

Homages

McLennan Wind Ensemble

Jon R. M. Conrad, Conductor

Monday, September 29, 2025 | 7:30 PM
Wilbur A. Ball Performing Arts Center

Repertoire

McLennan Wind Ensemble

Fanfare Politeia (2021)

Kimberly Archer (b. 1973)

October (2000)

Eric Whitacre (b. 1970)

A Light Unto the Darkness (1997)

David Gillingham (b. 1947)

Rest (2011)

Frank Ticheli (b. 1958)

The Courtly Dances from “Gloriana”, Op. 53a (1953/1995) **Benjamin Britten (1913–1976)**

arr. Jan Bach

I. March

II. Coranto

III. Pavane

IV. Morris Dance

V. Galliard

VI. Lavolta

VII. March

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and streaming of live performances. Please silence all electronic devices.*

Program Notes

Kimberly Archer: *Fanfare Politeia*

Kimberly Archer is currently serving as Distinguished Research Professor of Music Composition at Southern Illinois University in Edwardsville, Illinois. She teaches composition, orchestration, analysis, counterpoint, and music theory. Past appointments include Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. Dr. Archer holds a Bachelor of Music Education from The Florida State University, a Master of Music in Composition from Syracuse University, and a Doctor of Musical Arts in Composition from The University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter. Her music has been performed throughout the United States, at events including the 59th Presidential Inauguration, the Midwest International Band and Orchestra Clinic, the World Association of Symphonic Bands and Ensembles (WASBE) International Convention, regional conventions of the College Band Directors National Association (CBDNA), and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association-Wisconsin.

Fanfare Politeia is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. "Politeia" is a Greek word derived from "polis" (city). Aristotle used the term to represent concepts such as citizens' rights and constitutional government, while Plato's examination of justice – a book which we now call *The Republic*, in English – was actually entitled *Politeia* in the original Greek. Commissioned by "The President's Own" United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

- Note from the printed score

Eric Whitacre: *October*

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. A graduate of The Juilliard School, his works are performed worldwide, and his ground-breaking Virtual Choirs have united well over 100,000 singers from more than 145 countries. Among his recent accolades and awards, Eric received the Richard D. Colburn Award from the Colburn School and an Honorary Doctor of Arts from Chapman University (CA). His long-term relationship with Decca Classics has produced several no.1 albums which have enduring success.

Whitacre writes the following about his composition, ***October***:

"October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch, I felt that

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same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds."

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together."

- Note from the printed score

David Gillingham: *A Light Unto the Darkness*

David Gillingham is an American composer. Dr. Gillingham earned a bachelor's and master's degree in Instrumental Music Education from the University of Wisconsin-Oshkosh and the Ph.D. in Music Theory/Composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire. Currently, Dr. Gillingham is a professor of music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

The composer writes,

"A Light Unto the Darkness" was written for the Mt. Pleasant High School Symphonic Wind Ensemble conducted by Roger A. Sampson and dedicated to my daughter, Amy. The work is an homage to the 168 victims of the Oklahoma City bombing disaster on April 19, 1995.

The work is in three main sections, each alluding to a different idea, setting or emotion associated with the disaster. The first section deals with the everyday routine of Oklahoma City which is completely unsuspecting of the terrible fate which is knocking at the door. This fate interrupts the music several times during this section. The cosmopolitan nature of Oklahoma City is suggested through the music with references to the hustle and bustle of traffic, country-western music, jazz music and the mechanistic drone of oil wells in the surrounding countryside. The ensuing section depicts the disaster itself with loud explosive articulations in the percussion, sinister motives, driving rhythms and unyielding dissonance. The final section begins with a lament by the English horn and a mournful call by the flugelhorn followed by a warm, reassuring melody which culminates the movement. This final theme is significant in that it is the key to

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understanding this work. We must all seek to be a "light unto the darkness"...to find good amidst the evil. The "light" is within the final melody of this work and seeks to call our attention to 168 special, individual, and beautiful souls who are now at peace. They are our "lights unto the darkness."”

- Note from the printed score

Frank Ticheli: Rest

Frank Ticheli graduated from Berkner High School in Richardson, Texas and earned a Bachelor of Music in Composition from Southern Methodist University, where he studied with Donald Erb and Jack Waldenmaier. He went on to receive his master's and doctoral degrees in composition from the University of Michigan, where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom. Subsequently, Ticheli was an Assistant Professor of Music at Trinity University in San Antonio, Texas. There, he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's "Music of the Americas" project. From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. From 1991-2023, he served as Professor of Composition at the University of Southern California's Thornton School of Music. Grants and commissions for Ticheli's works have come from the Pacific Symphony, Pacific Chorale, City of San Antonio, Stephen F. Austin State University, University of Michigan, and many others. His work, *Angels in the Architecture*, for concert band with soprano soloist, was commissioned by Kingsway International and received its premiere performance in July 2008 by a massed band of young musicians from Australia and the U.S. at the Sydney Opera House.

Rest, a concert band adaption of Ticheli's prior choral work, *There Will Be Rest*, was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor, dedicated to the memory of Cole Carson St. Clair, the son of the composer's dear friend, conductor Carl St. Clair of the Pacific symphony. About his adaptation for wind band, the composer writes:

I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to carefully preserve the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.

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The wind band version of rest was commissioned in 2010 by Russell Mikkelson, Director of Bands at The Ohio State University, in memory of his father, Elling Mikkelson.

