

Northwestern University

HENRY AND LEIGH
BIENEN SCHOOL OF MUSIC

Bells!

Symphonic Wind Ensemble

Robert Taylor, *conductor*
Maggie Whiteman, *doctoral assistant conductor*
Rachel Stiles, *graduate assistant conductor*

PICK-STAIGER CONCERT HALL
2025–26 SEASON

Symphonic Wind Ensemble

Robert Taylor, *conductor*
Maggie Whiteman, *doctoral assistant conductor*
Rachel Stiles, *graduate assistant conductor*

OCTOBER 10, 2025, AT 7:30 P.M.

Bells!

Canzona per sonare No. 2 (1608)

Giovanni Gabrieli
(1557–1612)
ed. Robert King

Rachel Stiles, *graduate assistant conductor*

Variations on “Mein junges Leben hat ein End” (1975)

Jan P. Sweelinck
(1562–1621)
trans. Ramon L. Ricker

Maggie Whiteman, *doctoral assistant conductor*

Lincolnshire Posy (1937)

Lisbon
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

Percy Grainger
(1882–1961)
ed. Frederick Fennell

Chicago Bronze Handbell Ensemble

INTERMISSION

Fanfare Canzonique (2003)

Brian Balmages

Riften Wed (2013)

Julie Giroux

John and Jim (2024)

Viet Cuong

SYMPHONIC WIND ENSEMBLE

Robert Taylor, *conductor*

Maggie Whiteman, *doctoral assistant conductor*

Rachel Stiles, *graduate assistant conductor*

Andrea Handley, *Chicago Bronze Handbell Ensemble director*

<i>Flute</i>	<i>Saxophone</i>	Nolan Fallon
Sydney Feldman	David Bennette	Luke Interrante
Claire Kim	Kolbe Chapman	Sam Russ*
Riona Kim	Miguel Flores-Padilla	
Alice Oh*	Haven Kahn*	<i>Percussion</i>
Hanna Oyasu*	Hudson O'Reilly	Daniel Kinney*
Maggie Umanetz-		Hila Kuperman
Lertprasopsak	<i>Trumpet</i>	Adam Langs
	Jalen Dobson*	Angela Lara Cabrera*
	Sam Ferguson	Ryan Lee
<i>Oboe/English Horn</i>	Braxton Leek	Jacob Scheidt
Tanner Carlson-Huber	Will Lewis*	Charlize Yeh
Orly Lindner*	Sam VanLoo	
Nia Suresh	Oliver Zhang	<i>String Bass</i>
		Jerry Liu
<i>Bassoon</i>	<i>Horn</i>	
Dhruva Balan*	Kyle Cho	<i>Piano</i>
Brian Fadel	Gui Cooper	Kyungmin Yang
Miranda Jiang	Jack Moeser	
Jack Pasacreta	Jordan Petan	<i>Harp</i>
	Samantha Strickland*	Marin Trendel
<i>Clarinet</i>	Tristan Wittmer	
Dylan Addonizio		<i>Chicago Bronze Handbell</i>
Gavin Boudreau	<i>Trombone</i>	<i>Ensemble</i>
Ian Dodd	Neil Advant	Elise Flick
Andrew Guo*	Richard Horne	Michele Harbeck Haley
Yunhoo Jeong	Andrew Ng	Andrea Handley
Cameron Leonardi	Austin Talbot*	Barbara Piechota
Nathan Soto*	Adam Uliassi	Lauren Smit
Oscar Tamez		
	<i>Euphonium</i>	
	Brandon Baade	
	Will Claudius*	

Tuba

PROFILES

Robert Taylor is Professor of Conducting and Director of Bands at Northwestern University, where he holds the John W. Beattie Chair of Music. As the fourth person in the university's history to hold the Director of Bands position, Taylor conducts the Symphonic Wind Ensemble, teaches graduate and undergraduate conducting, and leads all aspects of the band program. With a career in music education spanning over thirty years, previous appointments include the University of British Columbia in Vancouver, BC, University of Puget Sound in Tacoma, WA, and Eureka High School in Northern California, where ensembles under his direction earned recognition by *Downbeat Magazine*, the Selmer Corporation, and Grammy Signature Schools.

