

WIND ENSEMBLE SYMPHONY BAND



Tuesday, October 14, 2025

7:30 PM

Cartwright Auditorium

Kent, OH

The Kent State University Bands are one of the university's longest-standing programs, bringing together students, faculty, and community members through music. Founded in 1919, the program has grown from 20 musicians to more than 400, supported by two faculty directors.

The Kent State Athletic Bands, consisting of the Marching Golden Flashes (MGF) and Flasher Brass Pep Band, serve as the university's most visible musical ambassadors. These ensembles are an integral part of the Kent State experience, bringing spirit and energy to athletic events, campus gatherings, and beyond. With nearly 300 participants representing majors across the university, the ensembles blend tradition and innovation to deliver engaging performances that inspire audiences.

The band program also offers four school year-long concert ensembles: the Wind Ensemble, Symphony Band, University Band, and Youth Winds. The Wind Ensemble has appeared at major state, regional, and national conventions, including the Ohio Music Education Association (1991, 1995, 1998, 2000, 2003, 2017, 2025), the College Band Directors National Association (2018), and the Music Educators National Conference (1978, now NAFME). The ensemble has also performed in distinguished venues such as the Kennedy Center for the Arts (2008) and Severance Hall (2021–22). Its recordings highlight works by composers such as Floyd Werle and Ron Nelson. The Kent State Youth Winds, founded in 2021, features 70 talented high school musicians representing 25 schools throughout Northeast Ohio.

Students in the program benefit from collaborations with leading conductors, composers, and guest artists, including Steven Bryant, Nicole Piuino, Michael Markowski, Dennis Llinas, members of the Cleveland Orchestra, and Kent State University faculty.

Graduates of the band go on to serve as educators at the elementary, secondary, and collegiate levels, while others perform in professional orchestras nationwide and in premier military ensembles of the United States Armed Forces. Many enjoy successful careers outside of music, reflective of the program's mission to foster a life-long appreciation for making music.



Symphony Band

Origin (2022)

Cait Nishimura

Symphonic Suite (1957)

Clifton Williams

I. Intrada

II. Chorale

III. March

Reminiscence (2019)

Kathryn Salfelder

Lindsay May, graduate conductor

Colorado Peaks (2009)

Dana Wilson

Prestissimo! (1931)

Karl King
arr. Swearingen

INTERMISSION

Wind Ensemble

Overture for Winds (1824)

Felix Mendelssohn
arr. Boyd

Noctuary for Adé (2024)

Will Healy

Hannah Jencius, Messo-Soprano
Floco Torres, MC

Ermuntre dich, mein schwacher Geist (1641)

Johann Schop
arr. Bach/Biedenbender

Luminescence (2009)

David Biedenbender

The Frozen Cathedral (2012)

John Mackey

Symphony Band

Darin Olson, conductor

Flute

*Kayla Gerber
Avery Phillips
Dylan Smith, piccolo
Karisa Atkins
Molly Goodrich
Axspen Pantaleano
Sophia Lewis
Lily Ivey

Oboe

Caleb Smith
Jack Drinan
Mary Van Blargan

Clarinet

Ashley Scaife
Kaden Wenzel
Marina Wearley
Nathan Overly
Reuben Grote
Eli Mowery
Jordan Knight, bass

Saxophone

Gold Section

*Bryce Nagel, alto
Scott Sopata, alto
Sean Tankred, alto
Mia Rhome, alto
Adam Thomas, tenor
Colton Boyd, bari

Blue Section

Quinci Bliss, alto
Nick Stewart, alto
Cameron Kizlik, alto
Aiden Moore, alto
Logan Mrocza, alto
Emma Wlodarski, tenor
Wyatt McGowen, tenor
Melanie Zimmermann,
baritone

Horn

*Nai' Jai Glover
Harper Zerbian
Sabrina Wilson
Leah Neff

Trumpet

*Phil Cox
Tom Malquest
Jaylynn Walker
Ryan Francis
Emma Corrigan
Jaden Forinash
Chris Johnson

Trombone

Connor Dockstader
Jaden Parker
RJ Williams
Kristianna Bradford
Aiden Gathy
Braelyn O'Neil
Todd Pawlak, Bass

