

Northwestern University

HENRY AND LEIGH
BIENEN SCHOOL OF MUSIC

Origins & Intersections

Symphonic Wind Ensemble

Robert Taylor, *conductor*

Shruti Ramani, *vocalist*

PICK-STAIGER CONCERT HALL
2024-25 SEASON

Symphonic Wind Ensemble

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Shruti Ramani, *vocalist*

FRIDAY, OCTOBER 25, 2024, AT 7:30 P.M.

Origins & Intersections

Millennium Canons (2001/2003)

Kevin Puts
trans. Mark Spede

Musica Ignota (2020)

Ingrid Stölzel

Hammersmith: Prelude and Scherzo, Op. 52 (1930)

Gustav Holst
(1874–1934)

INTERMISSION

Tarot (2021)

The Fool

The King of Cups

The Tower

Lindsay Bronnenkant

Shruti Ramani, *vocalist*

Cool Cat (2023)

Adam Schoenberg

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. Among numerous contributions in leading publications, recent research focuses on diversity, equity, inclusion, and belonging, through contemporary, socially-conscious programming and as co-author of *The Horizon Leans Forward*, a book that amplifies the talent and voices of underrepresented communities in the wind band field.

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.

Shruti Ramani is an innovative emerging vocalist, composer, and educator based in Vancouver, Canada. Ramani hails from Mumbai, India, where she received a Bachelor's degree in Hindustani music under the mentorship of Dr. Ritu Johri from the Agra Gharana. She moved to Canada and acquired a Bachelor's degree in Jazz Studies (Performance) with a specialization in voice from Capilano University. Her original music is an exciting and novel combination of Indian and Jazz traditions. Ramani is the band leader of Raagaverse, an eclectic Indo-Jazz fusion ensemble. Raagaverse also includes Juno-nominated bassist Jodi Proznick, exemplary pianist and composer Noah Franche-Nolan, and dynamic drummer Nicholas Bracewell. Within one year of forming, Raagaverse has performed at the Vancouver International Jazz Festival, Jazz at the Bolt, and the JazzYYC Canadian Festival. Raagaverse won a highly-competitive grant from the Canada Council for the Arts, which they used to record their debut album in the summer of 2023. Raagaverse's debut album *Jaya* released in the spring of 2024 and is available on all streaming platforms.

Aside from spearheading Raagaverse, Ramani has earned a reputation as a multifaceted and versatile vocalist that can sing anything. Her agile and

precise vocal style has allowed her to lend her musical voice to projects spanning a wide-range of genres, including Hindustani, Jazz, improvised music, pop, Carnatic, and European classical. Ramani describes her singing style as maximalist and heavily ornamented. She subverts traditional expectations within the realm of Jazz because of her formative training in Hindustani music. As a vocalist, she has been part of renowned ensembles, such as Grammy-award winning music director A. R. Rahman's highly-selective vocal ensemble NAFS, and the Juno-nominated all-women Jazz ensemble Ostara Project, spearheaded by Jodi Proznick and Amanda Tosoff. She has also worked with the NOW Society in collaboration with Douglas Ewart and Lisa Cay Miller. Shruti does not restrict herself in her musical endeavours because she is very keen to collaborate with artists with varied influences and experiences. She loves to learn new music and learn from new people. Overall, Ramani's diverse musical skillset and highly technical vocal style set Ramani apart as a unique vocalist in the Canadian vocal landscape.

PROGRAM NOTES

Millennium Canons

Puts

Pulitzer Prize and Grammy Award-winning composer Kevin Puts has established himself as one of America's leading composers, gaining international acclaim for his "plush, propulsive" music (*The New York Times*), and described by *Opera News* as "a master polystylist." He has been commissioned and performed by leading organizations around the world, including the Metropolitan Opera, Philadelphia Orchestra, Carnegie Hall, Opera Philadelphia, Minnesota Opera, and has collaborated with world-class artists such as Renée Fleming, Yo-Yo Ma, Yannick Nézet-Séguin, and Marin Alsop. Since 2006, he has been a member of the composition faculty at the Peabody Institute and will serve as Distinguished Visiting Composer at the Juilliard School for the 2024-2025 academic year. He will also return to his role as Director of the Minnesota Orchestra Composer's Institute in 2025.

In 2001, Puts was commissioned by the Boston Pops to compose an exciting work that would signify a bold new era for the orchestra and their conductor, Keith Lockhart. The composer describes the resulting piece quite simply:

I wrote *Millennium Canons* to usher in a new millennium with fanfare, celebration, and lyricism. Its rising textures and melodic counterpoint are almost always created through use of the canon, which also provides the music's rhythmic propulsion.

Beginning with a thrilling episode in the brass, Puts creates a rich texture of tightly-spaced melodic lines, punctuated throughout with bright percussion colors and woodwind flourishes. A fresh, eclectic sound results from the uncommon combination of musical styles, including Baroque-like melodic gestures scored in a consort of oboes to harmonic language that feels connected to that of pop music. This “style fusion” has a dramatic effect, energizing the music with a spirit of optimism and excitement.