Known for innovative and immersive concert programming, Taylor maintains an active schedule as a guest conductor. Past engagements include performances with the Vancouver Brass Orchestra, U.S. Army Field Band, Pacific Symphonic Wind Ensemble, and Chicago-based contemporary music group, the Maverick Ensemble. Collaborations span a wide range of international artists—from virtuosi performers Barbara Butler (trumpet), Jose Franch-Ballester (clarinet), Larry Knopp (trumpet), Julia Nolan (saxophone), Daniel Perantoni (tuba), Jeff Nelsen (horn), Gail Williams (horn), and Allen Vizzutti (trumpet); to composers Mason Bates, Jodie Blackshaw, Steven Bryant, Raven Chacon, Michael Colgrass, John Corigliano, David Maslanka, Cait Nishimura, Joel Puckett, Alex Shapiro, Frank Ticheli, and Dana Wilson; to jazz, pop, and crossover performers Ingrid Jensen, Shruti Ramani, Manhattan Transfer, Kenny Werner, and Big Bad Voodoo Daddy. As a passionate advocate of music in the schools, Dr. Taylor is in high demand as a festival adjudicator, rehearsal clinician, and guest conductor throughout North America and internationally. His frequent appearances with young musicians include serving as principal conductor of the Puget Sound Youth Wind Ensemble and guest conductor of numerous honor groups, such as the Honors Performance Series at Carnegie Hall, National Youth Band of Canada, AMIS Asia Honor Band, California Orchestra Directors Association Honor Symphony, and many provincial and all-state bands across Australia, Canada, and the United States.

Taylor received the Master of Music and Doctor of Music degrees in conducting from Northwestern University, where he studied with

Mallory Thompson, and the Bachelor of Arts degree in Trumpet and Music Education from Humboldt State University. His research on wind literature, rehearsal techniques, integration of cutting-edge technology, and application of Ashtanga Yoga to improve body awareness and injury prevention in the training of nascent conductors and performing musicians, has been featured in presentations at regional, national, and international music conferences, including appearances at the Midwest Clinic, College Band Directors National Association, and on several popular podcasts. He has contributed to numerous leading publications and is a co-author of *The Horizon Leans Forward*.

Dr. Taylor is a Killam Laureate, Jacob K. Javits Fellow, and Thomas A. Davis Teaching Prize Winner, and has served as on the executive boards of the British Columbia Music Educators Association and College Band Directors National Association (Northwest Region). He is a member of the Phi Kappa Phi and Pi Kappa Lambda National Honor Societies, World Association for Symphonic Bands and Ensembles, and National Association for Music Education.

Andrea Handley has been Musical Director of the Chicago Bronze since 2010, and has been directing handbell ensembles since 1983. She is also Organist and Director of Handbells at Trinity United Methodist Church in Wilmette, IL. She previously served as Director of Music, Organist and Director of Handbells at First Presbyterian Church of Evanston, IL; and as Organist and Director of Handbells at Marvin United Methodist Church in Tyler, TX. She received her undergraduate degree in piano from the Indiana University School of Music, and Master of Music degree in Organ from the American Conservatory of Music, and holds the Associate Certificate from the American Guild of Organists. She is a published composer of several handbell pieces, and has written articles for the *Overtones*.

Chicago Bronze is a community English handbell ensemble from the Chicago area whose mission is to promote the highest artistic quality, and to stimulate greater understanding, appreciation and enjoyment of handbell music by all segments of society. The ensemble was established in May of 1999 by a group of directors and advanced ringers who were seeking a challenging ringing experience. In the past 25 years, Chicago Bronze has performed hundreds of concerts throughout the Chicago area and beyond. The ensemble is dedicated to musical excellence, as well as sharing their technical knowledge of the handbell instrument and helping to create a

greater understanding and enjoyment of handbell music. Chicago Bronze performs a variety of music including sacred, secular, classical, jazz and old favorites, with a repertoire that includes pieces appropriate throughout the year.

PROGRAM NOTES

Canzona per sonare No. 2

Gabrieli

Giovanni Gabrieli was a Venetian composer and organist whose music bridged the gap between the late Renaissance and Baroque eras of music. In Venice, St. Mark's Basilica became the center of musical life, where secular and sacred music blended. Giovanni Gabrieli followed his uncle, Andrea Gabrieli, as the organist of St. Mark's in 1586 and kept the position until his death. It was there that he wrote many of his best and most influential works. The richness and decoration of St. Mark's Basilica was unparalleled in its time. The extraordinary architecture, which included a large space in the shape of a cross, demanded music of the same magnificence to be performed inside.

First published in 1608, *Canzona per sonare No. 2* is scored for a brass choir. This work is a single movement, opening with a theme that Gabrieli develops throughout the piece. Gabrieli achieves this thematic development by employing imitation, a technique in which the same melodic material appears in all four voices before moving on to the next theme. Gabrieli's compositional thumbprint is evident through his use of harmony, instrumental dialogue, and melodic transformation.

Variations on "Mein junges Leben hat ein End"

Sweelinck

Nicknamed the "Orpheus of Amsterdam," Jan P. Sweelinck was a master composer and organ improviser, who was among the best-known figures of the Dutch golden era that straddled the end of the Renaissance and beginning of the Baroque eras. Stylistically, Sweelinck's music brings together the contrapuntal complexity of the Dutch keyboard school, the ornamentation and intimate forms of English composers, and the spatial sense of the works of Gabrieli, with whom he was familiar from his time in Venice. Sweelinck was also a highly sought after teacher, and his pupils were among the founders of the north German organ school of the 17th Century, which culminated in the works of J.S. Bach.