Euphonium

*Rilend Geniec
Wyatt Goman

Tuba

Jasper Faught
Caly Martinez
Vlad Lehendzevych
TJ Hockenberry

Percussion

*Emmalee Ursell
Brennan Contreras
Jacob Sims
Ryan Semancik
Brayden Ensell
Ben Balough
Jordan Toeppe
Damyant Kalivoshko

*principal
^graduate student
#guest/faculty

Wind Ensemble

Benjamin Lorenzo, conductor

Flute

*Madison Jones, bass
*Paige Rossi, piccolo
Hailey Pollock
Theresa Bremenour
Saoirse Edelen, piccolo
Emma Troyer, alto

Oboe

*^ Charlie Davis
Sarah Write, English Horn
Owen Burgess

Bassoon

Julia Fedor,
contrabassoon
Rey Lifford,
contrabassoon
Madeline Waggoner

Clarinet

*^ Anthony Kalanick,
E-flat
Aron Kooijman
Grace Burdorff, bass
Lyssi Slaughter
May McPherson
Brittany Brackett,
contrabass
^ David Mehlhope
Anna Hurst
Jasper Faught, bass

Saxophone

James Allio, soprano
Hayden Storey, alto
Usayd Ally, alto
Alivia Shablesky, tenor
Jacob Roman-Willey,
baritone

Horn

Tayvis Mayfield
NJ Joshi
Julia Ribo
Sarah Basler
Orion Lewis

Trumpet

*^ Nora Moen
Nolan Miller
Daniel Keller
Sarah Kolesar
Chad Wagner
Jack Miller

Trombone

Joey Bugos
Mathew Raymond
Alison Joyce
Matthew Shrivastav
Carson Throckmorton,
bass

Euphonium

*Dylan Eshbaugh
Jacob Hart
Kristin Mickovic

Tuba

*Draven Grimm
Andrew Rothhaar
Grace Bates

String Bass

John Alexander
Emma Thompson

Piano

#Sarah Mellinger

Organ

^Sherry Xiang

Double Bass

Emma Thompson
John Alexander

Harp

#Rebekah Hou

Percussion

*^Kieran Gresko
Rj Maroz
Darren Moskowitz
Allison Perry
Daniel Holm
Mackenzie Brown
Derek Mickelson
Carter Anderson
Michael Fagan
Emmalee Ursell

*principal
^graduate student
#guest



Floco (pronounced Flock-o) **Torres** is a Hip-Hop musician 38 projects deep into his career. He has envisioned and revisioned his creative expression countless times and with this adaptive style he has gained a steady following for his hip-hop-meets-alternative rock style. Floco continues to redefine hip-hop with his own personal style through his flows, production & graphic design



Hannah Jencius, is a mezzo-soprano, holds a Bachelor of Music and a Master of Music in voice performance from Kent State University. Throughout her performance career she has been seen in operas, plays, musicals, as well as in rock bands, pop and jazz groups, and in celtic beltane festivals. Hannah has been selected twice as a Young Artist with Nightingale Opera Theatre and has been a featured soloist in area concerts with repertoire ranging from bluegrass to Beethoven. Hannah currently teaches at Kent State University, Baldwin Wallace University, and the Akron Music Institute where she works with students of all ages in diverse vocal styles.

Overture for Winds, Op. 24 by Felix Mendelssohn-Bartholdy was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. Writing for the Boston Symphony, George Marke remarks, "Some artists develop their craft slowly, others seem to be at the top. There is little difference between Mendelssohn's early and his mature works."

The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled Nocturno and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon).

In his correspondence to the publisher Simrock, Mendelssohn mentions his desire to have this eleven-instrument version published but apparently could not locate the score as he never mentions it again to Simrock after March 4, 1839. Mendelssohn did send Simrock an Overture für Harmoniemusik ("Overture for Wind Band") scored for twenty-three winds and percussion along with a four-hand piano score on November 30, 1838. The 1838 composition is a re-scoring of the Nocturno for German Band of that era and was not published until 1852 following the death of Mendelssohn.

It has been suggested by musicologists that the 1838 re-scoring was an effort to imitate the orchestral color of Weber's Preciousa Overture. In Weber's overture, a gypsy melody is introduced by a small wind band with percussion accompaniment. At this time, however, Mendelssohn was also negotiating for the publication of the overture by Mori in London. It is quite possible that the re-scoring was an attempt to acquire greater performance opportunities for his work by making it available in settings for British and German bands along with a proposed edition for orchestra.

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition based on the most authentic source known to date.

