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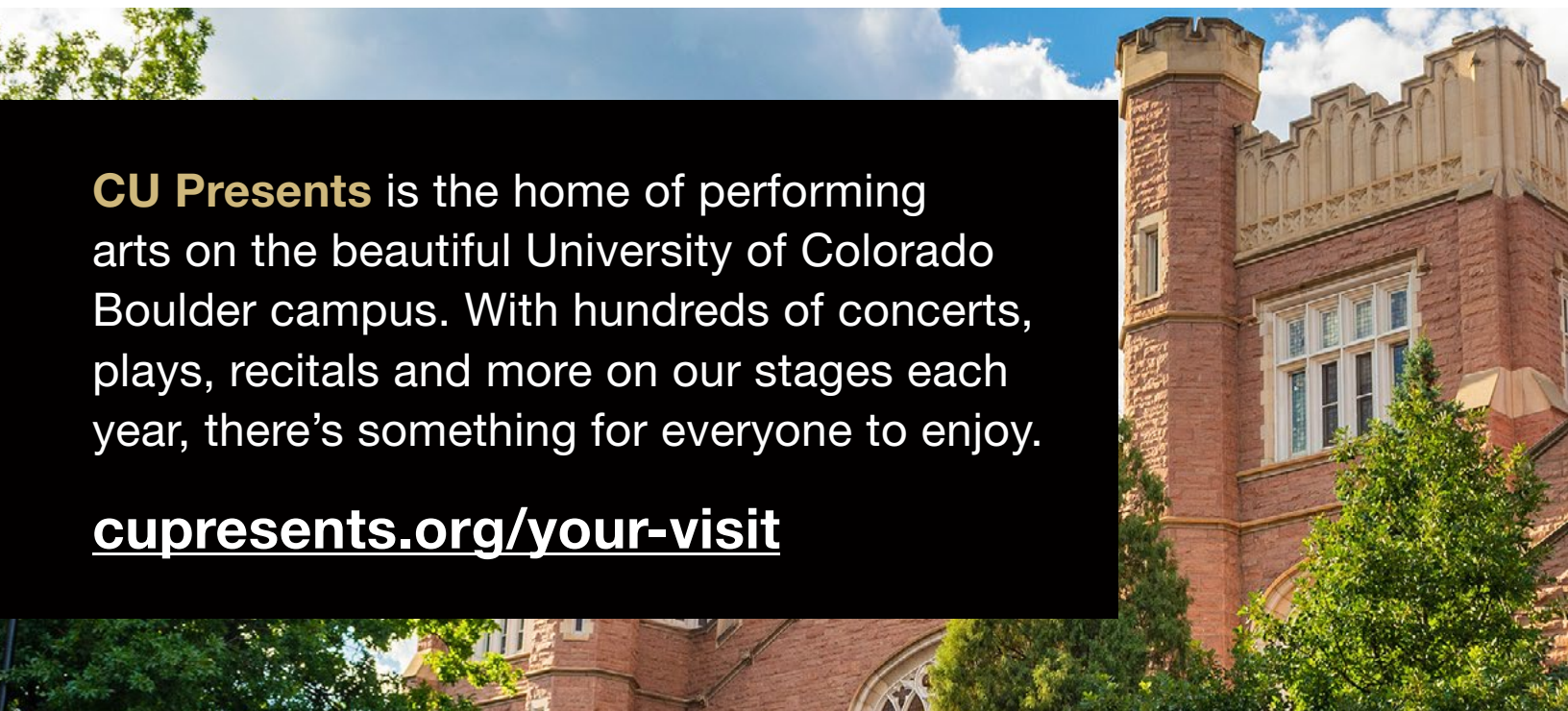
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Wind Symphony

The Music of Frank Ticheli and Carter Pann

Shanti Simon, conductor and artistic director

Frank Ticheli, guest conductor and composer

Carter Pann, composer

Adrian Holton, graduate conductor

7:30 p.m., Thursday, Sept. 17, 2026

Macky Auditorium

Program

Fantastic Dreams

Frank Ticheli (b. 1958)

- I. Dancing with the Muses
- II. Elysian Fields
- III. Magic Carpet
- IV. L.A. Noir

Frank Ticheli, conductor

Lux Perpetua

Frank Ticheli

Four Factories

Carter Pann (b. 1972)

- I. Locomotive
- II. Gothic
- III. At Peace
- IV. Mercurial, with Great Precision

Songs of Love and Life

Frank Ticheli

IV. Winter: Tonight: Sunset

Jennifer Bird, soprano

Frank Ticheli, conductor

Come On, Denise!

Carter Pann

Adrian Holton, conductor

Program Notes

Fantastic Dreams

Frank Ticheli (b. 1958)

Fantastic Dreams was composed during a six-week residency in the late summer and early fall of 2023 at the McDowell Colony in Petersborough, New Hampshire. The work's four short movements—really dreamscapes—are wide ranging in mood and style, yet connected via shared musical motives, gestures and themes.

Dancing with the Muses bursts for ecstatically, settling into a series of short, light-hearted variations, each showcasing a different instrument or group – bassoon, oboe, horns, alto saxophones, trumpets. Short episodes and ghostly gestures interrupt the variations, like unrelated thoughts interrupting a dream.

