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Photo credit: Owen Zhou.

Concert Band

Monday, Oct. 20, 2025, 7:30 p.m.
Grusin Music Hall

PROGRAM

Scenes from *The Louvre* (1966)

Norman Dello Joio (1913-2008)

- I. The Portals
- III. Kings of France
- V. Finale

Logan Sorey, conductor

A Jasmine Tree (2024)

Kevin Charoensri (b. 2003)

Lexi Bixler, guest conductor

Eternity in an Hour (2016)

Nicole Piunno (b. 1985)

- I. With Energy
- II. With Sorrow and Beauty
- III. With Energy

Kirsten Hoogstraten Rivera, conductor

Melodious Thunk (2012)

David Biedenbender (b. 1984)

Logan Sorey, conductor

Rocketship! (2017)

Kevin Day (b. 1996)

Kirsten Hoogstraten Rivera, conductor

PROGRAM NOTES

Scenes from *The Louvre* (1966)

Norman Dello Joio (1913-2008)

This band version of *Scenes from The Louvre* is adapted from the 1965 Emmy Award-winning original film score. The five movements of this suite pay tribute to the development of the museum and feature thematic material from the Renaissance period. “The Portals” begins with a low brass choir and evokes notions of the grandeur of the Louvre. Visions of state occasions and courtly dances evolve from the brass’s contrapuntal parts in “Kings of France.” The “Finale” is introduced by a royal fanfare and bears the pomp and elegance of the era as the ensemble brings the work to a noble conclusion.

— Program note by Richard Floyd for the 2015 Texas All-State 5A Symphonic Band

A Jasmine Tree (2024)

Kevin Charoensri (b. 2003)

My first experiences falling in love with music were Thai temples and Thai street music. And when I came to the United States, I equally fell in love with American-influenced film scores, band pieces, and jazz charts.

When I joined band in the 6th grade, I struggled to find music that authentically supported my Thai/Asian background. I desperately wanted to play a piece that authentically represented my early childhood growing up in Thailand.

Similar to my wind ensemble piece *Rising Light, A Jasmine Tree* is inspired by the bi-cultural identity I grew up with, seeking to combine both Thai and American cultures as one. The piece pulls melodic material from Thai/Asian styled phrasing blossoming over American-influenced jazz harmony. The beginning of the piece utilizes these melodies in a traditional contrapuntal style, where instruments slowly enter, similar to a meditation. As the piece progresses, the harmony supports the pentatonic melodies. I wanted to show my interpretation of the Asian-American musical style, as one.

I hope *A Jasmine Tree* gives a voice of representation, while also inspiring and educating up-and-coming musicians in the beautiful meshing of culture, through music.

—Program note by composer

Eternity in an Hour (2016)

Nicole Piunno (b. 1985)

When thinking about the concept behind this piece, I knew I wanted to celebrate the purpose of music. Music is something we hear that connects us with that which cannot be heard. In a sense, we learn to “see” the invisible with our ears. I think this is what William Blake touched upon in the opening of his poem, *Auguries of Innocence*:

To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour

Every work of art invites us to “see a World in a Grain of Sand”, and every piece of music allows us to experience “Eternity in an hour”. Music is a grain of sand through which we can see an entire world. In other words, it is a smaller reality that helps us grasp a larger reality.

Music can display chaos, yet show that order can come from this chaos. Melodies can be sorrowful in a way that gives permission to the listener to feel sorrow. Music can come alongside people and weep with them or take someone by the hand and carry him into a place of peace. Musical themes can connect someone with joy even when that person has no joy inside herself. Ultimately, music has the power to connect people with a reality outside of themselves and allows them to experience eternity in an hour.

Eternity in an Hour highlights many individuals and requires a great amount of attentiveness between the musicians. I require each section of the ensemble to pull equal weight as they intricately interact with each other throughout the three movements. By the end of the piece, we should have seen a glimpse of Heaven through the many “Wild Flowers” or various timbres of the ensemble.

—Program note by composer

Melodious Thunk (2012)

David Biedenbender (b. 1984)

I don't normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...

thunk [thuhngk] noun and verb:

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his somewhat scatterbrained and disoriented nature.

—Program note by composer

Rocketship! (2017)

Kevin Day (b. 1996)

Rocketship! is an energetic concert piece formed by two sections which express energy in different ways. The first is composed of short rhythmic patterns that start quietly before building to the end of each phrase. The second section introduces a marching snare drum solo accompanied by open fifths, known as power chords, in the winds. Brief motives accompany the sustained power chords, but quickly dissipate as a new motive begins. The different sections shrink as the composition develops until they are played one after the other at the very end.

—Program note by Cole Hairston for the University of North Carolina, Greensboro

PERSONNEL

Kirsten Hoogstraten Rivera, conductor
Logan Sorey, conductor

Lexi Bixler

Lexi Bixler is a graduate part-time instructor, pursuing a Doctor of Musical Arts in cind 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.

Concert Band

Flute

Kristina Adams

Eliana Brown

Laina Eskins

Kenzie Fixler

Ava Flake

Anya Gruenewald

Cici Haga

Tyler Irving

Chloe Kowalczyk

Kylie Karp

Carina McCartney

Khiana McCarty

Lana Novogoratz

Caitlyn Pimentel

Tanvi Rami

Aasha Shakya

Abi Stonefelt

Evey Thacker

Clarinet

Mason Awn

Paul Burke

Jackson Carpenter

Lydia Foster

Nathaniel Francis

Theo Harris

Wynter Pilate

Elliot Ropp

Bass Clarinet

Swaraj Patnaik

Campbell Stoughton

Oboe

Erin Stucky

Thai Vu

Bassoon

Amelia Dundon

Kody Fung

Alto Saxophone

Parker Hay

Ryan Johnson

Louise Larsen

Colby Muchlinski

Serenity Sisneros

Ella Jane Urschel

Owen White

Tenor Saxophone

Jordan Johnson

Ian Lenick

Baritone Saxophone

Timothy Longacre

Sam Walker

Trumpet

Xander Dubois
Egan Heisey-Grove
Logan Hernacki
Alexandra Mabie
Gabe Miller
Mary Kate Milligan
Caitlin Reilly
Ben Sandlin
Arianna Sluis

Horn

Basia Klos
Jamie Marketos
Cooper Ten Eyck
Barrett Teston

Trombone

Logan Hicks
Tian Klomp Znidarsic
Sean Oberholzer
Lucy Swaim

Euphonium

Ella Brallier
Ryan Chen
Gavin Herrmann
Zayden Lee
Ben Safford

Tuba

Erich Brady

Bass

Ethan Neville

Percussion

Devon Bankemper
Roarke Bowser
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Payton Donnelly
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The Drowsy Chaperone (2023).
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