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Wind Symphony and Symphonic Band

Shanti Simon, Wind Symphony artistic director and conductor

Logan Sorey, Symphonic Band artistic director and conductor

Dan Silver, clarinet

Nathan Mertens, saxophone

Carter Pann, faculty composer

James David, featured composer

Holly McMahon, student composer

Lexi Bixler, graduate conductor

Ashley Hawk, graduate conductor

Adrian Holton, graduate conductor

Tuesday, Feb. 3, 2026, 7:30 p.m.

Macky Auditorium

PROGRAM

SYMPHONIC BAND

Logan Sorey, conductor

Kirkpatrick Fanfare

Andrew Boysen Jr. (b. 1968)

Adrian Holton, graduate conductor

Suite for Wind Band

Holly McMahon (b. 2004)

II. Grand Waltz

III. Whenever You're Ready

March of the Mitten Men

John Philip Sousa (1854-1932)

Forward/Still

Omar Thomas (b. 1984)

Ashley Hawk, graduate conductor

Chester

William Schuman (1910-1992)

WIND SYMPHONY

Shanti Simon, conductor

The White Rose

John Philip Sousa

arr. Keith Brion and Ray Cramer

Double Concerto “Baroque”

Carter Pann (b. 1972)

I. Bach in the Fifties

II. Desert Arias

III. Pronouncements

Dan Silver, clarinet

Nathan Mertens, saxophone

Symphony No. 2 - The Road Is Life

James David (b. 1978)

I. Junkman’s Obbligato (New York City)

II. Intricate Shreds (New Orleans)

III. I Saw God in the Sky (Colorado)

IV. The Machinery of Night (San Francisco)

PROGRAM NOTES

Kirkpatrick Fanfare

Andrew Boysen Jr. (b. 1968)

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of *Danny Boy*. The “fanfare” features driving rhythms and exciting brass figures.

—Program note by composer

Suite for Wind Band

Holly McMahan (b. 2004)

Suite for Wind Band by Holly McMahan explores drastically different musical ideas, through three short and dramatic movements. The first movement explores a texture created by the escalation of conflict between a whiny trumpet, and a mischievous flute. The second movement, a waltz inspired by ballet, contrasts dramatic brass with dreamy, dainty percussion and woodwind sections. During the third movement, McMahan plays with expansive and delicate textures, seamlessly morphing sections into one another to create a beautiful soundscape.

—Program note by composer

March of the Mitten Men

John Philip Sousa (1854-1932)

Sousa composed this march in June 1923 in honor of Thomas E. Mitten, president of the Philadelphia Rapid Transit Company. Mitten’s company owned Willow Grove Park, where Sousa’s band played every summer for decades. Mitten’s trolleys also

carried the audience to the park. The original title was *March Of The Mitten Men*, but Sousa agreed to his publisher's suggestion to change the title to the more evocative *Power And Glory* for a subsequent printing. The march includes Mitten's favorite hymn, *Onward, Christian Soldiers* by Sir Arthur Sullivan.

—Program note by Dallas Wind Symphony

Forward/Still

Omar Thomas (b. 1984)

There is an inherent dichotomy built into the title of this work. The first word, “forward,” implying motion while the second word, “still,” implies non-motion. Equally dichotomous is the notion that while we move forward in time, there are conflicts, prejudices, tribalist tendencies, and antiquated, non-inclusive ideas that prevent us from truly moving forward—that hold us still.

The first half of this work presents a hymn—or a requiem?—that is saturated with weight and burden, reflecting a level of soul weariness that sleep simply cannot fix. Realizing that the only option we have is hope-made-action, the hymn gives way to a soaring effort, seeking to resume the fight towards progress, safety, and collective humanity. The piece eases into an ending with unsettling echoes of the original hymn and a return to the very first chord which should bring comfort and resolution yet leaves us with a feeling of uncertainty. This uncertainty is analogous to our current moment in time—one that humanity has faced at many inflection points throughout our story. If there is any lesson to be gleaned from our cyclical history of struggle and progress, however, it is that regardless how heavy, burdened and hopeless we feel, we must move forward, still.

—Program note by composer

Chester

William Schuman (1910-1992)

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as Billings' best, following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.
—Program note by William Schuman

The White Rose

John Philip Sousa

arr. Keith Brion and Ray Cramer

At a concert by the Sousa Band in York, Pennsylvania, a civic committee requested the composition of this Sousa march.

The march was to be used at the York Flower Festival in 1917 commemorating “White Rose Day.” The white rose is the emblem of the House of York in England, from which the city of York took its name. The actual White Rose Day celebration was canceled, owing the priorities of World War I. Nevertheless, Sousa’s march was played at a public concert by combined bands and given some measure of publicity in a recording by the Victor Talking Machine Company. It never became popular however. By request, Sousa incorporated several themes from the opera *Nittanis*, composed by York banker C.C. Frick.