Musica Ignota

Stölzel

Ingrid Stölzel has been described as having “a gift for melody” (*San Francisco Classical Voice*) and creating work that is “richly introspective” (*BBC Music Magazine*) and “downright beautiful” (*American Record Guide*). Equally at home writing for orchestra, choir, wind ensemble and chamber ensembles, her exquisitely crafted compositions are united in the belief that music can create profound emotional connections with the listener. Stölzel was born and raised in Germany and moved to the United States in 1991. She holds a DMA in composition from the University of Missouri and a MM in composition from the Hartt School of Music. She is an Associate Professor of Composition at the University of Kansas School of Music.

The famous Rhineland mystic, nun, healer and composer, Hildegard von Bingen (1098-1179) hardly needs an introduction. Recent popular and scholarly discoveries of her music as well as correspondences and writings on natural healing have made her famous to the public at large. Her extraordinary achievements, all the more astonishing considering the burden of being a woman in a medieval monastic world, have made her something of an international cult figure. My composition *Musica Ignota* draws inspiration from Hildegard’s music as well as her lesser-known invented language system entitled *Lingua Ignota* (Latin for “unknown language”). To write in this imaginary language, she used an alphabet of 23 letters and created a glossary of over 1000 beautiful, unknown words, presumably intended as a universal language for mystical purposes. The opening to the glossary in the Wiesbaden Riesencodex disarmingly states that *Lingua Ignota* is “an unknown language brought forward by the simple human being Hildegard (*Ignota lingua per simplicem hominem Hildegardem prolata*).” Having grown up in the Rhineland myself, I have long been fascinated by Hildegard von Bingen and it is my hope that the “unknown music” brought forth in *Musica Ignota*, serves to honor her life and work.

–Ingrid Stölzel

Hammersmith: Prelude and Scherzo, Op. 52

Holst

Gustav Holst was one of England's most prominent composers, as well as a professional trombonist and teacher of composition and organ. His music includes operas, ballets, songs, chamber music, and symphonic works. Holst was deeply interested in folk music, astrology, and Eastern philosophy. During the First World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls School in the Hammersmith borough of London. His well-known works *First Suite in Eb*, *Second Suite in F*, and *Hammersmith* are hallmarks in the wind ensemble repertoire.

Nineteen long years passed between Holst's last two works for winds, *Second Suite in F* and the masterful *Hammersmith*. Commissioned by the BBC for its military band, *Hammersmith* was Holst's first band work for professional musicians; the earlier suites having been composed for amateur bands. The premiere took place on April 17, 1932 at Constitutional Hall in Washington, D.C. by director Taylor Branson and the United States Marine Band.

Hammersmith (in its original incarnation; Holst later re-wrote it for symphony orchestra) remained unpublished and did not receive another performance until nearly 22 years later. The score bears the dedication "To the Author of the *Water Gypsies*," Alan P. Herbert. His 1930 novel deals with a working-class girl from Hammersmith who shares her life with two very different types of men, an illiterate barge worker and an artist, a duality that obviously appealed to Holst.

Hammersmith was composed as a prelude and scherzo, and is a result of Holst's long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. At the time, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst's fascination with the duality of his surroundings is reflected in his composition. The prelude (representing the inexorable, "unnoticed and unconcerned" river) is slow and relaxed, reflecting a duality in its very key: E Major set against F Minor. The scherzo (representing the Cockney street markets and the laughing, bustling crowds) is boisterous, exuberant, and vulgar. The music and mood of the prelude returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

Tarot

Bronnenkant

Lindsay Bronnenkant is an American conductor, composer, and educator. Currently teaching at the University of Massachusetts Amherst, she earned an MM at the University of Michigan and DMA at the Eastman School of Music. As a conductor, she has worked with elite ensembles such as Eastman Wind Ensemble, the University of Michigan Symphony Band, and the United States Army Band “Pershing’s Own” at their 2017 Conductor Showcase Concert. As a composer, her first published work, *Tarot* (2021), was designated the runner-up for the 2021 National Band Association/William D. Revelli Memorial Band Composition Contest. The piece is based on original research of Gustav Holst, plus his interest in Indian ragas, and was presented as part of Bronnenkant’s doctoral conducting recital and lecture presentation. Bronnenkant’s professional affiliations include the College Band Directors National Association (CBDNA), the National Band Association (NBA), the College Music Society (CMS), and the American Society of Composers, Authors, and Publishers (ASCAP).

