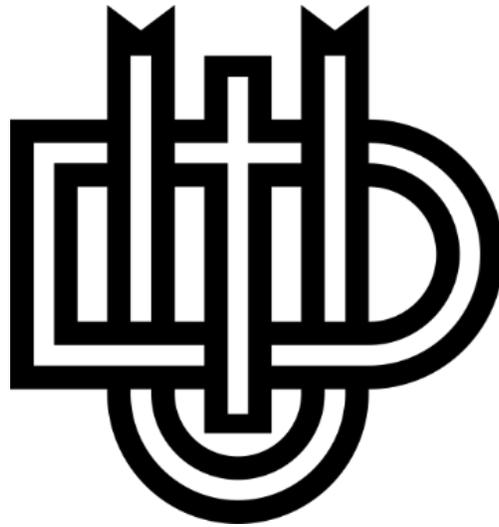


DORDT UNIVERSITY MUSIC

WIND SYMPHONY
ALBUM PREVIEW CONCERT

Onsby C. Rose, Conductor



Monday, March 8, 2021

7:30 p.m.

B.J. Haan Auditorium

A Note from the Conductor:

Welcome to a concert by the Dordt University Wind Symphony! The students you will see tonight represent almost every major offered by Dordt University. Only 9% of those on stage are majoring in music. Although each of these student musicians are tasked with rigorous academic loads, they have chosen to use the talents God has given them to come together and create something beautiful. This academic year we have been challenged by the Coronavirus pandemic. However, these students have continued to work hard in preparation for not only concerts, but for a major recording project. A total of 66 minutes and 40 seconds of music will be recorded for this album between March 10-13, right here in the B.J. Haan Auditorium. The ensemble will undergo approximately 30+ hours of intense recording sessions. None of this would be possible without the work ethic of each and every student member of the Wind Symphony, in addition to the support of all of the faculty and staff at Dordt. In addition, the project was funded by over 150 generous donors. Each of these names are listed in the back of this program. We would like to offer our sincere thanks to each of them. Without the continued support of alumni and others, this album and many of the events held in the Department of Music would not be possible. On behalf of our students, fellow faculty, and everyone at Dordt University, I offer a tremendous thanks. It is clearly evident that God has His hands deep inside Dordt University. We in the Department of Music are honored to be a small part of helping to build God's kingdom for the future. I encourage you to sit back and enjoy the hard work that these student musicians have undergone through the incredible grace of our Heavenly Father. Soli Deo Gloria!

- Dr. Onsby C. Rose, Director of Instrumental Ensembles

Program

To support the concentration of the performers and as a courtesy to your fellow audience members, please silence your cell phone and refrain from flash photography and the use of light-emitting devices.

Welcome and Opening Prayer

Dr. Leah Zuidema, Vice President for Academic Affairs

Concert Narrator, John Slegers, News Director, KDCR

Catharsis (2020)

NICOLE PIUNNO (b. 1985)

Catharsis is a Psalm for band that consists of three connected movements. The piece begins with a fanfare that acts as an acknowledgement and cleansing of emotion. This gives way to a calmer lyrical movement which eventually turns spirited and dance-like. Finally, the Cathartic Fanfare returns as it combines with this dance theme. Music needs no justification. It is a good thing that can be cherished for its own sake. It can show reality as it currently is and reality as it can be in the future. Music has great power to help express and release emotions inside of us and it has the power to connect us with realities we do not easily sense or experience. With this work I used music as a vehicle to both acknowledge emotions from within and to tap into a brighter reality that exists regardless of circumstances. – Nicole Piunno

Et Rex Propter Regnum (2021)

ONSBY C. ROSE (b. 1975)

Et Rex Propter Regnum (translated meaning “For King and Kingdom) began as a thought in the fall of 2019 as I began a new job as the Director of Instrumental Ensembles at Dordt University. I quickly fell in love with both the institution as well as the students and region. The first semester was a whirlwind and many opportunities presented themselves. One of those was to make a new Album with the Dordt Wind Symphony. Unfortunately, in March 2020, the world Coronavirus pandemic hit our nation. Upon leaving for spring break, none of the students from DU would be able to return. Our plans to record the album that spring were postponed. In the fall of 2020, we began another academic year. It was riddled with social distancing, masks, COVID testing, and many other protections to keep everyone safe and healthy. Because of our rural location, and even more so, the dedication of the students, faculty, and staff at Dordt, we moved forward with face-to-face classes and rehearsals. Many things were different, but I watched as each of the students grappled with the challenges, but yet placed their faith in the One that is truly in control, our Heavenly Father. As the semester went on, the exhaustion from all of the precautions was noticeable. However, also noticeable was the deep faith of the campus community. When things became difficult, our students continued to turn to God for guidance.