Ricker's arrangement of Sweelinck's Variations on "*Mein junges Leben hat*

ein End” (My young life has ended) remains true to the original work, while sharply expanding the coloristic and timbral possibilities of the source material with modern instrumentation. The work comprises of a single theme that is subjected to augmentation, diminution, and changes of rhythm and combined with counterthemes.

*My young life is ending, with its joy and sorrow.
My poor soul will be deftly separated from my body.
My life can continue no longer, it is weak,
indeed it must pass, and with it, my sorrow.*

Lincolnshire Posy

Grainger

Percy Aldridge Grainger was a native of Brighton, Australia. He first studied piano with his mother and later with Luis Pabst in Melbourne. At age ten, he gave a series of recitals that financed his later studies in Germany, and in 1900, he started a career as a concert pianist, with sensational successes in England, South Africa, and Australia. Grainger came to America in 1915, and the outbreak of World War I, enlisted as a U.S. Army bandsman and was soon promoted to the Army School of Music. He became a United States citizen in 1919 and resumed his career as a concert pianist. Grainger’s technical facility and rugged individualism, heard regularly in his piano performances, became an integral part of his compositions, particularly *Lincolnshire Posy*. The composer shares the following about the work:

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for band early in 1937. 5 out of the six movements, of which it is made-up, existed in no other finished form, though most of these movements - as is the case with almost all of my compositions and settings, for whatever medium - were indebted, more or less, to unfinished sketches for a variety of mediums covering many years period and in this case, the sketches date from 1905-1937.

This bunch of ‘musical wildflowers’ is based on folksongs collected in Lincolnshire, England in the years 1905-1906 with the help of a cylinder recorder. The work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each movement is intended to be a kind of musical portrait of the singer who sang its underlying melody — a musical portrait of the singer’s personality no less than the habits of song — his regular or irregular wonts of rhythm, his prefer-

ence for gaunt or ornately arabesque delivery, his contrast of legato and staccato, his tendency toward breadth or delicacy of tone.

These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness at memories of the cruel treatment meted out to folksingers as human beings and at the thought of how their high gifts often were allowed to perish unheard, unrecorded, and unhonoured.”

Fanfare Canzonique

Balmages

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association. He has taught instrumental conducting at Towson University where he also served as Assistant Director of Bands and Orchestras. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic. About *Fanfare Canzonique*, the composer writes:

Written in memory of Gilbert Johnson (1927-2002), this piece seeks to embody some of his most magnificent qualities. His contributions as former principal trumpeter of the Philadelphia Orchestra and professor of trumpet at the University of Miami were legendary. Of all his recordings, two of the most famous are *The Antiphonal Music of Gabrieli* and Respighi’s *Pines of Rome*.

The opening fanfare becomes the structural canvas on which Gabrieli’s *Canzona per sonare, No. 2* is painted. This explains the beginning and ending of the work. The middle section is somewhat more elusive. Originally, I fought with this section possibly longer than I have fought with anything in my composing career thus far. It was not until I heard the eulogy at Mr. Johnson’s funeral (which made a strong reference to his offstage solo in *Pines of Rome*) that I was able to understand the need for it to complete this section. There is a strong spiritual climax in the piece as the antiphonal trumpet solo fades, only to be “caught” by the onstage trumpet soloist who is able to complete the phrase.

Ironically, Mr. Johnson himself came up with the idea for this work, and he was to be the conductor of the premiere. In our last conversation, he said, “I know that it’s going to be a great piece - I just hope I get a chance to hear it.” He passed away before its completion, but this work keeps his memory alive and serves as a tribute to his life.

Riften Wed

Giroux

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online MMORPG (massive multi-player online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, saw-mills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieves Guild. Sadly enough, it is also the location for the world’s orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as “Are you interested in me? Why yes, are you interested in me? Yes. It’s settled then.” Sometimes the dialogue is more along the lines of “You are smart and strong. I would be lucky to have you. I would walk the path of life beside you ‘til the end of time if you will have me.” Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent.

You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching, especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death, something Earth is all too familiar with.

Riften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly *Riften Wed*.

–Julie Giroux

John and Jim

Cuong

I first heard the name Obergefell in 2015 when the case that bears it, *Obergefell v. Hodges*, was decided by the Supreme Court. Among the most important in history for queer Americans, this landmark ruling granted marriage rights to all same-sex couples. At that moment, Obergefell was etched in history. For those writing about the law, the name would thereafter be written in italics, and today it’s as much a shorthand for the case law of marriage equality as it is the name of a man. But at its core, the case begins with two people.

