

ON THE SHOULDERS OF GIANTS



**2024 MMEA
In-service Workshop**

**Osage Beach, MO
Thursday, January 25
9:45 pm**

PROGRAM

We probably all remember a teacher or mentor who subtly or dramatically changed the course of our lives. Maybe it was an inspiring music educator or professional you looked up to?

Our concert, “On the Shoulders of Giants,” celebrates our mentors, role models, and those who came before us. Through preparing this program, we have applied the skills, work ethic, dedication, and artistry that was instilled through a lifetime of studying with and listening to great musicians and teachers.

We are reminded that while our success is only possible by standing on the shoulders of giants, we have a responsibility to build on that legacy to inspire others with our own unique gifts.

Michael Daugherty - *Passacaglia in Primary Colors*

Percy Aldridge Grainger - *Colonial Song*

Andrea Reinkemeyer - *Dos Danzas*
II. Gallo Fino

Ottorino Respighi, tr. Duker - *The Pines of Rome*
IV. The Pines of the Appian Way

PROGRAM DETAILS



Passacaglia in Primary Colors (2023)

Michael Daugherty
(born 1954)

Michael Daugherty's music represents a unique mix of American popular styles, European avant-garde, improvisation, and nostalgic pop culture inspirations. He grew up in Iowa playing keyboard and drums in local jazz and rock bands, eventually starting a funk band with his brothers. He went on to win a Fulbright Fellowship allowing him to study at IRCAM in Paris. While in Europe, Daugherty learned from some of the most innovative composers of the time, including Gyrogy Ligeti whom he considers one of his primary influences.

Daugherty's music became a synthesis of all the diverse aspects of his musical background. His compositional process is sophisticated and highly organized, while incorporating grooves and bass lines straight out of a '60s Las Vegas lounge or James Bond film score. Much like the inspiration for *Passacaglia in Primary Colors*, Michael Daugherty is able to elevate pop culture to an art form in his music.

This composition, like all of Michael Daugherty's works, was inspired by a concrete image or person rather than an abstract idea. In this case, that inspiration is the art of Andy Warhol. Daugherty describes his inspiration for the work:

The American artist Andy Warhol (1928-1987) often employed repetition of images and vibrant primary colors in his art works. Passacaglia in Primary Colors is structured as a passacaglia, one of the most recognizable structures for musical repetition. The main musical motive consists of 15 pulses or beats, repeated and transformed into unpredictable tonalities and blocks of instrumental color.

Passacaglia in Primary Colors for Symphonic Band was commissioned by the University of Michigan in celebration of Michael Haithcock's twenty-two years as Director of Bands at the University of Michigan School of Music, Theater and Dance. The world premiere was performed by the University of Michigan Symphony Band, conducted by Michael Haithcock, at Hill Auditorium, Ann Arbor, Michigan on March 31, 2023.



Colonial Song (1918/1997)

Percy Aldridge Grainger, ed. Rogers
(1882-1961)

It would be difficult to overstate the importance of Percy Grainger's music on the development of wind band repertoire in the early 20th Century. His body of work for winds gave us a standard of compositions that were sophisticated, approachable, and highly idiomatic. His respect for the genre on its own terms, coupled with a spirit of adventurous innovation yielded works that defined the artistic limits of the wind band and continue to serve as a benchmark of compositional quality.

The core of Grainger's early wind catalogue were the compositions written around the time that he spent as a saxophone player in the U.S. Army. These include *Irish Tune from County Derry*, *Shepherd's Hey*, and "*The Gum-Suckers*" *March*. The source material for *Colonial Song* was written by the composer many years earlier as a gift to his mother, and reworked sporadically over the years.

On being discharged from the U.S. Army in 1918, Grainger came to the attention of famous bandleader Edwin Franko Goldman, whose larger and much more musically accomplished band became the inspiration for a thorough reimagining of *Colonial Song*, that was premiered along with *Children's March: "Over the Hills and Far Away"* in 1919. Unlike many of Grainger's other wind band compositions from the time, *Colonial Song* was not based on folk material but consists entirely of original melodies.