This edition was prepared with the Kent State Wind Ensemble, by the arranger, and former Director of Bands at Kent State University, John P. Boyd.

Noctuary for Adé is a meditation on the writings of my close friend and collaborator, Adé Ra. The title, lyrics, structure, and sections are drawn from her words, which I

compiled from troves of her poetry and lyrics. Adé was the first emcee in ShoutHouse and someone whose work encouraged me to begin experimenting with cross-genre collaborations in concert music. When we were in school together at Vassar College, we were in an Afrobeat band together called Yes Noyes. She would freestyle over my piano improvisations there and then later when we moved to Brooklyn back in 2013–14.

After her death in April 2022, I thought about the best way to pay tribute to her -- to keep her creative spirit alive and to live with her work. She left words in handwritten documents, social media posts, and old songs stored on hard drives. Our mutual friend Chris Connors shared with me a full album of unreleased hip-hop tracks that she had recorded with him many years ago. One of those tracks was called Noctuary, a word that I hadn't encountered until I came across Adé's song. It means "night journal," an image that guided me in the writing process.

While I began with the intention of finding a single poem or text of Adé's to set to music, I loved the idea of creating a musical noctuary guided by multiple excerpts from her words. Over the course of Noctuary for Adé, we hear three noctuaries: my music, Ade's poetry and the featured emcee's lyrics. We visit multiple narrators and scenes drawn together by the thread of her phrases. Unlike the classical tradition of having set lyrics, the featured emcee on this piece writes their own lyrics for the performance.

This is an aspect of my collaborations that Adé inspired many years ago. She taught me the value of letting go of creative control, discovering a shared narrative with other artists and watching how a project can grow beyond your original vision.

For this piece, I decided to treat the composition process as a living collaboration, working as I often did with Adé over the years, adding to, excerpting and adjusting phrases so that they felt cohesive with the music and narrative structure of the piece.

- *Program Note excerpted from composer*

David Biedenbender's **Luminescence** is based on fragments of "Break Forth, O Beauteous Heavenly Light," and opens with an intense rhythmic gesture from the timpani before launching into shimmering harmonies and textures in the woodwinds and metallic percussion. The first fragment of the original tune is a declamatory statement of the consequent phrase in the horns, followed shortly thereafter by the antecedent phrase in the trumpets and a brief response by the upper woodwinds.

An abruptly stark clarinet solo begins a moment of respite, with principal players across several sections playing fragments of the source material in serene and varied orchestrations. Building in intensity, the timpani restart the motor of the piece and pass off to a rhythmic motif in the saxophones and mallet percussion. Extended and harmonically undulating material is passed throughout the ensemble. As motifs and gestures from the A section of the piece layer in, a recapitulation is imminent.

Eventually, the vibrant woodwind melody from the opening bars of the work breaks through, and the antecedent phrase of “Break Forth, O Beauteous Heavenly Light” is presented in augmentation by the trumpets. The final moments of the piece highlight Biedenbender’s signature compositional techniques, with whirling woodwinds, a triumphant statement of the primary theme, and expansive harmonies. The work culminates with three scintillating tone clusters, each dovetailed by glistening percussion.

The Koyukon call it Denali, meaning “the great one,” and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world, a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey’s **The Frozen Cathedral**.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed and immediately found himself grappling with a problem: He had never been to Alaska.

How could I tie the piece to Alaska, a place I'd never seen in person I kept thinking about it in literal terms, and I just wasn't getting anywhere. My wife, who titles all my pieces, said I should focus on what it is that draws people to these places. People go to the mountains -- these monumental, remote, ethereal and awesome parts of the world -- as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church. “Call it The Frozen Cathedral,” she said.

I clearly married up.

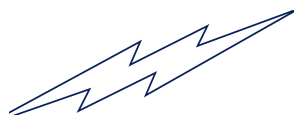
The most immediately distinct aural feature of the work is the quality (and geographic

location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute, made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. It has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made even more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

The work received its world premiere on March 22, 2013, with the University of North Carolina Greensboro Wind Ensemble, conducted by John Locke.