Concerts, athletic events, plays, and everything in between became labored and even more challenging, but through every challenge the musicians of the DU Wind Symphony continued to move forward, making music for His glory. This work is written to try to relay the strife of the challenges we went through. However, it also should relay the joy in finding our purpose and trust in God rather than human understanding. The incredible thing that I will never forget is that I have been witness to a group of people dedicated to their faith and working not for man, but working “For King and Kingdom.”

– Onsby C. Rose

Leader of the Band (2018)

ZACHARY FRIEDLAND (b. 1999)

Leader of the Band was written for Ron Stable who passed away in March of 2012. As a percussion instructor, mentor, and friend he made learning fun and was always happy to listen, give advice, and help. He was energetic, full of ideas, and had a great sense of humor. Like Harold Hill at the end of the music man leading the parade, Ron truly was the Leader of the Band.

Song for Silent Voices (2018)

WAYNE OQUIN (b. 1977)

Song for Silent Voices began as a choral work. I love composing for the human voice. Nothing is more musically meaningful than finding the perfect poem, however unknown, and letting it transport me to worlds of sound I might not have considered. For me, the process of setting any text usually involves culling from the countless ways a stanza could be sung to find the one I feel best captures the essence of the written word. Syllables, vowels, and consonants – each element is given its own unique melodic shape. In October 2017, I began an unaccompanied choral work to honor the memory of a remarkable man, my long-time friend, Herbert M. Loyd, M.D. The text consisted of one word: Alleluia. I became fascinated with the idea of setting this single utterance hundreds of ways, each repetition portraying some new element of this ancient sacred expression. Even before I knew the ending or how it would arrive, I was certain I wanted to explore an instrumental version. Beyond the affirmative title, beyond the emphatic nature of the repetitive lyric – alleluia...alleluia – the slow harmonic rhythm in the opening, the songlike simplicity of the themes, the long soaring lines of the climax – at times as many as eight singing simultaneously – all urged me to undertake a transcription for the many colors of the wind ensemble. Continually I'm drawn to music's power to connect, its gift of going beyond words. To enter music, this seemingly separate world of pitches, harmonies, rhythms, and textures, is to plunge more deeply into life itself. How true of the current work: unresolved dissonances speaking to our collective humanity in all its beauty and many imperfections; frequent modulations reflecting a world of constant change; a single solo voice signifying child-like innocence; the final diminuendo depicting life's brevity. Word alone would be inadequate. What an honor to have my work premiered by The Marjory Stoneman Douglas High School Wind Symphony. These brave young musicians, having been through unspeakable tragedy, are an inspiration to all. My hope is that this music somehow merges grief and gratitude; the quiet void from a life lost and the thankfulness for times shared. Song for Silent Voices, inspired by the loss of my friend Herm, is dedicated to Alex Kaminsky and the students of Stoneman Douglas. Song for Silent Voices was premiered December 20, 2018 at the Midwest Clinic International Band and Orchestra Conference in Chicago. Gary Green led the ensemble. Alex Kaminsky was the director. The work is also the 2018 National Band Association's William D. Revelli Award winner. – Wayne Oquin

Proclamation-Revelation (2012)

JONATHAN POSTHUMA (b. 1989)

Proclamation-Revelation was originally composed for solo piano at Dordt College (now Dordt University) in 2011-12. The earliest composed movement was titled Proclamation-Revelation which is now the fourth and final movement of the work. When composing the piece I imagined a set of short piano pieces modeled on Gershwin's Three Preludes, which were among my favorite piano pieces. Before I graduated from Dordt College, I played the pieces for various friends, professors, and also young musicians, all of whom seem to enjoy them. One professor commented that the pieces would be effective symphonic music, and suggested I orchestrate them. Instead of the traditional symphony orchestra, I gravitated toward the large wind ensemble. (Something would be missing in the work without the saxophones!) This music is youthful, exuberant, and in my opinion, just fun to play.

INTERMISSION

Hidden Currents (2011)

KATHERINE BERGMAN (b. 1985)

Hidden Currents takes inspiration from the northernmost stretch of the Mississippi River during winter. The river's character changes frequently throughout the season and it takes on new traits as the water flows through varied landscapes. Hidden Currents depicts three distinct winter river scenes, performed without pause and connected as one. The first movement, *Beneath*, begins with a glimpse of bright white snow cover, sparkling in the sunlight and concealing the river below. Then, diving below the ice, a meandering current drifts along the rocky riverbed where aquatic life carries on despite the frigid stillness above. The middle movement, *January Thaw*, takes place at the convergence of one of the Mississippi's tributaries during a midwinter warm streak. The converging currents and mild temperatures shift, bend, and unhinge the river's ice cover for a fleeting glance at spring. Trumpeter swans, goldeneyes, and other waterfowl flock to the sliver of open water, while slushy blocks of ice break loose, drift away, and reattach to the next sheet of ice downstream. The final movement, *Between Bluffs*, pays homage to the river landscape along the southern Minnesota/Wisconsin border, which continues south into Iowa and Illinois. Ice cover creates a temporary bridge between bordering states, lined by towering bluffs on either side. Standing high atop the bluffs, with eagles soaring past at eye level, the view commands an appreciation of the enduring life force of the mighty Mississippi.

