



**Western Kentucky University**  
**Potter College of Arts & Letters**  
**Department of Music**

# Symphonic Band

## Sanctum and Shadows

*Between sanctum and shadow turns the wheel of fortune.*

Dr. Matthew McCurry, *conductor*  
David Holt, *graduate conductor*

# Wind Ensemble

Dr. Gary Schallert, *conductor*  
Megan Withers, *graduate conductor*

Friday, February 27, 2026 | 7:30 pm  
Van Meter Hall  
Bowling Green, KY

# Symphonic Band

Dr. Matthew McCurry, *director*

**AARON PERRINE**

## **A Glimpse of the Eternal**

David Holt, *graduate conductor*

**ANDREW BOYSEN, JR**

## **Grant Them Eternal Rest**

I. *Introit* | II. *Kyrie* | III. *Dies Irae* | IV. *Sanctus* | V. *Agnus Dei*

**CARL ORFF**  
*arr. John Krance*

## **Carmina Burana Suite**

- |                                    |                                       |
|------------------------------------|---------------------------------------|
| I. <i>O Fortuna, velut Luna</i>    | VIII. <i>Ego sum abbas</i>            |
| II. <i>Fortune plango vulnera</i>  | IX. <i>In taberna quando sumus</i>    |
| III. <i>Ecce gratum</i>            | X. <i>In trutina</i>                  |
| IV. <i>Tanz – Uf dem anger</i>     | XI. <i>Dulcissime</i>                 |
| V. <i>Floret Silva</i>             | XII. <i>Ave formosissima</i>          |
| VI. <i>Were diu werlt alle min</i> | XIII. <i>Fortuna Imperatrix Mundi</i> |
| VII. <i>Amor volat undique</i>     |                                       |

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*Brief Intermission*

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# Wind Ensemble

Dr. Gary Schallert, *conductor*

**ANDREW BOYSEN, JR**

## **Kirkpatrick Fanfare**

Megan Withers, *graduate conductor*

**PERCY GRAINGER**

## **Irish Tune from County Derry**

**NATHANIEL DAUGHTREY**

## **Black Rainbow**

*featuring the WKU Wind Ensemble Percussionists*

**MATTHEW HERMAN**

## **Take Hold of Heaven**

**JOHN WILLIAMS**  
*arr. Paul Lavender*

## **Adventures on Earth – ET**

# SYMPHONIC BAND PERSONNEL

## PICCOLO

Olivia Booher

## FLUTE

Olivia Booher\*  
Kiris Ray\*  
Marina Chiames  
Megan Withers <sup>Δ</sup>  
AJ Lowery  
Kara Jones Pruitt  
Tessa Martin  
Geni Segovia  
Grace Satriano

## OBOE

Logan Graham\*  
Renee Garrett

## CLARINET

Zoey Hobdey\*  
Makayla Nichols  
Arabella Ross  
Emily Horn  
Mary Pendergrass  
Paige Copen  
Sylva Ford  
Nathan Dore  
Elise Richmond  
Briana Gomes

## BASS CLARINET

Ethan Tate\*

## ALTO SAXOPHONE

Matt Law\*  
Evan Kenney  
Josh Richards  
Anna Ward  
Cole Hammers  
Randall Joe Brown

## TENOR SAXOPHONE

Noah Cherry  
Aidan Grindle

## BARITONE SAXOPHONE

Shaylee Baxter

## HORN

Ty Stanton\*  
Cameron Willoughby  
Sam Porter  
Tanner Wilkin <sup>♪</sup>

## TRUMPET

Aiden Pike\*  
Brayden Givens  
Simon Bozone  
Isabella Enlow  
AJ Honeycutt  
Hannah Wooten  
Jeremiah Adams  
Jack Richardson  
Sophia Mitchell  
Connor McDonald