***Dos Danzas* (2010)**

II. Gallo fino

Andrea Reinkemeyer

(born 1976)

Dos Danzas for Concert Band (2010) was commissioned by, and is dedicated to, Miller Asbill and The Texas Tech University Concert Band who premiered the work on April 5, 2010 at Hemmle Recital Hall, Lubbock, Texas.

The second movement, Gallo Fino, translates from Spanish as “fine rooster;” in the colloquial, however, it also refers to an overly confident, finely dressed man. The uneven time signature supports the imagery of a strutting rooster preened to impress.

- Program Note by composer



***The Pines of Rome* (1924/1966)**

IV. The Pines of the Appian Way

Ottorino Respighi, tr. Duker

(1879-1936)

Transcriptions of orchestral and operatic music formed the foundation of serious wind repertoire for many years, and into the early 20th Century. Arrangements of standard repertoire provided town bands, company bands, military bands, and professional bands with centerpieces to concerts that also included marches, virtuoso showpieces, and lighter compositions. They allowed those who lived far away from urban cultural centers a chance to hear music being played in concert halls and opera houses.

Guy Duker's transcription of *The Pines of Rome* is an exemplar in this grand tradition. It is one of many excellent band transcriptions he penned during his time as Associate Director of Bands at the University of Illinois.

Particularly noteworthy in this transcription is the balance Duker creates between an exploration of the kaleidoscopic variety of tonal colors possible in the wind band and the coherence of this fourth movement which describes one continuous musical idea from the murmuring haze of the introduction to the glorious blaze of the finale. Ottorino Respighi provides the following poetic description of this musical imagery:

Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythms of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare and the army of the Consul advances brilliantly in the grandeur of the newly risen sun, toward the Sacred Way, mounting in triumph the Capitoline Hill.

Thank You!

On behalf of the musicians on stage we would like to thank you for joining us this evening. This performance is the result of the hard work and talent of the members of the Four State Symphonic Winds and the support of our audience.

We hope to see you again soon!

CONDUCTORS



Dr. Andrew D. Chybowski is an Associate Professor in the Pittsburg State University Department of Music, where he conducts the Wind Ensemble and teaches music education courses and conducting at the undergraduate and graduate level.

During his tenure in Pittsburg, Chybowski has worked to serve instrumental music students and educators at Pitt State and in school band programs throughout the region. He has founded an annual educator's conducting workshop, co-founded the Pittsburg Community Band, and is the director of the Four State Symphonic Winds, a regional wind band comprised of music educators and students. He also maintains a very busy schedule as a clinician for honor bands, music camps, and in band programs throughout the four state area.

Chybowski earned a Doctor of Music degree in Wind Conducting at the Indiana University Jacobs School of Music, where he served as an Associate Instructor in the Department of Bands. He also holds a Bachelor of Music Education degree from VanderCook College of Music and a Master of Music in Wind Conducting degree from Missouri State University.

Chybowski holds professional memberships in the College Band Directors National Association, the Kansas Music Educators Association, the Conductor's Guild, the National Association for Music Education, and is an honorary member of Kappa Kappa Psi and Phi Mu Alpha.

Dr. Brandon E. Robinson is a devoted music educator, clinician, drill designer, music arranger, and composer with more than twenty-five years of service. A native of Blytheville, Arkansas, Robinson has traveled the southern United States working with groups of all sizes. He is passionate about instilling a love and appreciation for music in all students he works with – from D1 university wind ensembles to rural beginning band students.



Robinson is currently the Director of Bands at Missouri Southern State University in Joplin, MO. He has presented workshops across the United States including The Midwest Clinic, the Music For All Summer Symposium, and the Texas Music Educators Association Annual Conference. Kappa Kappa Psi presented Dr. Robinson with the "Outstanding Sponsor" award for his service as sponsor of the Kappa Zeta chapter at Wake Forest University during the 2017 biannual national convention.

Robinson received his Bachelor of Music Education and Masters of Music in instrumental conducting from Arkansas State University and completed his graduate studies with a Doctor of Philosophy in Music Education from the University of Mississippi.

When not in the classroom, Robinson can be found playing gigs with local jazz combos, watching any and all college sports, or catching a game by his beloved St. Louis Cardinals with his family.