– Katherine Bergman

On Wings of Morning (2019)

GEORGE NAFF (b. 1944)

On Wings of Morning is based on Psalm 139 verses 7-10: Wither shall I go from thy spirit or whither shall I flee from thy presence? If I ascend up into heaven, thou art there; if I make my bed in hell, thou art there. If I take the wings of the morning, and dwell in the uttermost parts of the sea, even there shall thy hand lead me, and thy right hand shall hold me. *This piece uses the "light" of the morning as a metaphor for Divine love - ubiquitous - always present, inclusive, even inescapable, for all people wherever one finds oneself in the world - east or west - even in the depth of the sea. The metaphor of "light" begins with the Maestoso introduction representing a majestic sunrise. The phrase "Wings of Morning" represents the movement of this light as the dawn "dances" across the sky from east to west. The Andante Cantabile section represents a soft, soothing, healing light. The Dramatico ending represents a glorious sunset ablaze with color. My hope is that all who play this piece and everyone who hears it will be uplifted and affirmed.* – George Naff

Spirit of Victory (2019)

FRANK GULINO (b. 1980)

Spirit of Victory is a spirited work that combines triumphant fanfares, sweeping melodies, and colorful countermelodies to provide ensembles with plenty of opportunities to showcase their sound, style, and lyricism—opportunities that are often difficult to come by in concert marches. Although instantly recognizable as a traditional American march, Spirit of Victory incorporates subtle phrase elongations, interplay between the brass and woodwind choirs, and stunning dynamic contrast to add a fresh, inventive flavor to a traditional musical form and create a rich, sonorous texture that makes an effective addition to any concert program. – Frank Gulino

Song of Hope (2018)

PETER MEECHAN (b. 1980)

***Song of Hope** is dedicated to my good friend Ryan Anthony (former principal trumpet with the Dallas Symphony Orchestra) and his charity, Cancer Blows – a foundation set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan’s diagnoses of Multiple Myeloma. Upon hearing the middle movement of my cornet concerto, Milestone, Ryan asked me if I could change the end from its current reflective ending to something more uplifting, and to title it Song of Hope, giving it much more meaning than I could have ever imagined. As well as the wind band scoring, the work also exists with 1, 2, or 3 soloists, accompanied by either wind band, brass band, brass ensemble, or symphony orchestra. – Peter Meechan*

Dancing Fire (2016)

KEVIN DAY (b. 1996)

***Dancing Fire** was written as a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life. Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was finished. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending. The work was written in dedication to the Arlington High School Band Program in Arlington, TX and to my former directors, Michael Hejny, Nathan Burum, and Nathan Hervey. – Kevin Day*

Offering

An offering will be received at the doors as you exit. You may also give online: go to dordt.edu/give, select “Other Giving,” then “Custom Gift,” then choose frequency (one-time, monthly, or yearly), then write in an amount and enter “Music” in the text box. The offering will support the Dordt Concert Choir’s next performance tour.

COMPOSER, GUEST SOLOIST, AND CONDUCTOR BIOS

Nicole Piunno – Catharsis



Nicole Piunno is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death.

Nicole holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy from Michigan State University. Her composition teacher was Ricardo Lorenz. She earned a Master of Music degree in composition at Central Michigan University, studying with David Gillingham. Nicole earned a Bachelor of Music degree in Music Education and her emphasis was on trumpet. Her music has been performed by the Principal Brass Quintet of the New York Philharmonic, Athena Brass Band, Monarch Brass Ensemble, Wind Symphony of Clovis, the Michigan State University Symphony Band, the University of North Texas Wind Ensemble, and at many other universities and conservatories around the country. Her chamber music has also been performed at the Orvieto Musica TrumpetFest in Orvieto, Italy, the International Trombone Festival, and multiple International Trumpet Guild Conferences.

Zachary Friedland – Leader of the Band



Zachary Friedland earned his Doctorate of Musical Arts in music composition from The Ohio State University in 2018. Before Ohio State, Zach attended the University of Rhode Island, graduating magna cum laude with a bachelor's degree in music composition in 2013. He earned a Master's degree at The Longy School of Music of Bard College, in 2015.