- Program note by Jake Wallace





Glauser School of Music

Brass

Amanda Bekeny, trumpet
Ken Heinlein, tuba
Benjamin Hottensmith, horn
David Mitchell, trombone, euphonium

Percussion

Matthew Holm
Matthew Larson
Nicholas Petrella

Piano

Donna Lee
Anna Grudskaya

Strings

Amy Glick, violin
Hannah Moses, cello
James Rhodes, viola
Bryan Thomas, double bass

Voice

Marla Berg
Tim Culver
Hannah Jencius
Sandra Ross
Lara Troyer
Jay White

Ensembles

Samir Al-Hadid, Nova Jazz
Shawna Hinkle, Cantique
Matthew Holm, Percussion Ensemble
Rodney Hubbard, Gospel Choir
Benjamin Lorenzo, Bands
Priwan Nanongkham, Thai Ensemble
Darin Olson, Bands
Matthew Swope, Choirs
Isaac Terceros, Orchestra
Bobby Selvaggio, Jazz Ensembles
Janine Tiffe, African Ensemble & Steel Band

Woodwinds

Mark DeMio, bassoon
Suyeon Ko, flute
Perry Roth, saxophone
Danna Sundet, oboe
Amitai Vardi, clarinet

Administration and Staff

Sarah Labovitz, Director
Samuel Robert, Recording Technician
Emilee Sanor, Administrative Secretary
Blaine Vesely, Piano Technician

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KENT STATE UNIVERSITY SCHOOL OF MUSIC

CONCERT GUIDE

Fall 2025

Sept. 21 | 6 p.m.

Orchestra Concert
Hometown Bank Plaza,
Downtown Kent ^

Oct. 9 | 7:30 p.m.*

Jazz Orchestra with guest
Bobby Sanabria
Ludwig Recital Hall

Oct. 12 | 5 p.m.*

Kent Keyboard Series
Ludwig Recital Hall

Oct. 14 | 7:30 p.m.*

Wind Ensemble/Symphony
Band Concert
The University Auditorium,
Cartwright Hall

Oct. 17 | 7:30 p.m.*

Roy Minoff Award Concert
Ludwig Recital Hall

Oct. 19 | 3 p.m.*

Kent State Choirs Concert
The University Auditorium,
Cartwright Hall

Oct. 20 | 7:30 p.m.*

Jazz Concert with
Miguel Zenon
Ludwig Recital Hall

Oct. 23 | 7 p.m.

No Exit New Music Concert
Ludwig Recital Hall

Oct. 30 | 7:30 p.m.*

Percussion Ensemble Concert
C106, Center for the Performing Arts

Nov. 6 | 7:30 p.m.*

Nova Jazz Concert
Ludwig Recital Hall

Nov. 7 | 7:30 p.m.*

Wind Ensemble Concert
The University Auditorium,
Cartwright Hall

Nov. 12 | 6 p.m.

Concerto Competition Finals
Ludwig Recital Hall

Nov. 16 | 3 p.m.

Youth Orchestra Concert
The University Auditorium,
Cartwright Hall

Nov. 16 | 5 p.m.*

Kent Keyboard Series
Ludwig Recital Hall

Nov. 20 | 7:30 p.m.

Steelband Concert
C106, Center for the Performing Arts

Nov. 22 | 7:30 p.m.*

New Music Ensemble
Ludwig Recital Hall

Nov. 24 | 7:30 p.m.*

Jazz Studies Large Ensemble
Ludwig Recital Hall

Nov. 25 | 7:30 p.m.*

Jazz Studies Combo Concert
Ludwig Recital Hall

Dec. 2 | 7:30 p.m.*

University Band/
Symphony Band Concert
The University Auditorium,
Cartwright Hall

Dec. 4 | 7 p.m.

Progressive & Vernacular
Music Methods Performance
Rathskeller

Dec. 4 | 7:30 p.m.*

Gospel Choir Concert
The University Auditorium,
Cartwright Hall

Dec. 5 | 7:30 p.m.*

Wind Ensemble Concert
The University Auditorium,
Cartwright Hall

Dec. 7 | 3 p.m.*

Kent State Choirs &
Orchestra Concert
The University Auditorium,
Cartwright Hall

Dec. 14 | 3 p.m.

Kent State Youth
Winds Concert
Ludwig Recital Hall

* Ticketed event

^ In the event of rain, this concert will be at Cartwright Hall

Ticketing Information

Tickets may be purchased in any one of the following ways: in-person at the Box Office, over the phone, online or at the door, unless otherwise indicated.

Phone: 330-672-2787

Email: pabo@kent.edu

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TO GET
TICKETS:



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