On the Shoulders of Giants

These are just a few of the mentors, role models, and people who inspired the musicians on stage musically and personally. There is indeed a ripple effect in our musical lives, as many of our members are playing in this band with their mentors and teachers! The opportunity to play here for you reminds us that any success we achieve is only possible by standing on the shoulders of those who came before

Mark Keltner

Mr. Keltner was my junior high and high school band director. His zeal for teaching is what inspired me to enter the music profession.

Cheryl Cotter

Dr. Cotter and I met on a day my band teacher said I would NEVER make it as a musician because my parents couldn't afford a better horn and lessons. She had never heard me play and I really wasn't the nicest that day. But she offered to teach me anyway as long as I practiced and didn't waste her time. Now I hold 2 music degrees, taught music for 8 years, and have a hefty music resume because she said YES when everyone else said no. I MADE IT because she took a chance on me. She worked with me 9 years straight and now to play in the same ensembles together is our story coming full circle. Thank you Dr. Cheryl Cotter!

Craig Fuchs

Dr. Fuchs was my college band director. Any success I have as a band director can be attributed to what he taught me.

Randy Hamm

Studio teacher in College

Scott Stulir

I have this guy to thank for my career path. My mother and Scott's mother, Arline were friends when I was little. I had been taking drum lessons for a couple years with unreliable teachers who sometimes wouldn't show up to lessons. Arline kept telling my mother I needed to take lessons from her son. When my mother finally said yes, Arline said, "well Scott doesn't just teach anyone". I started lessons with Scott 36 years ago. I thought he was so cool. He pushed me into drum corps, he pushed me into the youth orchestra, he pushed me into various drum competitions. In high school we had to do a job shadow day and I picked Scott. When I moved on to college Scott invited me to assist him at Davenport Central. After getting my masters degree Scott talked me into moving into his district in Waco, Texas to teach percussion. I lived with him and his wife, Kittie, for a month while I looked for an apartment. While in Waco, I would often take trips to various parts of rural Texas with Scott and Kittie to eat in restaurants he wanted to try which were always incredible. When I signed on at Neosho I often still looked to Scott for guidance, and mentorship. He would even assist me in creating sound effects for my clients. Scott was funny, confident, and oftentimes cocky, but also had a huge heart and was a very caring man. Your personality is a reflection of those who impress upon you, and I think much of my personality has been adopted from Scott.

Todd Hastings

College trumpet teacher. Without his endless patience and demand for excellence I would not have had the tools to become the trumpet player I am today.

Cooper Neil, Denissa Rivas

Band teacher, flute teacher

Karen Dolanc

From second to twelfth grade, Mrs. Dolanc served as my private lesson instructor. I started learning piano under her guidance in second grade, and by fourth grade, I convinced her to allow me to take flute lessons as well. Initially, I was adamant about starting with the piccolo, but she managed to persuade me otherwise. Additionally, in seventh grade, I decided to include voice lessons in my weekly lesson. Undoubtedly, Mrs. Dolanc played a significant role in shaping my early years.

Dr. Justin Croushore

He taught me the goal was to "express" not "impress".

Benny Davis

He's the one that started me on my musical journey. The first person to ask me to play with "energy". It was a mind bender, at that age, to figure out how to do that.

Dr. Phil Wise

He was my instructor at two very different times in my life. He showed me patience and taught me what I know about jazz trombone.

Benny Davis

Junior High Band Director, He's the one that started me on my musical journey. The first person to ask me to play with "energy". It was a mind bender, at that age, to figure out how to do that.

Marcus Reynolds

Helped me correct my embouchure.

Dr. Don Linn

Taught me to leave it better than I found it.

Ken Grass, Dale Barnett, Jair Klarfeld, Gerald Sieverson, Eull Hanna, Darin Davis, and Dean Coale

These are the directors that were the most influential in my musical life. I wouldn't be where I am today without them.

Scott Schneider

Band Director

Rick Ives

Mr. Ives was my first band director, the first person who ignited my passion for trumpet playing.

Brad Dawson

Mr. Dawson was a college professor that I took trumpet lessons from when I was in high school from my sophomore to senior year. He gave me opportunities to perform with the university jazz ensemble, marching band, and concert band as well as perform on recital hour at the university as a high school student.