During his time at Ohio State, Zach worked closely with the band program, writing for the Wind Symphony, Symphonic Band, Collegiate Winds, and Jazz Band, as well as arranging for The Ohio Show Band and Music Education program's Brazilian Experience. Zach has worked with notable groups including The Metropolitan Wind Symphony, The Stateline Wind Symphony, The Savannah River Winds, and the Kappa Kappa Psi & Tau Beta Sigma 2016 Northeast District Reading Band, for which he was also a conductor and clinician. Zach has also written solo and chamber works for The Anacostia String Quartet, pianist Natalie Zhu, tubist Gary Buttery, vocalist Ketti Jane Muschler, and Philadelphia Orchestra Concertmaster David Kim. Additionally, Zach's scholarly work has appeared in publications such as *The Instrumentalist* and *The Podium*.

A strong advocate for new music and young/emerging composers, Zach founded the Rhode Island Recording Ensemble (RIRE), which he runs with fellow Rhode Island composer and band director Michael Konnerth. RIRE is a weekend festival, held each June at the University of Rhode Island, dedicated to its mission of promoting the art of new music, fostering the creation of music for the symphonic band genre, giving opportunity to young composers to learn and grow through practical experience, and enriching the community of their profession through the collaborative recording experience. 2019 will be the sixth season and the first Young Composer's Day presented in collaboration with the University of Rhode Island Summer Academy.

Composition teachers include Thomas Wells, John Howell Morrison, Jeremy Van Buskirk, Geoffery Gibbs, Eliane Aberdam, Dominique Schafer, and Grammy-nominated composer Joe Parillo. Zach has also studied conducting with Russel C. Mikkelson, Geoffrey McDonald, Gene Pollart, and Mark Conley.

Wayne Oquin – Song for Silent Voices



With premieres on five continents, in twenty countries, and in forty-five states, Wayne Oquin is among today's most performed American composers. A native of Houston, Texas, Oquin's music has been commissioned and programmed by The Danish National Symphony, The Munich Philharmonic, The Pacific Symphony, and The Philadelphia Orchestra, as well as by The King's Singers, pianist Marc-Andre Hamelin, and Grammy Award-winning organist Paul Jacobs.

On opening night of its 2017-18 season, The Philadelphia Orchestra, under the direction of Yannick Nézet-Séguin, gave the east coast premiere of Oquin's *Resilience*. This mini-concerto, featuring organist Paul Jacobs, was met with rave reviews, the Philadelphia Inquirer declaring that it, "warranted an instant encore." Nézet-Séguin led the Philadelphia Orchestra in additional performances in Brussels, Hamburg, and Luxembourg. Jacobs is soon to record the work with The Nashville Symphony, Giancarlo Guerrero, conductor.

Echoes of a Solitary Voice, a tribute to the late Maestro Lorin Maazel, was premiered by The Danish National Symphony Orchestra and received three additional performances with The Munich Philharmonic led by Maestro Rafael Payare.

Oquin's choral works have entered the standard repertory. His *O Magnum Mysterium* was recorded by the Houston Chamber Choir and received its New York premiere in Carnegie Hall. On New Year's Eve night 2018 *Alleluia* was featured at New York's historic Cathedral of St. John the Divine.

Widely known for his contributions to the symphonic wind literature, Oquin has been performed by the United States Air Force, Army Field, Coast Guard, and the Marine Bands as well as by leading high school and university wind ensembles around the country. His *Song for Silent Voices*, composed for the Marjory Stoneman Douglas High School Wind Symphony, is the 2018 winner of the National Band Association's William D. Revelli Award, the second time Oquin has won the prize. In 2016 The U.S. Air Force honored the composer with its prestigious Commander's Medal of Excellence.

Upon completing his Doctorate of Musical Arts in 2008, The Juilliard School awarded Oquin its coveted Richard F. French Prize for best dissertation and appointed him to its faculty where he teaches music theory, graduate studies, and serves as Chair of Musicianship.

Jonathan Posthuma – Proclamation-Revelation



Jonathan Posthuma is a freelance composer in Saint Paul, Minnesota. His musical style seeks to combine lyricism, evocative imagery, and intense emotional contrasts, yet maintains clarity in form and function at their deepest levels.

He recently received his Masters in Music Composition from the University of Wisconsin-Madison, where he studied with Stephen Dembski and Laura Schwendinger. His orchestra work, *Fili do Perle* received third prize in the Karol

Szymanowski International Composers Competition in Katowice, Poland and was premiered in March 2016. As part of his degree requirement, Jonathan composed and recorded, *The God of Material Things*, a song cycle for narrator, soloist, chorus, and orchestra, which sets the poetry of David Schelhaas, professor emeritus of Dordt University, where Jonathan studied composition privately with Luke Dahn while completing his Bachelors of Music Education.