## TROMBONE

Layne Eaton\*  
Charlie Smith  
Kian Raleigh  
Lucas White  
Aidan Stone

## BASS TROMBONE

Noah Woody <sup>Δ</sup>

## EUPHONIUM

Ashleigh Sparks\*  
James LeDuc  
Sorrell Brown

## TUBA

Geoffrey Hash\*  
Cooper White  
Paul Calloway  
Nate Delehanty

## PERCUSSION

Lane Bibb\*  
Dianna Hendricks  
Addy McKenney  
Wilbert Osorio Hernandez  
Karson Pitts  
Conner York  
Jacob Bandy

## PIANO

Anna Donovan

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\* = Principal / Co-Principal

Δ = Graduate Assistant

♪ = Assisting Musician

# WIND ENSEMBLE PERSONNEL

## FLUTE

Emily Castner<sup>^</sup>  
Brianna Nolan<sup>^</sup>  
Leah Chen  
Emily Curtsinger  
Gayle Rushing

## CLARINET

Andrew Blosser\*  
Melody Weihrauch  
Denny Oum  
Rizal Duncan  
Zada Henderson  
Thalia Roddy  
Jacoby Brison  
Mason Kloss

## BASS CLARINET

Zoey Hobdey  
Emily Horn

## OBOE

Sydney Friedman\*  
Evelyn Hansen

## ENGLISH HORN

Logan Graham

## BASSOON

Carter Edwards\*  
Isaac Kicklighter

## ALTO SAXOPHONE

Patrick Johnson\*  
Asher Lee  
Isaiah McFadden

## TENOR SAXOPHONE

Cailee Tucker

## BARITONE SAXOPHONE

Hunter Baker

## HORN

Ashton Keen\*  
Tanner Wilken  
Hera Patrick  
Addie Smith  
Jacob Steele

## TRUMPET

Micah Buckham<sup>^</sup>  
Brent Layne<sup>^</sup>  
Chloe Packard  
Olivia Harris  
Will Burris

## TROMBONE

James Baxter<sup>^</sup>  
Colby Monarch<sup>^</sup>  
Willow Strader

## BASS TROMBONE

Donovan Jagers

## EUPHONIUM

Geoffrey Hash\*  
Reagan Schmidt  
Cooper White

## TUBA

David Holt\*<sup>Δ</sup>  
James LeDuc  
John Gossar

## PERCUSSION

Marisa Franklin  
Andrew McGuffey  
Joe Thomas  
Michael Cecil  
Jack Calhoun  
Connor Kizziar  
Megan Withers <sup>Δ</sup>   
Noah Woody <sup>Δ</sup> 

## PIANO

Adeline Carpenter

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\* = Principal / <sup>^</sup> = Co-Principal  
<sup>Δ</sup> = Graduate Assistant  
 = Assisting Musician

# MARK YOUR CALENDARS

March 9	Graduate Conducting Recital – Noah Woody Campus Community Band	Van Meter Hall 7:30p
April 24	Wind Ensemble / Symphonic Band Concert Concerto Competition Performance	Van Meter Hall 7:30p

# PROGRAM NOTES

## **A Glimpse of the Eternal (2016)**

**Aaron Perrine (b.1979)**

*A Glimpse of the Eternal* was commissioned by Dr. Mark Heidel, director of bands at the University of Iowa to celebrate the first band concert in the new 700-seat concert hall. The premiere was given October 13, 2016, by the University of Iowa Symphony Band, Dr. Mark Heidel, conductor.

"The piece is called *A Glimpse of the Eternal*, taken from a poem by the same name. While the poem is not directly related to the music, I like the abstract connection between the theme of 'coming home' and using one of Kooser's poems. I also think the title is somewhat related to this specific concert, as it will be the first glimpse of the new concert hall in Voxman," Perrine said.

Aaron Perrine found his inspiration close to home as he considered the university's theme of "coming home." "I knew I wanted to incorporate that idea into the piece in some way," Perrine said. "In this case, I went to an Iowa-born poet, Ted Kooser, for inspiration." Perrine has been a long-time fan of Kooser, and says he believes Kooser captures the essence of the Midwest like no other.

Drawing his inspiration from the words of the poem, he came up with his composition:

### **A Glimpse of Eternity**

Just now  
a sparrow lighted  
on a pine bough  
right outside  
my bedroom window and a puff  
of yellow pollen  
flew away.