Sousa’s own compositional contribution to *White Rose* probably consisted only of the introduction and break up strain. The surviving full score fragment in Sousa’s hand consists of merely a few bars of the break up strain. It is most likely that the first and second strain melodies and the trio were melodies composed by C.C. Frink and subsequently orchestrated by Sousa.

Whatever the sources, Sousa combined with Frick’s compositions to create one of his jolliest and rollicking marches. This music is truly fun to play; it has the barrelhouse exuberance, abandon and bounce of great polkas.

—Program note by arranger

Double Concerto “Baroque”

Carter Pann (b. 1972)

The Double Concerto is strongly influenced by (and occasionally parodying) American popular music, the subtitle “Baroque” may seem a puzzle at first. It is also the key to Pann’s approach in composing for multiple wind soloists and ensemble. With Bach’s Brandenburgs in the rear-view mirror, Pann has created a glorious hybrid of inspirations with intricate counterpoint, cadenzas, beautiful slow textures, and wild rides, creating a 16-minute, fast-slow-fast concerto grosso. Double Concerto “Baroque” was commissioned by David Stambler for a consortium of 15 Duos and Wind Ensembles around the United States.

Symphony No. 2 - The Road Is Life

James David (b. 1978)

“Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life...”

Jack Kerouac, On the Road

In the late 1940’s and 1950’s, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America’s natural beauty and grandeur—its powerful music and poetry, but also the suffering and malaise of its citizens, weighed down by those who would exploit them. My second symphony ruminates on the words of four Beat Poets and how they might relate to our current mindset in the second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

I. Junkman's Obbligato (New York City)

This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940's and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to “come on, let's go!”

II. Intricate Shreds (New Orleans)

Bob Kaufman's *Believe, Believe* references jazz alongside fears of nuclear war and the rise of authoritarianism. Here, a soulful clarinet and soprano saxophone duet recall Sidney Bechet alongside an ominous heartbeat of the second line “big four” rhythm. Jelly Roll Morton's “Spanish tinge” appears in the form of a brash habanera to give way to the ticking of an atom bomb. Finally, these “shreds” recombine alongside a paraphrase of Bach's *St. John Passion* to end with an ominous alarm bell.

III. I Saw God in the Sky (Colorado)

Jack Kerouac spent significant time in Colorado with his friend Neal Cassady, the inspiration for Dean Moriarty in *On the Road*. Here, I use my own musical language to express the beauty and transcendence of the high desert of the Rockies as described by Kerouac.

IV. The Machinery of Night (San Francisco)

Finally, Allen Ginsberg's immortal *Howl* was published shortly after his move to California. All of the earlier movements' themes find their way here, much as each author eventually came to this beautiful mess of a city. A psychedelic infernal dance utilizes malambo, bop, and samba rhythms as night clubs blare into the

foggy San Francisco gloom. At last, we hear Kaufman's alarm bell now joyous as it strikes six in the morning of a new American age.

This work was commissioned by a consortium of wind conductors led by Dr. Andrew Trachsel, University of North Texas and Dr. Rebecca Phillips, Colorado State University. The symphony is dedicated to composers David Amram and Sammy Nestico.

—Program note by the composer

PERSONNEL

Ashley Hawk, graduate conductor

Ashley Hawk transferred to CU Boulder as a doctoral student in wind conducting from the University of Oklahoma. She received a master's degree from the University of Wisconsin Madison studying wind conducting with Scott Teeple. Before that, Hawk was a band director in the Eau Claire Area School District. Warrant Officer 1 Hawk has served with the 34th Infantry Division Minnesota Army National Guard Band for 12 years and is currently serving as the Executive Officer.

Adrian Holton, graduate conductor

Adrian Holton is a graduate teaching assistant pursuing a Doctor of Musical Arts in wind conducting and literature at the University of Colorado Boulder, and serves as principal trumpet of Colorado Springs Philharmonic. He previously served as the music director of National Concert Band of America and Maryland Band Directors Band at Montgomery College. He also conducted the 2022 Middleburg Film Festival Orchestra, collaborating with award-winning composers Michael Abels, Kris Bowers and Mark Isham. Holton served 12 years as a trumpet player in The United States Air Force Band in Washington, D.C. and Colorado Springs. He performed with The National Symphony, The Colorado Symphony, Boulder Philharmonic, Opera Colorado, American Chamber Winds, Brass of the Potomac and The Airmen of Note. He also toured Japan twice with the Broadway shows *Blast!* and *Blast II: MIX*, and spent two years performing aboard Royal Caribbean Cruises.

Holton currently resides in Littleton, with his wife and two children. He holds trumpet performance degrees from Indiana University

and the University of Florida. Current and former instructors include Shanti Simon, John Rommel, Jay Coble, Gary Langford and Roger Steward.

Lexi Bixler, graduate conductor

Lexi Bixler is a graduate part-time instructor, pursuing a Doctor of Musical Arts in wind conducting and literature at the University of Colorado Boulder.