Other recent large ensemble works include *An Isthmus Aubade*, dedicated to Scott Teeple and the UW Madison Wind Ensemble and premiered in April 2015 and *Concerto Grosso No. 1* for strings, percussion, and piano, commissioned and premiered by the Madison Area Youth Orchestra and Clock in Motion in June 2015. In August 2017, he participated in the International Workshop of Orchestra Composition at the Federal University of Paraná where the scherzo from his chamber symphony *Beams of Heaven* was premiered by the student orchestra. Among his other awards are the 2011 BMI student composer award for *Five Studies for Piano: Two Pencils and a Hymnbook* and award for sound design from the Kennedy Center American College Theatre Festival for his incidental music for *The Glass Menagerie*.

Jonathan is an active member of the Twin Cities choral community and has sung with VocalEssence Chorus, Kantorei, and impulse (MPLS). Several of his choral works have received premieres by these ensembles, including two composed for VocalEssence as a part of their ReMix program, designed for emerging composers of choral music, which were premiered at the ACDA National Festival in March 2017 and at Minnesota's ACDA Festival in November 2017. Recently, he was selected as a participant for the inaugural Mostly Modern Festival, where selections from *Paul Klee: Painted Songs*, an ongoing collection of chamber works inspired by the visual art of Paul Klee, were premiered in addition to a performance of two movements from his *Chamber Symphony* with the American Modern Orchestra. Jonathan also works in the development office of the Saint Paul Chamber Orchestra.

Katherine Bergman – Hidden Currents



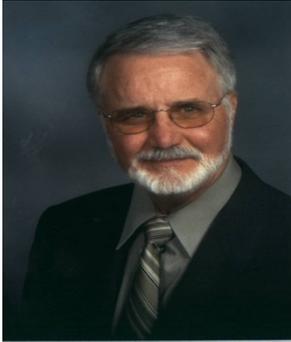
Katherine Bergman is a Minnesota-based composer who draws on literature, environmentalism, and found materials to create music that has been described as hypnotic and visceral. She has received commissions and performances from leading ensembles throughout the United States, including the U.S. Coast Guard Band, Estonian Police and Border Guard Orchestra, Encore Wind Ensemble, Hub New Music, Zeitgeist, Seen/Heard Trio, Minnesota Percussion Trio, The Dream Songs Project, and many others. Her music has been presented at ISCM World Music Days, The Midwest Clinic, North American Saxophone Alliance Biennial Conference, College Band Directors National Association Conference, and The Upper Midwest Chamber Winds Symposium, and her compositions have received

support from the Minnesota State Arts Board, the Jerome Foundation, the Metro Regional Arts Council, and New Music USA.

Katherine holds a master's degree from the University of Northern Iowa School of Music, where she studied composition with Jonathan Schwabe and Alan Schmitz. She earned a bachelor's degree in music from Gustavus Adolphus College in Saint Peter, Minnesota with composition instructors including Michele Gillman and Steve Wright. She has studied extensively with Mary Ellen Childs, and has received individual instruction from Samuel Adler. Recent and upcoming projects include new works for 10th Wave Chamber Collective, Transient Canvas, Nautilus Music-Theater, and a new work for oboe and wind ensemble commissioned by Susan Miranda, Dordt University, and a consortium of university wind bands.

Katherine is Co-Founder and Artistic Co-Director of Spitting Image, a composer collective that brings together composers, listeners, and performers to strengthen the Twin Cities contemporary music community.

George Naff - On Wings of Morning



Dr. George E. Naff, former Conductor of the Duke University Wind Symphony, is semi-retired as the Director of the Spirit of America National Honor Band performing tours of Europe. Currently he works as a composer, arranger, and consultant for high school and college bands and orchestras and with groups traveling to Europe. Dr. Naff has taught instrumental music on every level and has served as a conductor/clinician and adjudicator for hundreds of groups in the United States and Canada. A former member of the United States Air Force Band, he also served as a high school band director and as a former band director and music professor at East Carolina University and East Tennessee State University.

Frank Gulino - Spirit of Victory



Frank Gulino, a native of New York City, now resides in the Washington, DC, metropolitan area, where he maintains an active schedule as a composer and bass trombonist. Frank holds a Bachelor of Music degree in Bass Trombone Performance from The Peabody Conservatory of Johns Hopkins University, where he studied with Randy Campora, Jim Olin, and David Fedderly, all of the Baltimore Symphony Orchestra. Frank has also studied with Vincent Belford of the New Jersey Symphony Orchestra and jazz artist Bob Ferrel.