In *Tarot*, the Fool represents someone who dives head-first through open doors with enthusiasm (and sometimes with a blissful ignorance of any looming danger). The card represents new beginnings, playfulness, naïveté, and optimism. The first movement, *The Fool*, contains several intentionally comedic moments as the Fool, unaware of the luck manifesting from his will, manages to skip through a minefield unharmed. The movement references the pitches of the *Kalyān thāt* are found in *Jupiter*, a benefic planet of good fortune, to represent the Fool’s beginner’s luck. The movement also uses the whole-tone scale hinted at in some of Holst’s themes for *Uranus*, a chaotic and unpredictable planet, to depict the unintentional mayhem that inevitably follows each of the Fool’s steps. In *Tarot*, the suit of cups corresponds with emotional energy and the element of water. A deeply empathic soul, the King of Cups tempers his emotions by balancing his heart with his head. The King leads diplomatically through compassion. The second movement, *The King of Cups*, references the pitches of *mēlakarta rāga Dhavalāmbari* from *Neptune* as a nod to a fellow intuitive and ruler of the sea, and additionally employs the pitches of the *Bhairavī* that are found in *Venus* to allude to the King’s kind and gentle countenance. The Tower represents surprise, upheaval, and destruction. It represents the collapse of structure, the crumbling of façades based on faulty foundations. The final movement references *Mars, the Bringer of War* with two similar pitch sets: the one Holst uses in *Mars*, as well as a theme that Holst may have meant to draw from, *Bhairav*.

–Lindsay Bronnenkant

Cool Cat

Schoenberg

Emmy Award-winning and Grammy nominated Adam Schoenberg has twice been named among the Top 10 most performed living composers by orchestras in the United States. With more than 200 orchestral performances worldwide, his works have been performed by orchestras such as the New York Philharmonic, San Francisco Symphony, National Symphony Orchestra, Cleveland Orchestra, and the Los Angeles Philharmonic. His numerous achievements include the Goddard Lieberson Fellowship and Charles Ives Scholarship from the American Academy of Arts & Letters, as well as the MacDowell Fellowship in both 2009 and 2010.

Schoenberg received his Doctor of Musical Arts from The Juilliard School where he studied with John Corigliano, Academy Award-winning composer for *The Red Violin*. He is a tenured professor at Occidental College where he teaches composition and film scoring. He currently lives in Los Angeles with his wife, playwright and TV writer Janine Salinas Schoenberg, and their two sons, Luca and Leo.

Cool Cat is inspired by the extraordinary life of P-22, the mountain lion that captured the heart of Los Angeles and beyond. This playful and celebratory concert-opener, aka fanfare, is meant to get the party started.

We knew that this work would be premiered on September 12, 2023. Serendipitously, that date falls exactly 10 years to the day when the orchestra premiered my first commission for the LA Philharmonic. At the time, I was asked to write a children's ballet, which I titled Bounce. That work was dedicated to my then one-month-old, Luca. My youngest son, Leo, had yet to have a piece solely dedicated to him, so I knew it was only fitting. He is fierce and determined, just like P-22! This new piece is dedicated to Leo, our very own cool cat.

–Adam Schoenberg

The wind ensemble transcription of *Cool Cat* was commissioned by “The President’s Own” United States Marine Band, the University of Michigan and their director, Jason K. Fettig. It premiered at the 77th Midwest Clinic International Band, Orchestra and Music Conference in December, 2023.

SYMPHONIC WIND ENSEMBLE

Robert Taylor, *conductor*

Imran Amarshi, *doctoral assistant conductor*

Michael Witt, *graduate assistant conductor*

Flute

Claire Kim
Alice Oh
Hanna Oyasu
Maya Ravi*
Holly Venkitaswaran

Saxophone

Kolbe Chapman
Antonio Jarvey
Haven Kahn
Hudson O'Reilly
Natalia Warthen*

Euphonium

Chris Carrigg
Oliver Stark*

Tuba

Evan DeRicco
Nolan Fallon
Sam Russ*

Oboe

Christopher Axline
Carlie Meeker
Timothy Zhang*

Trumpet

Isaac Brown
Jalen Dobson
Stefan Filip
Zachary Hommel*
Braxton Leek
William Lewis*

Percussion

Danel Kinney
Simeon Lee
Blake Parker
Jacob Scheidt
Stephen Symank*

Bassoon

Jason Capozucca*
Miranda Jiang
Elizabeth Myers

Horn

Emi Brady
Kyle Cho
Dena Levy*
Jonathan Mandrell
Jack Moeser
Samantha Strickland

String Bass

Alexander Wallack

Clarinet

Jason Chen
Wei-Huai Chen*
Andrew Guo*
Kathryn Jarvey
Cameron Leonardi
Connor Myers
Daniel Spielman

Trombone

Ellie Abbott*
Wesley Connor
Harry Guan
Liam Kantzler
Liam Melvin
Angel Salinas
Lola Stevenson

Piano/Synth

Cameron Akioka
Sunmin Shin

Harp

Madeleine Worrall

BAND PROGRAM

Director of Bands

Robert Taylor

John W. Beattie Chair of Music

Associate Director of Bands

Shawn Vondran

Director of Athletic Bands

Daniel Farris

Department Assistant

Maggie Whiteman

Doctoral Assistants

Imran Amarshi, Sheldon Frazier

Graduate Assistants

Rachel Stiles, Michael Witt

Stage Managers

Troy Archer, Stewart Bridgeforth,
Chris Carrigg, Arlo Hollander,
Zachary Hommel, Raúl Orellana

Ensemble Librarians

Maggie Umanetz-Lertprasopsak, Kevin Acuña

Equipment Managers

Brian Kachur, Micah Northam

AV Manager & Outreach Coordinator

Oliver Stark

CONCERT MANAGEMENT OFFICE STAFF

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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
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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.

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