Dr. Cheryl Cotter, Dr. Nophachai Cholthitchanta

I took private lessons from Dr. Cotter before going to the University of Arkansas to work on a MM. Dr. Cholthitchanta was my clarinet professor at U of A. I learned so much from both of them, and they were both very encouraging and supportive. I was a non traditional student, going back to school at age 45.

Joanne Britz

Studio teacher in High School

Craig Fuchs

Dr. Fuchs is someone who is inspiring to everyone he talks to. There are so many stories to share, but the one of the things I enjoyed the most is how kind and caring he is about educating his students as well as each student as a whole. He is always connecting people, educating as he speaks. His passion for teaching showed through in everything he did as a person and educator. He is a true friend and inspiration to more people than he knows.

Tyler Osterman

Band director

Diana Williams

Much like my experience with Craig Fuchs, Diana was the first public school teacher to believe in me and give me my first shot. She recommended me to the Director where I got my first job at Aurora Schools. Later, she was instrumental in bringing me onboard at Webb City. She made me think outside the box and taught me that the students are capable of so much more, if we only set the bar higher and not settle for less. I can always count on her no matter what. Although we don't see each other as often as we used to, we can still pick up where we left off when we do see each other. She was, and still is, one my biggest mentors and role models.

Dr. John Scott

My first college clarinet teacher, He not only taught me clarinet but he taught me how to deal with life in general. His musicianship inspired me to put the practice time in and complete a doctorate so I would be able to hopefully do the same for others.

James Tapia

James Tapia recruited me to Pittsburg State University. He was the director of bands and also my trumpet professor while he was there. My first year at PSU, he mentored me more than he expected to have to due to the fact that my trumpet was stolen on campus in the music building. My family lived 6 hours away, so he became an important mentor in my life. It is also very special to me that he played at my wedding. These things shaped me into the person and band director that I am.

Jennifer Sager and Sal Prado

Mrs. Sager was my band director throughout high school and Sal Prado was a band director as well as a percussion instructor throughout high school. Both have supported me after high school as well.

Liz Loudis

Student teaching supervisor

Vicki Lollar

Lollar was my band Director my senior year in High School. I had even debated not staying in Band my senior year before she came. I'd had five different band directors in my small rural school prior to Vicki. I also ended up being able to go with her every day to the elementary and work with the beginning band through Future Teachers of America and that solidified my decision to be a band Director.

Michael Oglesby

Mr. Oglesby was my band director during my 6th and 7th-grade years. Today, I have the privilege of playing alongside him in the Four State Symphonic Winds. I often share with my beginner students, "I now play in band with my 6th-grade band director. Someday, one of you might find yourselves playing in a band with me, so it's important you find time to practice."

Mike Guffey

Mentor

John Patterson, Wendy Sims, Tim Baldwin, Rob Nichols, Winston Morris, Steven Bryant, Angelo Manzo, Dean Somerville, Brian Silvey, and so many others.

I consider myself so fortunate to have a long list of extraordinary teachers. Some are band directors and some taught me in other areas of music. Each and every one of them changed my life and pushed me to do more. I would not be half the person I am without them.

My teacher friends from Miller High School

Although not musicians, they inspired me to encourage others. They nurtured me as a young teacher, sang my praises in public, corrected me in private, and inspired me to continue to strive to grow as an educator. As a result, my heart is full when I have the opportunity to help young teachers grow in skill and confidence.

Rob Springer

Retired Band Director from Aurora, MO. My band teacher from 6th -12th grade, and Mentor. Mr. Springer served as my band director from 6th to 12th grade, and in high school the band room was my sanctuary. His dedication, passion, and unwavering support made him the teacher who truly made a difference in my life. Mr. Springer continued to be a guiding force during my early years as a music educator. His mentorship was invaluable as he helped me navigate the challenges of my first teaching job. His wisdom and encouragement were always just a phone call away. Even after his retirement, Mr. Springer remained an integral part of my musical journey. Taking on the role of a local music store road representative, where he brought his wealth of experience into my classroom once a week. His dedication, mentorship, and genuine care inspired me to pursue a career in music education.