Elysian Fields is a meditation directly influenced by my quiet morning walks at the MacDowell Colony amid peaceful forests and meadows. Unhurried lyrical lines float over a gentle walking motif that lilts back and forth like a lullaby.

Magic Carpet is a brisk two-minute scherzo that whirls and whisks in daring flight. At the midpoint, a respite – featuring solo oboe and flute with celesta – is but a moment to catch one's breath before hurtling on again in magical flight.

The dream journey takes a dark turn:

L.A. Noir pays tribute to old Hollywood's film noir tradition – a frantic chase scene, a dark figure lurking in the shadows, a

moment of quiet, anxious anticipation. Midway through, the calm oboe melody from the scherzo's middle section reappears, now in a more menacing atmosphere. The suspense builds relentlessly, the music culminating in a ferocious roar that suggests the melodramatic endings typical of many film noir pictures.

Program note by composer

Lux Perpetua

Frank Ticheli

Lux Perpetua was composed for the Baylor University Wind Ensemble in memory of two young clarinetist members of that ensemble, Laura Onwudinanti and Jack Stewart, whose lives were tragically cut short in an automobile accident in 2014. The work's title is drawn from the last line of the Latin text, *Lux aeterna*: "et lux perpetua luceat eis" (and let perpetual light shine upon them). The idea of light as both protector and illuminator was constantly in my mind as I composed the piece. Two kinds of light comprise the work: one soft and meditative, the other more sparkling and effervescent. Also in mind were the respective personality traits of the two dedicatees, Jack being more thoughtful and introspective, Laura being more spontaneous and gregarious.

A simple call motive begins the piece, introduced by the clarinets. Its two main notes form a descending minor third, a sound that is universally associated with a call or greeting (think "yoo-hoo") but also widely associated with playground games and nursery rhymes. This idea is laced into the entire fabric of the piece, sometimes serving as transition material, other times appearing unexpectedly for purposes of contrast, still other times flowering into main melody.

The main melody is at once longing and noble in quality and is constructed in a way that suggests the notion of infinity. Its accompanying harmony depicts a kind of bellows or the act of breathing, in and out perpetually. It never settles on a final chord, but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys.

A faster, more energetic middle section serves as a dramatic contrast, but rather than give it a new theme, I chose to continue with a variant of the main melody. The accompanying harmony is still breathing, the lyrical line still permeating the entire section, but this time building to a tremendous climax. The final coda is a brief meditation. The main melody echoes itself tenderly as the harmony begins its slow and fragile ascent to the heavens.

Lux Perpetua received its world premiere by the Baylor University Wind Ensemble, Eric Wilson, conductor, at the centennial meeting of the Texas Music Educators Association on February 13, 2020.

Program note by composer

Four Factories

Carter Pann (b. 1972)

Four Factories (2006) was written for the University of North Carolina at Greensboro Wind Symphony, under the direction of conductors John R. Locke and Kevin M. Gerald. The work represents the most ambitious writing to date for band by the composer.

The idea to write a piece evoking the sense of factories or large generators came a while back when I was reading *The Fountainhead* by Ayn Rand. Coincidentally, I was reading a

biography of George Antheil (composer of *Ballet Mécanique*) at the same time. It occurred to me that it might be a rewarding experience to write a symphonic work called *Man's Greatest Achievement* (or some such grandiose title) depicting three or four of the world's highest sky scrapers (a nod to the architect-hero Howard Roark from Rand's novel). At that time, however, I turned to writing a single-movement orchestral *scherzo* about downhill skiing called SLALOM (which itself became a work for wind symphony later on).

The four movements of the work are not pointing to any specific structures or buildings. They are explorations in motorized color-palettes. Each movement is treated like its own canvas or grid on which sound-color is painted. There is no dramatic program that develops through time from movement to movement.

I. Locomotive. The most minimal in style, this movement presents a large imaginary factory generator. Once the power finally gets revved up and humming, the factory comes to life in a particularly bright orchestration of F major. This might be some kind of candy factory.

II. Gothic. Set staunchly in a very baroque B minor, this obstinate motor is maintained primarily by the low winds and piano. The high winds and brass repeat melodic descants over the gurgling. Near the center of this short movement comes a very pop-influenced jam led by an explosive cowbell. The movement ends suddenly with a last shrill gasp from the trombones.

III. At Peace. The engine under this song for band is carried by the clarinets from the very beginning. This undulating grid provides harmonic support for the soaring melodies from the flutes and oboes. A big moment of anthem-like heroism shines through, giving way to the song again. Just before the conclusion of the movement the clarinets break out of motoric submission and come joyously to the fore (seven heralding clarinets).

IV. Mercurial, with Great Precision. As the tempo marking indicates, this last factory requires the utmost technical precision from the entire band. At times both bold and fleetingly articulate, Mahlerian sweeps find themselves right next to big-band swings. The coda is an all-out scherzo brillante, marrying the two primary motives of the movement. The most bravado is pulled out of the band here than anywhere else in the work. The generator returns at the end, rusting away to an abrupt silence.

