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Symphonic Band

The Music of Us

Thursday, Nov. 12, 2026, 7:30 p.m.

Macky Auditorium

Program

Canzon in Echo Duodecimi toni á 10 from *Sacrae Symphoniae*

Giovani Gabrieli (1557-1612)

Fabrizio Bugani

Lexi Bixler, conductor

Finale (from *The Barber of Seville*)

Gioachino Rossini (1792-1868)

Evan VanDoren (b. 1987)

Hymn to the Fallen

John Williams (b. 1932)

Paul Lavender

Lexi Bixler, conductor

Colorado Rockies

Rossano Galante (b. 1967)

Intermission

Dances in the Canebrakes

Florence Price (1887-1953)
Darrell Lindsay Brown

I. Nimble Feet
II. Tropical Noon
III. Silk Hat and Walking Cane

Mountain Prayers

Timothy Mahr (b. 1956)
Lexi Bixler, conductor

Slava!

Leonard Bernstein (1918-1990)
Clare Grundman (1913-1996)

Program Notes

Canzon in Echo Duodecimi toni á 10 from *Sacrae Symphoniae*

Canzon in Echo Duodecimi Toni á 10 was published as part of Gabrieli's Sacrae Symphoniae of 1597, a collection of pieces including motets, canzonas, and sonatas for various instrumental groups. Gabrieli used the layout of his musical home, the San Marco Church in Venice with its two choir lofts facing each other, to

create the first spatial or antiphonal music for early brass instruments, cornetti, and sackbuts.

Maestro Fabrizio Bugani has edited this almost four-minute work for a double brass choir of 10 instruments (two brass quintets).
Program note from publisher

Finale (from *The Barber of Seville*)

The Barber of Seville is an opera in two acts by Gioachino Rossini. The libretto by Casare Sterbini was based on Pierre Beaumarchais's French comedy "Le Barbier de Seville (1775). The opera was premiered on February 20th, 1816 at the Teatro Argentina in Rome, Italy.

The Barber of Seville has proven to be one of the greatest masterpieces of comedy within music. This exciting arrangement for woodwind ensemble brings new perspective to one of our world's most recognized musical scores!
Program note from score

Hymn to the Fallen

Saving Private Ryan is a gripping, powerful movie depicting the horrors of World War II, is another milestone in the years Steven Spielberg and John Williams have been collaborating on films. Williams' score includes this simple hymn, using chorus as an instrument of the orchestra, adding a special reverence and poignancy to the simple melody. Arranger Paul Lavender brings this dignified edition to the concert band stage.
Program note from publisher

Colorado Rockies

Commissioned by the Mile High Freedom Bands, Denver, CO, in honor of their 35th anniversary. Derek Hebert, Artistic Director.
Program note from score

Dances in the Canebrakes

Florence Price composed *Dances in the Canebrakes* in its original piano version in 1953, the year of her death (from a stroke). Thus, part of the work's significance is that it was one of her last compositions. Subsequently, a more successful Black composer, William Grant Still, orchestrated the three movements of the little suite. The connection between Price and Still is unclear.

The easily heard underlying rhythms of the three "dances" were derived from stage and ballroom dances from the time of Scott Joplin (c. 1900) and earlier. The first movement, titled Nimble Feet, is a "rag." We hear this intertwined with fragments of a cheery melody.

A “slow drag,” the dominant rhythm of the second movement, supports a dreamy melody, which is passed around various sections of the orchestra. The central musical segment is more assertive, before consolidating both moods in a final segment of music.

The word “cane” in the last movement’s title, Silk Hat and Walking Cane, may be a play on words. The predominant rhythm here is the “cakewalk,” a ballroom dance of the late 19th century. Again in three sections, the music cleverly combines the feeling of theatrical dance with fashionable ballroom dancing.
Program note by Michael Fink for Rhode Island Philharmonic Orchestra and Music School

Mountain Prayers

Mountain Prayers begins with a shimmering cluster – the face of the mountain as seen from below – followed by a Prayer of Memory. The latter is dawn of humankind. This is a sombre prayer, reflecting my thoughts about our modern encroachment of Longs Peak and other great mountains. Over the past few centuries, we've laid claim to mountains that for thousands of years have been important spiritually to other peoples. A bit later on in the piece, one hears a Prayer of Vision which exalts the views that are possible from the summit – one can seemingly "see forever." More importantly, after the climb, one tends to see within oneself with greater clarity as well. A Prayer of Hope: The Call follows, which is music that I imagined to emanate from on high, calling all to noble action. After this exhilaration, a brief reprise of the Prayer of

Memory again grounds the work. A closing Prayer of Hope: Acceptance is our response to the mountain – our "letting-in" of the messages it holds for us.
Program note from score

Slava!

When Mstislav Rostropovich (“Slava” to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of Slava! is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the “Coronation Scene” of Mussorgsky’s Boris Goudonov, where the chorus sings the Russian word “Slava!”, meaning “glory!” In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.
Program note by Jack Gottlieb

About the Performers

Logan Sorey, conductor and artistic director
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.

In July 2026, Bixler was selected through a competitive application process to attend the prestigious conducting institute hosted by the European American Musical Alliance (EAMA) in Paris, France. Attendance at EAMA was made possible in part by a grant from The Allied Arts, Inc. and the EAMA/Lotfi Family Scholarship.

Bixler holds a Master of Arts Degree in Music Performance in Instrumental Conducting and Clarinet Performance and a Master of Arts Degree 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 Dr. Shanti Simon, Dr. Timothy Paul, Dr. Eric Hinton, and Dr. Gregory Grabowski.

Outside of conducting/teaching/performing, Bixler is an official in both Soccer and Girls Lacrosse.

Flute
Mallory Deneau, co-principal
Joyce Hoyer, co-principal
Louise Larsen, piccolo
Faith Jaminet

Oboe
Francesca Gaus Ehning
Ari Lowry
David Paull, english horn, principal

Clarinet
Timothy Aguilar
Ashley Artlip
Paul Burke, bass clarinet
Sophia Eyl
Lucy Forde
Cyril Griego
Kaiden Hardin
Luke Kneller
Bode Leduc
Karla Perez
Yliana Perez, principal

Bassoon
Scotlen Brown
Carl Gustafson, principal
Gavin Turner
Andy Yang

Saxophone
Sydney Bellora, bari
Casey Coleman, soprano, alto, principal
Levi DuPont, alto
Curtis Liu, bari
Kit Musni, tenor
Ashley Sanchez, alto
Carys Vaughan, alto
Ryan Weisberg, alto
Davin Whitley, tenor

Horn
Jennifer Cirrincione
Basia Klos
Kaisa Maples
Sydney Seybold, principal

Trumpet
Shloak Mehta
Ehryn Myatt
Dante Osuna
Katherine Votruba, co-principal
Maddie Wallitsch
Hayden Weathers, co-principal

Trombone
Noah Burak, principal
Jack Harper, bass
Logan Hicks
Luke Meredith
Thea Smith

Euphonium
Hazel Alldredge
Charlie Chisholm
Brody Corneille
Elyse Cutforth, principal
Arie Dekkers

Tuba
Dane Arendsen
Sean Gaffney
Kiera Layne, principal
Sophia Perez
Dayne Romanski

Percussion
Ethan Buckholdt
Lane Callow
Caelen Hemenway
Sabrina Klinker, principal
Lucia Luschek
Benjamin McCorrison
Joey Pursley
Gabe Susskind

Piano
Chirapa Wungkaom

Double bass
Dante Osuna



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