Ed Lammers

A highlight of my teaching career was the opportunity to work with Ed Lammers, with whom I had the pleasure of teaching a 6th-12th band program for four years. What sets Mr. Lammers apart is his remarkable ability to bring out the best in both his students and colleagues. Ed is an inexhaustible well of knowledge as he often shared his wealth of musical facts with our students. Working alongside Mr. Lammers was a transformative experience for me as an educator. It was in those moments that I discovered and developed my own unique teaching style.

Dr. Allison Storochuk, Dr. Cheryl Cotter, Dr. Joanne Britz, Michael Lomax

Allison Storochuk, Cheryl Cotter, Joanne Britz, and Michael Lomax are all musicians I had the privilege of taking lessons with during my high school and college career. I am filled with gratitude for the incredible impact each of you has had on my life. Collectively, the four of you played a pivotal role in helping me fall in love with the clarinet and providing me with the confidence to pursue my dreams in the world of music. Each lesson, performance, and shared musical moment has been a stepping stone in my journey, and for that, I am eternally grateful. Dr. Britz and Dr. Cotter, playing alongside you in the Four State Symphonic Winds is an honor and a privilege. The camaraderie we share in our musical endeavors is a testament to the lasting impact of your teachings.

Melissia Goff

Melissia Goff is an extraordinary road representative from a local music store, who has become so much more than that – a mentor and a dear friend to many band directors. During my first years of teaching Ms. Goff was my go-to person, the one I could count on as a sounding board for ideas. Whether it was brainstorming new concepts or seeking advice, her insights were invaluable, especially from the perspective of another female director.

Ken Hansen, Dr Jim Gai, Elizabeth Pruyer, Dr Scott Lubaroff

Ken Hansen was my band director and inspired my passion for teaching. Elizabeth Pruyer and Dr Gai were my private lessons teachers in clarinet and pushed me to be the best I could be. Dr Lubaroff taught me patience and to see things in teaching from new perspectives. Each of these wonderful individuals molded me from their unique ways into the educator, musician, and person I am today. I owe so much to them and can't thank them enough.

Dr. Belva Prather

For providing a model of excellence both on and off the podium, for helping us understand that excellence is only possible by working for a balance in life, and for teaching us that the impossible just takes an extra minute...

Jerry Hoover

For teaching us that the culture we create is just as important as the music we make together, and reminding us that we'll never walk alone!

FOUR STATE SYMPHONIC WINDS

Members Listed Alphabetically

Flutes/Picc

Delissa Dodd
Susan Fox
Kathy Geiger
Jewel Lunday
Julie Neher
Rene Spencer

Oboe

Andrew Baker
Emalee Ro
Colton Sprenkle

Bassoon

John Atteberry
Tessa Berry
Olivia Harkins

Bb Clarinet

Joanne Britz
Lindsey Chambers
Cheryl Cotter
Ella Dodd
Tina Dodson
Joel Garber
Emily Goodrich
Erica Gorman
Felicia Graves
Allyson Marlett
Joe Raffurty
Delani Vogrin
Shawn Vomund

Bass Clarinet

Chandler Glasgow
Jocelyn Goodwin
Tim Holden

Alto Saxophone

Dustin Brown
Jennifer Whyte

Tenor Saxophone

Sam Widmar

Baritone Saxophone

Lauren Good-Hickerson

F Horn

Noey De Leon
Samantha Mack
Cooper Neil
Tyler Osterman
Addison Phillips
Marie Smith
Shannon Waldo

Trumpet

Donovan Bankhead
John Evans
Zach Fincher
Bradley Harrison
Todd Hastings
Tyler Jones
Axel Mendoza
Michael Oglesby
Jennifer Sager
Justin Schaedler
Trey Wadell

Trombone

Belinda Bankhead
Ben Cooper
Doug Dicharry
Tim Dodd
Sam Petry
Lucas Warford

Euphonium

Dylan Gasche
Eric Stark

Tuba

Jackie Lordo
Matthew Robertson
Jordan White

String Bass

Auston Rageth

Harp

Demaris Rector

Piano

Isaac Hernandez

Organ

Caleb Klinzing

Percussion

Dan Duffield
Cam Jones
Jack Milzarek
Nick Muskrat
Sal Prado
Scott Schneider
Logan Walker
Raemon Wilson