As a trombonist, Frank has appeared at Carnegie Hall, the Music Center at Strathmore, the American Trombone Workshop, and the Joseph Meyerhoff Symphony Hall, home of the Baltimore Symphony Orchestra. He has also served on the faculties of the DC Trombone Workshop, Shepherd Trombone Workshop, Mid-Atlantic Trombone Alliance, and ITF Composers Workshop. Frank is an artist/clinician for the Edwards Instrument Company

and performs on Edwards trombones and Griego mouthpieces.

As a leading composer of contemporary brass chamber music and recital literature, Frank has had works commissioned, performed, and recorded by some of the world's foremost brass players, including euphonium virtuoso Steven Mead, the Israel Tuba Duo, and members of the Atlanta, Baltimore, Boston, Chicago, Cincinnati, Milwaukee, National, Philadelphia, Pittsburgh, and St. Louis symphony orchestras, as well as members of all four DC-based premier military bands. With a broadly appealing compositional voice that has led to performances across the United States as well as at venues in Argentina, Canada, Estonia, Italy, Latvia, Mexico, Panama, Portugal, Singapore, South Korea, Spain, Taiwan, the United Kingdom, and Uruguay, Frank's music remains exceedingly popular with performers and audiences alike. In addition to writing for the live concert stage, Frank has also become a prolific composer of solo piano literature that can be heard on all major digital streaming platforms, including Spotify, Apple Music, Google Play, and many more. Frank is a member of the American Society of Composers, Authors and Publishers (ASCAP) and is a multiple winner of the ASCAP Plus Award in the Concert Music category.

Published by Cimarron Music Press, The FJH Music Company, 200 Miles to Arnstadt Publications, and Big Steel Press, Frank's works are available from major music distributors all over the world, including J.W. Pepper, Hickey's Music Center, and SheetMusicPlus. Additionally, Frank's works have served as the required repertoire for the ITA George Roberts Bass Trombone Competition, ITEC Solo Tuba Competition, IWBC Susan Slaughter Solo Competition, Taiwan Tuba-Euphonium Competition, Busan Music Competition, and Leonard Falcone International Euphonium and Tuba Competitions, among others.

Peter Meechan – Song of Hope



The music of Canadian-based British composer Peter Meechan (b. 1980, Nuneaton, UK) is extensively performed throughout the world. His music has been commissioned, recorded, broadcast and performed by some of the world's leading symphony orchestras, wind orchestras, brass bands, conductors and soloists, including: "The President's Own" United States Marine Band, The United States Air Force Band, The United States Army Band "Pershing's Own", Dallas Symphony Orchestra, BBC Concert Orchestra, Edmonton Symphony Orchestra, Chicago Symphony Orchestra brass, Black Dyke Brass Band, The Band of the Coldstream Guards, RNCM Wind Orchestra, Bramwell Tovey, Jens Lindemann, Ryan Anthony, David Childs, Steven Mead, Patrick Sheridan, Les Neish, Peter Moore, Linda Merrick, and many more.

Meechan's music is featured on over 120 commercial recordings and has been featured at festivals and clinics globally, including the Midwest Clinic, The American Bandmasters Association (ABA) Conference, CBDNA, the International Trumpet Guild, the International Tuba and Euphonium Association, BASBWE conferences, and in 2014 his work "The Legend of King Arthur" was used as the set test piece at the British National Brass Band Championships, held in the Royal Albert Hall, London. His works for brass band have been used as compulsory and own choice selections at music contests across the world.

Peter was the first ever "Young Composer in Association" with the prestigious Black Dyke Brass band from 2003 – 2006, where he also went on to serve as their "Composer in Residence" for a further season. Meechan also held the position of "Composer in Residence" with The Band of the Coldstream Guards between 2012 – 2015.

In October 2020, Meechan was awarded the CBA (Canadian Band Association) 'Canadian Composers' Award' – only the 9th recipient in since the award's inception in 1991.

He holds an undergraduate degree (BMus Hons) from the Royal Northern College of Music (Manchester, UK), where he studied with Dr. Anthony Gilbert, Dr. David Horne and Adam Gorb, a Master of Arts (MA) degree and a PhD (composition), both from the University of Salford (Manchester, UK), where he studied with Prof. Peter Graham.

Peter resides in Winnipeg, Manitoba, Canada, with his wife Michelle (a band teacher) and their miniature dachshund dogs: Stevie and Jurgen (not band teachers), and when not writing music can usually be found watching his beloved Liverpool Football Club.

Kevin Day – Dancing Fire



An American composer whose music has been "characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony Orchestra) Kevin Day (b. 1996) has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s, and his mother was a sought-after gospel singer, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical

idioms. Day currently serves as the Composer-In-Residence of the Mesquite Symphony Orchestra.