- Program Note from the conductor's score

## **Grant Them Eternal Rest (2003)**

**Andrew Boysen, Jr. (b. 1968)**

*Grant Them Eternal Rest* was commissioned by Andrew Mast and the St. Ambrose University Symphonic Band and is dedicated to those who lost their lives on September 11, 2001. The piece follows the general outline of a requiem mass, but without voices, including five movements: Introit, Kyrie, Dies Irae, Sanctus, and Agnus Dei.

Dr. Mast and I are good friends and I was extremely honored when he asked me to write a piece for him and his ensemble. Over the course of several months, he and I discussed various approaches to the commission and eventually we settled on a multi-movement work that would reflect various aspects of childhood. I began to play around with some ideas and to search for poetic texts that might influence the piece.

I was almost ready to begin the work and spent part of the September 8-9 weekend finalizing ideas. All of that changed, of course, on the eleventh. The overwhelming emotions that I experienced on that Tuesday were something that I had never before experienced in relationship to an event outside of my personal sphere. I can't begin to explain them. I simply knew that I wanted to express them somehow. Dr. Mast agreed that changing the focus of the piece might be a worthy and appropriate thing to do, so I set to work on the new plan.

The concept behind the piece is expressed clearly in the title. I have no interest in exploring or reliving the moments of that day. Instead, the work is simply a prayer to bless those who died so needlessly. The pitch material for the piece is taken primarily from the *Dies Irae* and a chord progression that I originally sketched for possible use in my *Symphony No. 2 for baritone, winds and percussion*. The text under the original passage was "Lord, have mercy" and I felt a connection between the material and my thoughts about the piece.

Each movement is intended to reflect the text of the requiem mass, with the *Dies Irae* movement forming the centerpiece and giving the whole piece an arch form. I eliminated some of the movements of the traditional requiem mass so that the work as a whole would have a balanced effect. Instead, I chose the five movements whose text most accurately reflected the emotions that I wished to convey.

- Program Note by the composer

## **Carmina Burana Suite (1937/1967) arr. John Krance (1934-1989)**

Six hundred years before Carl Orff was born, a group of monks at the Bavarian monastery of *Benedikbeuern* created a manuscript of verses written by various traveling scholars, clerics, and students who had stayed at the monastery. This manuscript was discovered in 1803 and published in 1847. The verses of late medieval poetry, written in Latin, Middle High German, and Old French, are marked by their vernacular, blunt language and startling imagination. They extol the virtues of eating, drinking and carnal behavior while taking a sarcastic and scornful stab at the clergy's decline in morality. In 1937 Orff set them to music that has since become his most famous composition, *Carmina Burana*.

*Carmina Burana* has become such a staple of the choral-orchestral repertoire that its music has pervaded many film scores and television commercials (if the producers of these projects had taken the time to find out what the chorus was singing, they might have chose something more appropriate!). Nearly everyone recognizes the opening chorus, *O Fortuna*, but hardly anyone knows that it is a song in praise of the moody Goddess of Fortune, whose wheel of fate rolls unpredictably over mankind. The rest of the cantata is divided into three sections: *Spring, In the Tavern*, and *Court of Love*. *Spring* is a collection of poems praising nature, the sun, the earth and her resources, boisterous singers, coy young girls, and the sensual germination of life and love. *In the Tavern* consists of verses reserved solely for men. The men first lament, then celebrate the fate of the beautiful swan who is to be roasted for dinner, then sing a series of toasts which degenerate into a time of senseless drinking. *Court of Love* contains only verses with a hint of subtlety. These poems describe the sighs of love, longing, courtship and the desire for a kiss. *Court of Love* ends with a hymn to the Goddess of Love before the *O Fortuna* chorus returns, creating a bridge from the beginning of the cantata to the end, reminding us that the wheel of life keeps turning; *yesterday, today, and tomorrow*.