- Note by the composer

Benjamin Britten: The Courtly Dances from “Gloriana”

Edward Benjamin Britten was an English composer, conductor, and pianist. He was a central figure of 20th-century British classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces. His best-known works include the opera *Peter Grimes* (1945), the *War Requiem* (1962) and the orchestral showpiece *The Young Person's Guide to the Orchestra* (1945). Born in Suffolk, Britten studied at the Royal College of Music in London and privately with the composer Frank Bridge. Britten first came to public attention with the a cappella choral work *A Boy Was Born* in 1934. With the premiere of *Peter Grimes* in 1945, he leapt to international fame. Over the next 28 years, he wrote 14 more operas, establishing himself as one of the leading 20th-century composers in the genre. In addition to large-scale operas for Sadler's Wells and Covent Garden, he wrote "chamber operas" for small forces, suitable for performance in venues of modest size. Among the best known of these is *The Turn of the Screw* (1954). Recurring themes in the operas are the struggle of an outsider against a hostile society, and the corruption of innocence.

Among the characteristic features of many of Britten's compositions is the combining of “old and new” and, in his operatic works, the use of orchestral interludes which not only serve to link the dramatic action but also function well as independent orchestral pieces. The **Courtly Dances** from the opera *Gloriana* are one such example.

Gloriana was commissioned by the Royal Opera House, Covent Garden, for the Coronation of Queen Elizabeth II. The opera is in three acts, and the text by William Plomer, based upon *Elizabeth and Essex* (1928) by Lytton Strachey. It was dedicated “by gracious permission to Her Majesty Queen Elizabeth II in honour of whose coronation it was composed” and was premiered at Covent Garden on June 8, 1953.

The *Courtly Dances* are drawn from throughout the opera, primarily Act II. Author Arnold Whittall wrote: “Britten's imaginative use of allusions to Elizabethan dances and lute songs create not only local color but also a sense of ironic distance from the 20th century.” The prominent use of wind instruments in the orchestral suite, Opus 53a, is reminiscent of the predominance of winds and percussion in the original Elizabethan dance music, and makes this an effective subject for the band transcription prepared by Jan Bach.

- Note by the U.S. Marine Band

Ensemble Personnel

McLennan Wind Ensemble

Jon R. M. Conrad, Conductor

Flutes

Victor Jaquez Medina
Bethany Jordan
Galilea Olguin ⁺
Jessica Sandoval
Erick Zepeda

Piccolo

Bethany Jordan

Oboes

Eliza Hall ^{*}
Lara Selman

Bassoons

Tristen Collinsworth [❖]
Eli Ruby ⁺

Clarinets

Ramiro Alvarez, Jr.
Giovanni Bouye
Ethan Clark
Ariyah Jamison
Bryson Leal
Miriari Marroquin
Mackayla Montgomery ⁺
Kayla Mundy
Sonia Perez
Antonio Rodriguez
Jasmin Romero
Kiana Vazquez

Bass Clarinets

Rachel Holden ⁺
Joe Saucedo

Saxophones

Elijah Ackbar
Brandon Dominguez
Jasmin Garcia
Archie Hatten V
Jonathan Mitchell
Justin Packebush
Amanda Roessler
Xavier Shubert ⁺

Horns

Riley Malloy ⁺
Hannah Marcum
Carolina McNeill
Gabriel Valdivia ⁺

Trumpets

Rosa Castillo
Thomas Doyle
Agustin Jaimes
Elia Salas ⁺
Aidan Vazquez-Olguin ⁺

Trombones

Jose Luis Chaparro
Jansen Flores ⁺
Braden Jaynes
Caleb Kroll
Ainsley McDaniel
Mauricio Rivera ⁺

Euphoniums

River Nanninga ⁺
Brian Thomas
Luciano Perez

Tubas

Jade Goodman
Noah Grmela
Aidan O'Shields ⁺

Percussion

Tre'jon Andrews
Jace Kirkpatrick
Jude Turner

Bass

Edgar Carrillo

Piano

Daneida Hernandez

Student Assistants

Ramiro Alvarez, Jr.
Giovanni Bouye
Toan Lam
Carolina McNeill

^{*} *Concertmaster*

⁺ *Section Principal*

[❖] *MCC Faculty*

McLennan Community College Music Faculty & Staff

Mandy Morrison, Director of Visual and Performing Arts

Jon Conrad, Music Area Coordinator

Jonathan Kutz, Music Industry Careers Program Director

Meghan Wilfong, Senior Administrative Assistant

Bradley Christian, Dean of Arts and Sciences

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Noah Alvarado, *jazz*

Jon Conrad, *bands*

Jenna McLean, *choirs*

Clark Nauert, *jazz*

Peter Olson, *orchestra*

Edgar Sierra, *opera*

MUSIC INDUSTRY CAREERS

Jon Fox

Shane Hall

Brian Konzelman

Jonathan Kutz

Maddison Livingston

Patrick McKee

Clark Nauert

PERCUSSION

Jonathan Kutz

WINDS

Tristen Collinsworth, bassoon

Vanessa Davis, clarinet

Matthew Fowler, trombone

Clay Garrett, euphonium/tuba

Kim Hagelstein, horn

Masha Popova, flute

Mark Schubert, trumpet

Matthew Singletary, saxophone

STRINGS

Ben Cantrell, violin/viola

Kate Cockle, harp

Peter Olson, bass

PIANO

Jared Eben

Ping-Ting Lan

James Pitts

VOICE

Jenna McLean

Mandy Morrison

Edgar Sierra

MUSICOLOGY & THEORY

Kate Cockle

Jared Eben

Kim Hagelstein

Jenna McLean

Mandy Morrison

Peter Olson

James Pitts

Matthew Singletary

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