A winner of the BMI Student Composer Award and several other honors, Day has composed over 150 works, and has had numerous performances throughout the United States, Austria, Australia, Taiwan, and South Africa. His works have also been performed at Carnegie Hall, The Midwest Clinic, TMEA, and other major conferences and clinics. Day has collaborated with the likes of Jens Lindemann, Demondrae Thurman, and Jeremy Lewis on concertos for their respective instruments, as well as chamber ensembles like The Boston Symphony Orchestra Low Brass Section, Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and many more. He has worked with and has been mentored by distinguished composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day is currently getting his Master of Music in Composition Degree at the University of Georgia, where he studies with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelspach. His works are published with Murphy Music Press, Cimarron Music, and Kevin Day Music. Day currently serves as a board member for the Millennium Composers Initiative and is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Featured Soloist – Susan Miranda



Susan Miranda, oboist, entrepreneur and founder of Chione Quintet and co-founder of Dúo León is a versatile performer and musician. Susan's strengths are many, including business owner, writer, and new music pioneer.

As an entrepreneur and an advocate for new music, Susan has worked to create new, interesting, and relevant chamber music opportunities for herself and her colleagues. Chione Quintet performed live on Classical Minnesota Public Radio within its first seven months as an ensemble and most recently represents Classical MPR through their school residency program Class Notes. During the heart of the pandemic, they teamed up with quintets across 4 time zones creating the Breathe Collective. Their goal is to engage underrepresented and marginalized composers in the creation of new works for winds that

highlight the significance of breath within a cultural narrative around systemic racism, police brutality against the black community, and the impact of the COVID-19 pandemic. Dúo León avidly promotes new music and premiered Ben Osterhouse's *Fancy Mouse* at a Schubert Club Courtroom Concert in 2019.

Susan is the Oboe Professor at Dordt University and Northwestern College in Northern Iowa, and at Hamline University in Saint Paul, MN. She is a sought-out oboe teacher in the Twin Cities as her Chromatic Fusion Oboe Studio boasts students who have attended honor bands throughout Minnesota and Iowa, including the prestigious University of Minnesota Honor Band. Additionally, her students have had the honor of being accepted into the MN All-State Bands and Orchestra. As a clinician and coach, Susan has been on faculty at Athena Music and Leadership Camp, ISD 622's Beginning Band Camp, and has coached the MN All-State Concert Band oboe student for the last four years.

Susan had the opportunity to attend Interlochen Arts Academy as a high school senior, where she studied with Daniel Stolper. She holds a Bachelor of Communications and Applied Music from the University of Minnesota,

where she studied with Basil Reeve. Other principal instructors have included Andréa Banke, Roger Roe, and Jeffrey Paul.

Susan lives in West St. Paul with her daughter and their clan of cats. In addition to music one of her passions is traveling. She and her daughter have the goal of traveling to all 423 National Park Sites, and they have a good start with close to 200 under their belt!

Dr. Onsby C. Rose, Director of Instrumental Ensembles, Conductor, Dordt University Wind Symphony



Dr. Onsby C. Rose is currently the Director of Instrumental Studies and Associate Professor of Music at Dordt University. In this position, he conducts the premiere instrumental ensemble, the Dordt University Wind Symphony, in addition to conducting the Dordt Campus-Community Band, Chamber Orchestra and guiding all aspects of the Dordt Instrumental Ensembles and Instrumental Music Education programs. Dr. Rose also served as the General Manager & Executive Director of the Northwest Iowa Symphony Orchestra and now serves the organization as NISO's Principal Conductor. Prior to Dr. Rose's arrival in northwest Iowa, he attended the University of South Carolina as a music education major and in 1997 he was accepted as a trombonist for the U.S. Marine Corps fleet bands. During his 11-year Marine Corps career he served as a trombonist and conductor with bands in Albany, GA and New Orleans, LA as well as on staff at the Armed Forces School of Music in Norfolk, VA. He also served for two years as a baritone bugler with "The Commandant's Own" U.S. Marine Drum and Bugle Corps in Washington, D.C. Dr. Rose completed his Bachelor of Music at East Tennessee State University in 2005. In 2007 Onsby was honorably discharged from the USMC. He then freelanced as a trombonist and worked as a railroad freight conductor in the eastern U.S., before returning to music education in 2012 as Director of Bands at Hampton HS and MS in Carter County, TN. In 2016, Dr. Rose completed his Master of Music in conducting at Appalachian State University. Immediately following he completed his D.M.A. in conducting at The Ohio State University where he studied with Dr. Russel C. Mikkelson. Dr. Rose has studied conducting with Russel C. Mikkelson, John Ross, and Kevin Richardson with additional conducting studies with Jerry Junkin, Kevin Sedatole, Frank Battisti, Charles Peltz, Eugene Corporon, Donald McKinney, and Steven Peterson. Dr. Rose's outside academic pursuits encompass writing and music composition. Having studied with the late Dr. David Maslanka, Dr. Rose's musical compositions have been performed by many of the premiere military bands in Washington D.C., the Wheaton Municipal Band, numerous college and high school bands in the United States, regional orchestras, as well as internationally in Australia, Japan, Guam, and Germany. Although Onsby views himself primarily as a teacher and conductor, he thanks God for the gift of composition. Onsby and his wife Jessica live in Sioux Center, Iowa with four of their five boys, Timothy, Caleb, Elijah and Colin. Dr. Rose is a member of numerous professional organizations to include the CBDNA, WASBE, NAFME, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Tau Beta Sigma, and the American Society of Composers, Authors, and Publishers. However, he holds closest to his heart the title of United States Marine.