John Arthur and Jim Obergefell were married in July of 2013. They had been together in a loving relationship for 22 years, and Jim was caring for John as he faced the end stages of ALS. In the last year of John’s life, they traveled on a medical plane to Maryland -- one of just a handful of states where same-sex marriage was legal at the time -- to be married. The marriage ceremony was conducted on board the plane before they returned home to Ohio for their last months together. John passed away that October, and, because Ohio did not recognize their marriage as legal, Jim had to challenge the state in court to be listed as John’s surviving spouse on his death certificate. The state appealed, and the court battle worked its way through the legal system until 2015, when Jim and his team were victorious before the Supreme Court. Their efforts ensured that the relationships of same-sex couples, including my marriage to my husband, would be seen as

equal under the law. For that I am deeply and personally grateful.

John and Jim is my effort to pay tribute to the men whose love and devotion gave rise to great change, and I do so by interpolating source material from an iconic piece of traditional wedding music: Pachelbel's *Canon in D*. In my youth I adored Pachelbel's Canon, and I learned a piano arrangement of it when I was 11 years old. For months I would play the piece every morning before school, endlessly repeating its bass line while improvising melodies when the treble clef's music ran out. Through these explorations, I discovered some basic principles of music composition, and it was through the Pachelbel that I began composing in earnest. It was also around that time that I first learned of its use in weddings, as it was the frequent soundtrack to reality TV shows chronicling the weddings of straight couples. At the time it saddened me that music I found so beautiful was emblematic of something that, according to the law, I could never have. It feels fitting then, that in the year of my own wedding to my partner of 11 years, reframing (and perhaps reclaiming) the Pachelbel should provide the inspiration for a celebration of marriage equality.

My piece is a conversation between two alternating phrases, one of which uses melodic fragments and harmonic progressions from the *Canon in D* as source material. In the Canon, Pachelbel establishes a single bass line and layers it with several melodies, two of which are quite iconic but never performed simultaneously in the original. I disassembled and rewrote these to work harmoniously with one another upon the arrival of the piece's climax, which appears after several minutes of what I think of as the music finding and piecing itself together. Ultimately, I believe *John and Jim* sounds like both a departure and nod to the piece that first inspired me to compose. All of this takes place in a reverberant atmosphere, where notes linger and continually echo around one another, symbolic of both the persistence and impact of people like John and Jim.

John and Jim was commissioned by The Columbus Pride Bands and the Queen City Freedom Band of Cincinnati for the 2024 Pride Bands Alliance Annual Conference, where it was premiered on July 20, 2024, by Dr. Jon Norywota and the combined concert bands. Heartfelt thanks to the Pride Bands Alliance for this opportunity to tell my story and celebrate John Arthur, Jim Obergefell, and the progress that has been made in the name of love.

–Viet Cuong

BAND PROGRAM

Director of Bands	Robert Taylor <i>John W. Beattie Chair of Music</i>
Associate Director of Bands	Shawn Vondran
Director of Athletic Bands	Daniel Farris
Department Assistant	Emily Roberg
Doctoral Assistants	Imran Amarshi, Maggie Whiteman
Graduate Assistants	Oliver Stark, Rachel Stiles, Michael Witt
Stage Managers	Stewart Bridgeforth, Kolbe Chapman, Andy Hankes, Cameron Leonardi, Chrisjovan Masso, Raúl Orellana, Toby Tse
Ensemble Librarians	Cameron Leonardi, Sarah Perry, Toby Tse, Maggie Umanetz-Lertprasopsak
AV/Equipment Manager	Micah Northam

CONCERT MANAGEMENT OFFICE STAFF

Director of Concert Management	Jerry Tietz
Concert Operations Manager	Kait Samuels
Ticketing Manager	Maxwell A. Johnson
Marketing Manager	Laura Nielsen
Marketing Coordinator	Elizabeth Avery
Technical Services Manager	Bill Milgram
Technical Services Manager	Zachary Lovitch
Concert Business Manager	Meg Lindsey
Supporting Staff	150 Northwestern Students
Dean, Bienen School of Music	Jonathan Bailey Holland

KEYBOARD MAINTENANCE

Supervisor of Keyboard Maintenance	Wesley Owen
Piano Technician	Chris Scroggins

FOR YOUR INFORMATION

- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office.
- A limited number of assisted listening devices are available for the hearing impaired. Inquire at the box office.
- Smoking is prohibited by law in all Bienen School of Music performance venues.
- Every patron who will be occupying a seat must have a ticket in order to be admitted into the concert.
- The presenter reserves the right to ask any patron who is disrupting the event in any way to leave the concert hall.
- In the event of a medical emergency, please notify the nearest usher.
- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847-491-5441) with anyone who might need to reach you in case of emergency.