Program note by composer

Songs of Love and Life

Frank Ticheli

Songs of Love and Life was commissioned jointly by the Alpha Iota Chapter of Kappa Kappa Psi and the University of Colorado Boulder Department of Bands in honor of conductor Allan McMurray.

The poems chosen for *Songs of Love and Life*—all written by contemporary American poets—were discovered slowly, after a painstakingly long and careful search. Indeed, the only poem I had decided upon when I began composing the work was Leland Kinsey's *Swinging into the Night* with its beautiful depiction of a

boy being pushed on a swing by an exhausted but grateful parent. After several more weeks of searching, I stumbled upon two more stunningly powerful poems that further strengthened the themes of love and life—Philip Booth’s delicate *First Lesson*, about a daughter being taught to trust, and Steve Scafidi’s touching and witty *Prayer for Marriage*. But it took yet another two months to find the poem that would end the song cycle. David Budbill’s vivid depiction of a man at the beginning of his old age—expressing nothing more than simple gratitude for being alive—struck me like a thunderbolt. I knew I’d found the perfect poem for my finale.

I am grateful to all four poets, whose words sustained and inspired me throughout the creative process. I am also grateful for the opportunity to compose *Songs of Love and Life* as a symbol of my enduring friendship with Allan and his wife, Judy.

Program note by composer

Come On, Denise!

Carter Pann

Come On, Denise! was premiered on May 2, 2026 by Brian Lamb and the University of Central Oklahoma Wind Symphony in Edmond, Oklahoma.

Commissioned by UCO Wind Symphony for Dr. Brian Lamb’s final concert, *Come On, Denise!* is a 4-minute *presto* written as a gift to his wife, Denise. The work was originally to be a slow, beautiful song for band in the mold of my *Serenade for Winds* but immediately wanted to take a different direction. Instead, the piece sizzles forward with quixotic joy—much like Denise.

Program note by composer

Personnel

Adrian Holton

Adrian Holton is a doctoral student studying wind conducting and literature 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 University of Florida. Current and former instructors include Shanti Simon, John Rommel, Jay Coble, Gary Langford and Roger Steward.

Frank Ticheli

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli is professor emeritus at the University of Southern California's Thornton School of Music, where he taught for 32 years (1991-2023). From 1991 to 1998, Ticheli was composer in residence of the Pacific Symphony and composed numerous works for that orchestra.

Ticheli's orchestral works have received considerable recognition in the U.S. and abroad. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Korea and Japan.

Ticheli is the recipient of a 2012 “Arts and Letters Award” from the American Academy of Arts and Letters, his third award from that prestigious organization. He is a two-time winner of the National Band Association’s William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest and Virginia CBDNA Symposium for New Band Music.

In 2018, Ticheli received the University of Michigan Alumni Society’s highest honor, the Hall of Fame Award, in recognition for his career as a composer. He was also awarded national honorary membership to Phi Mu Alpha Sinfonia, “bestowed to individuals who have significantly contributed to the cause of music in America,” and the A. Austin Harding Award by the American School Band Directors Association, “given to individuals who have made exceptional contributions to the school band movement in America.” At USC, he has received the Dean’s Award for Professional Achievement, and the Virginia Ramo Award “in recognition of outstanding contribution to music and education, to the USC Thornton School of Music and University of Southern California, and to Humanity.”

Ticheli’s works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, Reference, and Decca Classics.

For more information, please visit the composer’s website:

FrankTicheli.com

Wind Symphony

Flute

Greta Hulterstum

Principal

Caera Knowles

Rylan Collins

Tim Scott

Jacob Rubin

Clara Walker

Alex Westervelt

Oboe

Annie Winkelman

Principal

Riley Stone

Thomas Goodwin

Clarinet

Juan Tovar Vargas

Co-principal

Harold Gomez Montoya

Co-principal

John Petefish

Paige Scott

Nikhila Narayana

Caden Craig

Steele Jackson

Jade Vens

Ben Rathje

Bassoon

Larissa Harrison

Principal

Romy Ftaiti

David Guy

Raleigh Eversole

Saxophone

Spencer Cox

Co-principal

Ryan Montemayor

Co-principal

Eli Ward

Inbo Shim

Catherine Oles

Kate Garmon

Elise Luzietti

Matthew Gross

Jack Beatenhead

Morgan White

Horn

Daniel Itzkowitz

Principal

Ryan Vickrey

Jordan Spivack

Alex Delperdang

Lilli Vincent

Trumpet

Connor Johnson

Principal

Toshi Chun

Erik Horne

Kytterra Waters

Brandon Hall

Hannah Goldstone

Kaden Blake

Jacob Hunkins

Trombone

Corey Nance

Principal

Abby Burford

Ed Wellman

Jackson Franco, bass

Euphonium

Candice Neel

Principal

Sam Webster

Nathan Kleve

Tuba

Jesse Factor

Principal

Brayden Metcalf

Percussion

Austin Probst

Principal

Ian Epperly

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Reese Whitaker

Connor Stitzel

Max Adams

Hank Sullivan

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Gyuri Min

Double bass

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