WIND SYMPHONY

FLUTE/PICCOLO

Claire De Jong, *Lee's Summit, Missouri*
Julia Holleman, *Beecher, Illinois*
Emma McGaughy, *Edmonds, Washington*
Brianna Miedema, *Sioux Center, Iowa*
Allie Strong, *Mitchell, South Dakota*
†† Janna Vanden Brink, *Orange City, Iowa*

OBOE

† Ashley Van Beek, *Sioux Center, Iowa*
Lindsey Zuidema, *Hull, Iowa*

BASSOON

Carolyn Rayhons, *Sioux Falls, South Dakota*
Christine Turek, *Sidney, Montana*
† Ashton Veenstra, *Cedar Falls, Iowa*

E-FLAT CLARINET

Ian Nelson, *Ventura, Iowa*

CLARINET

Kirsten Buitert, *Ireton, Iowa*
Dallas Johnson, *Milford, Iowa*
Aubrey Keenan, *Ogden, Iowa*
† Emma Lamfers, *Sioux Falls, South Dakota*
Ian Nelson, *Ventura, Iowa*
Erica Nikkel, *Pella, Iowa*
Acacia Phillips, *Sloan, Iowa*

BASS CLARINET

Lauren Hedman, *Bloomington, Minnesota*
Adrienne Wiekamp, *Sanborn, Iowa*

CONTRABASS CLARINET

Ben Noble, *Sioux Center, Iowa*

ALTO SAXOPHONE

Ethan Blomgren, *Eden Prairie, Minnesota*
† Annika Rynders, *Mt. Pleasant, Iowa*
Kayla Zevenbergen, *Hull, Iowa*

TENOR SAXOPHONE

Brody Joens, *Cedar Rapids, Iowa*

BARITONE SAXOPHONE

Sarah Goetsch, *Sioux City, Iowa*

FRENCH HORN

Johnathon Carlo, *Pella, Iowa*
† Hannah Hansum, *Platte, South Dakota*
Logan Posthumus, *Denver, Colorado*
Kendall Van Zanten, *Mount Vernon, Washington*

TRUMPET

Connor Kooima, *Hull, Iowa*
Megan Meyer, *South Holland, Illinois*
Cardiff Smith, *Mammoth Lakes, California*
Kyler Statema, *Rock Valley, Iowa*
† Nate Van Holland, *Rock Valley, Iowa*
Jade Wolgen, *Sioux Center, Iowa*

TROMBONE

Caleb Hoke, *O'Fallon, Missouri*
Joseph Kamstra, *Bellflower, California*
Jackson Shaw, *Colo, Iowa*
† Nathan Ver Meer, *Pella, Iowa*

BASS TROMBONE

Josh VandenBerg, *Sioux Center, Iowa*

EUPHONIUM

† Mitchell Minderhoud, *Sanborn, Iowa*
Foster Popken, *Alta Vista, Iowa*

TUBA

Jacob Olthoff, *Cedar Falls, Iowa*
Michael Van Den Top, *Sioux Center, Iowa*
† Andrew Zehr, *Mason City, Iowa*

PERCUSSION

* Emily Brinkman, *Colo, Iowa*
Katie Bush, *Cleghorn, Iowa*
* Henri Carrette, *Garretson, South Dakota*
† Hannah Dagel, *Sibley, Iowa*
* Tyler De Hoogh, *Sheldon, Iowa*
Aidan Dean, *Red Oak, Iowa*
Kaitlyn Laveau, *Wrenshall, Minnesota*
Mary Nelson, *Yankton, South Dakota*
* Claire Ridgway, *Brandon, South Dakota*
Cassie Van Otterloo, *Rock Rapids, Iowa*

DOUBLE BASS

Cameron Steenhoek, *Grundy Center, Iowa*

PIANO

Anna Rediger, *Marion, Iowa*

† Principal Player
†† Concertmaster
* Additional percussion for *Dancing Fire*

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