- Program Note by Silas Nathaniel Huff

## **Kirkpatrick Fanfare (1999) Andrew Boysen, Jr (b. 1968)**

*Kirkpatrick Fanfare* was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of *Danny Boy*. The "fanfare" features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike. The premiere took place at the dedication ceremony held on March 24, 1999, conducted by Patrick F. Casey. It was an event of considerable pride for CMSU: the keynote speaker was Missouri's then-Governor Mel Carnahan. Kirkpatrick had been Missouri's secretary of state for 20 years. Casey described Kirkpatrick as "famously 'Irish' with his humor and attire." Boysen had been made aware that Kirkpatrick was very proud of his Irish heritage, hence the resulting Irish flavor of the music.

- Program Note from the Wind Repertory Project

## **Irish Tune from County Derry (1918) Percy A. Grainger (1882-1961)**

*Irish Tune from County Derry* (published 1918) is based on earlier settings that date back as early as October 1902 with an essentially identical setting of this melody for wordless mixed chorus. Later versions for solo piano (1911) and string orchestra with two optional horns (1912) followed. The wind band setting is cataloged as British Folk Music Setting Nr. 20, and like all his settings of British folk music is "lovingly dedicated to the memory of Edvard Grieg." The composer's brief program note states, "This tune was collected by Miss J. Ross, of New Town, Limavady, Co Derry, Ireland and published in *The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855*."

- Program Note from the Wind Repertory Project

## **Black Rainbow (2014) Nathaniel Daughtrey (b. 1975)**

Commissioned by the Coventry High School band (Ned F. Smith, director), *Black Rainbow* explores the elusive and mystical moonbow – a rainbow produced by light reflected off the surface of the moon. Because it is dark when a moonbow appears, the human eye cannot detect the full spectrum of colors that are present, making the moonbow appear to lack color, thus the name black rainbow. Using the spectrum of seven colors found in all rainbows – red, orange, yellow, green, blue, indigo, violet or R.O.Y.G.B.I.V. – I derived a pitch set that is used as the thematic material throughout: B-flat, G, F, C-flat, G-flat, D-flat, D-natural.

Additionally, *Black Rainbow* divides into seven sections, traveling through the colors, each with its own unique energy.

<b>Red</b>	activity, energy, passion
<b>Orange</b>	creativity, playfulness, equilibrium
<b>Yellow</b>	wisdom, clarity of thought, orderliness
<b>Green</b>	harmony, sympathy, growth, expansion
<b>Blue</b>	peace & understanding, calm, relaxation
<b>Indigo</b>	infinity, bridge between the finite & the infinite
<b>Violet</b>	combination of red and blue energies; viewed as both an ending and a beginning

- Program Note from the conductor's score

## Take Hold of Heaven (2025)

**Matthew Herman (b. 1973)**

I was inspired to compose *Take Hold of Heaven* after reading a famous quote by Henry Ward Beecher: "Children are the hands by which we take hold of heaven." I firmly believe that children – and adults with a childlike sense of kindness and curiosity – have the power to make the world a better place.

The piece begins with atmospheric sounds by metallic percussion instruments. I use these sounds to represent heaven. Out of these sounds emerges a darker and more mysterious section of music, representing the challenges of life on Earth. This is followed by lighter and more optimistic sounds, representing children and their boundless sense of wonder at the world. This music is interrupted by an aggressive and strident theme in an unstable meter. All of the greed, hatred, and strife that plagues our world are represented by this music. This musical violence nearly destroys the piece, throwing it into a troubled chorale played by the clarinets. However, an optimistic theme emerges, played by solo flute. It grows until it is shared by the entire band. It represents my belief that the youth of the world, supported and affirmed by older generations, will lead us all to a better place. The piece ends where it began, with a tantalizing view of heaven, and the hope that we can reflect that joy and peace here on Earth.

*Take Hold of Heaven* was commissioned by the Barren County High School Band, under the direction of Dr. Jacob Sturgeon, and was premiered in 2025. The piece is dedicated to the memory of Nancy Ditmer, who served as the president for the National Association for Music Education and who was also my band director and professor of conducting at The College of Wooster.

- Program Note from the composer

## Adventures on Earth - ET (1982)

**John Williams (b. 1932)**

Here is the dynamic suite from the landmark Steven Spielberg classic film about a boy named Elliott and his extra-terrestrial friend.

