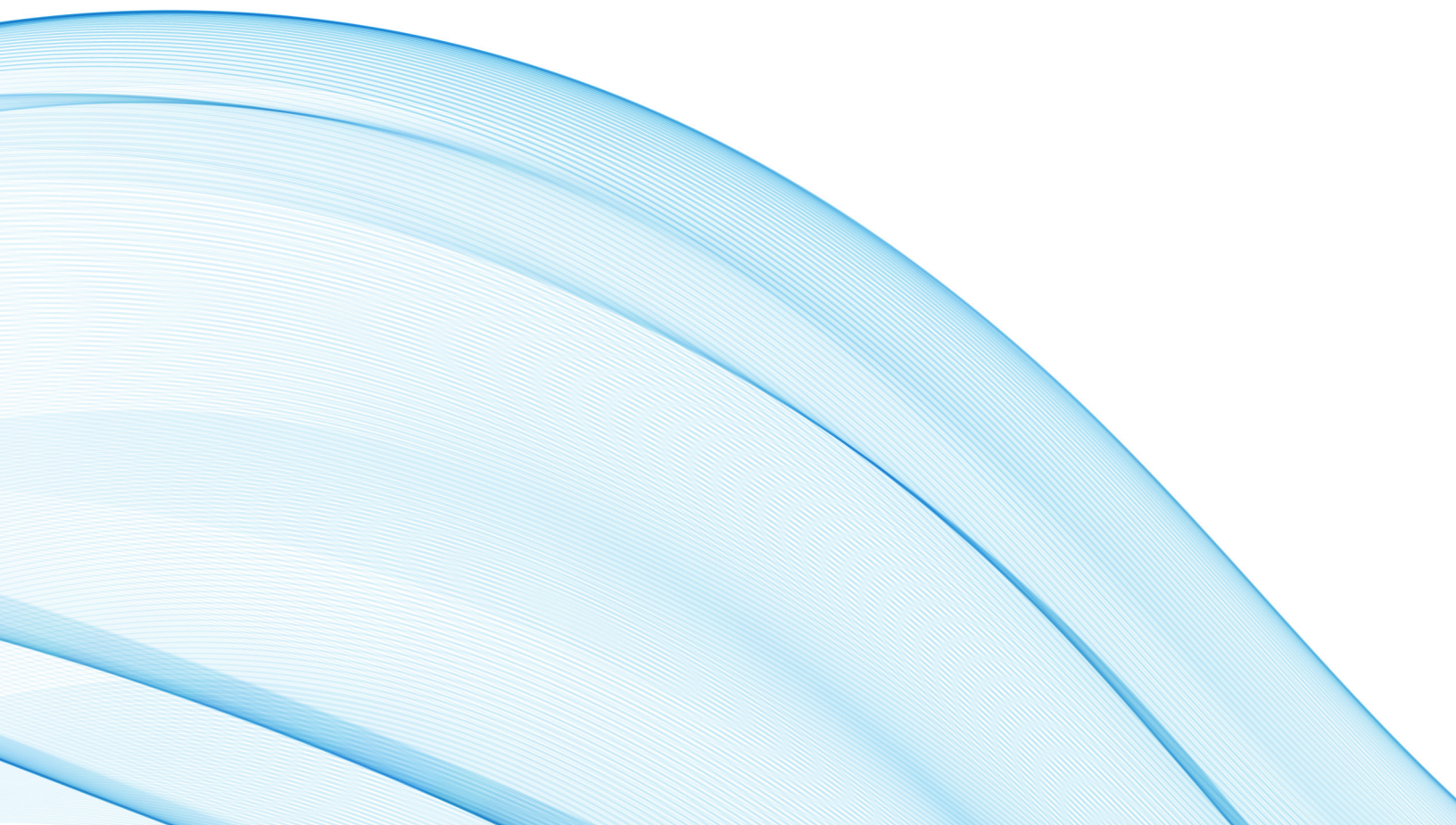
Director of Music and Operations of the Choir School of Delaware from June 2013 through December 2022. In this position, he was responsible for the musical components of the renowned Choir School program as well as serving as Executive Director, managing the day-to-day operations of the organization.

An avid researcher and presenter, Harley-Emerson has contributed a chapter to The Oxford Handbook for Choral Pedagogy entitled “The Gang Mentality of Choirs: How Choirs Have the Capacity to Change Lives.” He also has a TEDx Talk that bears the same title and contributed to the research literature regarding culturally responsive choral and classroom practice.

Committed to the principles of Access, Diversity, Equity, Inclusion, Belonging, and Restorative Practice (ADEIBR), Harley-Emerson has established a thriving consultancy to assist arts and culture nonprofit organizations in remaining relevant in the 21st century. His work includes longitudinal studies, strategic planning, Board Excellence training, resource and asset development, and board diversification. Harley-Emerson currently serves as the National Chair of the American Choral Directors Association’s Diversity Initiatives Committee. An active member of the Wilmington, Delaware

community, Harley-Emerson is on the Delaware Arts Alliance's Board of Directors, where he serves as President of the Board and chairs the Advancement Committee which is tasked with fundraising, membership development, and DEIB.

In addition to conducting and performing classical and operatic works, Harley-Emerson is an avid lover of musical theater. When not performing, you can find him indulging in his true passion...potatoes! He has never met a potato that he did not eat!



School of Music

Wind and Percussion Faculty

Eileen Grycky

Flute

Erin Banholzer

Oboe

Christopher Nichols

Clarinet

Zachary Feingold

Bassoon

Todd Groves

Saxophone

Christopher

Underwood

Trumpet

John Smith

Horn

Bruce Tychinski

Trombone

Brian Brown

Euphonium and Tuba

Gene Koshinski

Percussion

Tim Broschious

Percussion

Miles Brown

Double Bass

Christine Delbeau

Piano

Heidi Sarver

*Director of Athletic
Bands*

James Ancona

*Associate Director of
Athletic Bands*

Special Thanks

The University of Delaware Wind Ensemble would like to thank the following people for their generous support of this performance:

Dennis and Eleni Assanis

President and First Lady

University of Delaware

Deborah Hess Norris

Interim Dean

University of Delaware

College of Arts

and Sciences

Tamara L. Smith

Business Administrator

University of Delaware

School of Music

Suzanne Burton

Associate Dean

for the Arts

University of Delaware

College of Arts

and Sciences

Kajsa Haracz

Communications

Director

University of Delaware

College of Arts

and Sciences

Daniel Stevens

Interim Director

University of Delaware

School of Music

Faculty and Staff

University of Delaware

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