Previously, she served for nine years as the Elementary/Middle School director of bands in the Midd-West School District, as well as the assistant director of the Midd-West High School Marching Band in Middleburg, Pennsylvania. Bixler was recognized and awarded by the Midd-West School District as “Internally Motivated” and “Results and Process Oriented.” She was a grant recipient of the Pennsylvania Association of School Retirees in 2018 and 2019, where she utilized the funds for instrument purchases, benefiting students in need.

Bixler holds a Master of Arts in music performance in instrumental conducting and clarinet performance and a Master of Arts in music education from Indiana University of Pennsylvania (IUP). Bixler also holds a Bachelor of Music in music education from Susquehanna University, where she received the Outstanding Student Teacher Award. Bixler’s primary conducting teachers include Shanti Simon, Timothy Paul, Eric Hinton and Gregory Grabowski.

Outside of conducting/teaching/performing, Bixler is an official in both soccer and girls’ lacrosse.

James David, guest composer

James M. David is an American composer and professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band “Pershing’s Own,” the U.S. Army Field Band, the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than 80 national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium and the World Saxophone Congress.

David was the winner of the 2025 CBDNA Frederick Fennell Prize, the 2022 William D. Revelli Composition Contest, named a three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony) and hundreds of university faculty and ensembles. His works are represented on more than 20

commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks and Luminescence, labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music. He is an elected member of the American Bandmasters Association and an honorary member of Phi Mu Alpha Sinfonia National Music Fraternity.

As a native of southern Georgia, David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

Holly McMahon, student composer

As a compelling performer and composer with a delicate yet expansive style, Holly McMahon studies and works as a multi-faceted musician based in Boulder. Throughout her life, she has worked with countless artists across several mediums, including film, theater, dance and performance art. She continues to explore the use of new instrumentations and genres through her studies of music composition, music technology, and piano performance at the University of Colorado, Boulder. She is most well known for her works for solo piano, as well as absurdist works for opera.

Symphonic Band

Flute

Lily Arndt
Mallory Deneau
Joyce Hoyer
Caera Knowles
Louise Larsen
Jacob Rubin
Clara Walker

Oboe

Christopher Brady
Thomas Goodwin
David Paull

Bassoon

Rylan Denby
Carl Gustafson
Ciela Heiles

Clarinet

Timothy Aguilar
Maxwell Allington
Paul Burke
Sophia Eyl
Leo Hall
Lilly Hickson
Luke Kneller
Karla Perez
Yliana Perez
Advaith Ravindran

Alto saxophone

Matthew Gross
Curtis Liu
Ashley Sanchez
Carys Vaughan
Morgan White

Tenor saxophone

Casey Coleman
Katelyn Garmon

Baritone saxophone

Sydney Bellora
Ryan Weisberg

Trumpet

Kaden Blake
Garrett Goemans
Anthony Kunz
Gwendolyn Milette
Ehryn Myatt
Charlie Smith

Horn

Jennifer Cirrincione
Basia Klos
Sammy Rees
Barrett Teston

Trombone

Noah Burak
Zeppo Castellano
Jace Drew
Jack Harper
Logan Hicks
Luke Meredith

Euphonium

Charlie Chisholm
Elyse Cutforth
Arie Dekkers
Sydney Notter

Tuba

Sean Gaffney
Kiera Layne
Sophia Perez
Liam Ryan

Percussion

Max Adams
Angelia Castilleja
Sabrina Klinker
Reid Pleuss
Connor Stitzel

String bass

Jacob Kaminski

Harp

Lydia Krason

Piano

Gabrielle Lowman

Wind Symphony

Flute

Alex Westervelt

Principal

Corva Graham

Santiago Reveiz

Andrew Stein

Tim Scott

Oboe

Laura Lambrech

Principal

Eirian Austeorrian

Riley Stone

Bassoon

Larissa Harrison

Principal

David Guy

Grace Moon

Clarinet

Juan Tovar Vargas

Co-principal

Nikhila Narayana

Harold Gomez Montoya

Co-principal

John Petefish

Caden Craig

Ben Rathje

Paige Scott

Steele Jackson

Kevin Halsey

Jade Vens

Saxophone

Spencer Cox

Principal

Catherine Ryan

Gavin Martellotti

Dylan King

Catherine Oles

Jack Beatenhead

Elise Luzietti

Eli Ward

Trumpet

William Bryant

Connor Johnson

Principal

Keegan Arnsmeier

Erik Horne

Justin Sokolowski

Amy Millesen

Henry Lesser

John Laszakovits

Horn

Sophie Steger

Stacey DeGarmo

Daniel Skib

Lillianne Vincent

Jordan Spivack

Trombone

Madison Joy

Sam McDiarmid-Sterling

Abby Burford

Edward Wellman

Jackson Franco (*bass trombone*)

Euphonium

Sam Webster

Principal

Nathan Kleve

Tuba

Jesse Factor

Principal

Brayden Metcalf

Percussion

Jack Arman

Principal

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Principal

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Jacob Kaminski

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