The premiere performance of *Adventures On Earth* for concert band was conducted by John Williams as part of the 205th anniversary concert of the United States Marine Band, July 12, 2003, at the John F. Kennedy Center for the Arts in Washington, D.C.

Williams' exciting and endearing score for the 1982 science fiction adventure film *E. T. (The Extra-Terrestrial)* won the 1983 Academy Award for best original film score, as well as praise from director Steven Spielberg as "John Williams' best work for the movies." The composer's emotional connection with his score so impressed Spielberg that the director allowed him to record the music for the final scenes without measuring it closely to the edited film, opting instead to re-edit the video to conform to Williams' expressive conducting. *Adventures on Earth* combines themes from the last part of the film, encompassing the thrill of the iconic bicycle chase, the poignancy of the tearful goodbye, and the wonder of the spaceship's ascent into the night sky.

- Program Note from the Wind Repertory Project



# 2025-2026 ENDOWED SCHOLARSHIP RECIPIENTS

Cailee Tucker	Bennie Beach Scholarship
Michael Cecil	Dr. Kent Campbell Scholarship
Carter Edwards	Melissa and Wes Madison Scholarship
Colby Monarch	Charles Smith Music Scholarship
Brianna Nolan	Patti Stanton Scholarship
James Baxter	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Shaylee Baxter	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Reagan Schmidt	Ida Weidemann Music Scholarship
Ty Stanton	Edith Wilson Music Scholarship
Denny Oum	Sylvia Kersenbaum Music Scholarship
Isaiah McFadden	Edward J. Pease Memorial Music Scholarship
Brent Layne	Jean and C. Robert Blankenship Scholarship
Chloe Packard	Jean and C. Robert Blankenship Scholarship
Shaylee Baxter	Joe Stites Music Education Scholarship

## DEPARTMENT OF MUSIC

### Woodwind, Brass, and Percussion Faculty

Heidi Álvarez, D.M.A.	Florida State University	Flute
Mark S. Berry, D.M.A.	University of Michigan	Percussion
Emily Britton, D.M.A.	Florida State University	Horn
Courtney Calvert, M.M.	Western Kentucky University	Clarinet
John Cipolla, D.M.A.	University of North Carolina, Greensboro	Clarinet/Saxophone
Jared Cummings, D.M.A.	Florida State University	Saxophone
Diana Dunn, M.M.	Rice University	Oboe
Keegan Finkbine, M.M.	University of Georgia	Bassoon
Scott Harris, D.M.A.	University of Oklahoma	Percussion Tech/Advising
Sarah Herbert, D.M.A.	Cincinnati Conservatory of Music	Trumpet
Matthew McCurry, D.M.A.	West Virginia University	Associate Director of Bands
Marilyn Nije, M.M.	Manhattan School of Music	Clarinet
Gary Schallert, D.A.	University of Northern Colorado	Director of Bands
Christopher Schmidt, D.M.Ed	Liberty University	Tuba/Euphonium
Jefferson Tunks, M.M.	Cincinnati Conservatory of Music	Trombone

### Western Kentucky University Bands

Director of Bands.....	Dr. Gary Schallert
Associate Director of Bands/Athletic Bands.....	Dr. Matthew McCurry
Assistant Director of Athletic Bands.....	Dr. Scott Harris
Graduate Assistants.....	David Holt, Megan Withers, Noah Woody
Band Managers.....	Michael Cecil, Olivia Harris, Evan Kenney Patrick Johnson, Brianna Nolan, Cailee Tucker

### ***We gratefully acknowledge the assistance and support of the following:***

Dr. Timothy Caboni, President, Western Kentucky University  
 Dr. Robert "Bud" Fischer, Provost, Western Kentucky University  
 Dr. Terrance Brown, Dean, Potter College  
 Dr. Zachary Lopes, Chair, Department of Music  
 Emily Lindsey, Office Coordinator, Department of Music  
 Jeffrey "Smitty" Smith, Technical Director, Van Meter Auditorium  
 Sarah Thomas, Van Meter Hall  
 Delta Omicron | Phi Mu Alpha | Sigma Alpha Iota