



Towson University

Wind Ensemble

Dr. Branden Steinmetz, conductor

presents

“Sounds of U.S.”

Part I

A Celebration of American Voices and Music

Featuring guest composer

Carl Holmquist

Center for the Arts
Harold J. Kaplan Concert Hall
Tuesday, March 10, 2026 | 8:00 PM

"Sounds of U.S." Part I

On Parade (3' 30")

Amanda Aldridge (1866–1956)
ed. Kaitlin Bove

Grafenburg Variations (8' 30")

Dan Forrest (b. 1978)

Fantasia for Alto Saxophone (10')

Claude T. Smith (1932–1987)

Kyle Brown, Alto Saxophone (Towson Concerto Competition Winner)

— intermission —

Ecstatic Fanfare (3' 30")

Steven Bryant (b. 1972)

A New Orleans Symphony (21')

Carl Holmquist (b. 1983)

- I. Jackson Square
- II. Storm
- III. Lament
- IV. Play!

Please silence all electronic devices.

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For your own safety, look for the nearest exit. In case of emergency, walk; do not run to that exit.

PROGRAM NOTES

ON PARADE (1914/2020)

On Parade is an English "quick step" march featuring a typical first and second strain, trio, and an unusual secondary trio area that modulates the piece to a third tonal area. The original 1914 version of the march was published under the male-sounding pseudonym Montague Ring. The 2020 edition by Kaitlin Bove resolves several practical and stylistic issues with the available 1914 Boosey & Hawkes parts.

Amanda Christina Elizabeth Aldridge was born in London in 1866 as the daughter of African American Shakespearean actor Ira Aldridge and Swedish opera singer Amanda Pauline von Brandt. An accomplished pianist, singer, and student of Jenny Lind, Aldridge studied composition at the Royal College of Music. Her compositional career spanned from approximately 1906 to 1934 and included instrumental music, piano suites, and over twenty-six art and parlor songs. While much of her music was published under the pseudonym Montague Ring, her true identity was an open secret amongst her supporters and music circles.

– program note adapted from *windrep.org* and "*...And We Were Heard*"

GRAFENBURG VARIATIONS (2009)

The wonderful hymn tune "Grafenburg" (by Johann Crüger, published in 1647) provides all of the thematic material for this set of variations. Each variation features some fragment or aspect of the original hymn tune in a unique context. The variations are through-composed yet divided into three main sections. The first section includes an introduction, a clear statement of the hymn tune, a vigorous "barn dance," and a triumphant proclamation, before transitioning to the middle section. The middle section contains a dream and a lullaby, and includes a full statement of the theme, to keep it in the listener's ear.

The third section begins with a rude awakening from interrupting trumpets, which then give way to a blustering sea chanty in 6/8. Another variation then deconstructs the tune's tonality, pulling it farther and farther away from its moorings. Before it can completely unravel, however, the full theme emerges as an "organ-pedal" tune, in augmentation. Triumph then gives way to rejoicing, as the "barn dance" returns and sweeps the listener along to the end. "Grafenburg" is often sung with the hymn text, "Come, Let Us Join Our Cheerful Songs," by Isaac Watts. The entire set of variations, then, should be thought of as a collection of "cheerful songs," each drawing its character from the original, traveling farther and farther afield from the original, but then all returning to join in their merry dance together.

– program note by the composer

FANTASIA FOR ALTO SAXOPHONE (1983)

Fantasia for Alto Saxophone and Band was written for soloist Dale Underwood of the United States Navy Band, Washington, D.C. It is set in a traditional fast-slow-fast form and literally explores more than the entire traditional range of the instrument. This magnificent work has become one of the premier solo compositions for alto saxophone of the twentieth century, demanding outstanding range, flexibility, and a mature, confident approach to solo performance.

– program note adapted from *windrep.org*

ECSTATIC FANFARE (2012)

Ecstatic Fanfare is based on music from movement I of my *Ecstatic Waters*. One day in May, 2012, I mentioned to my wife (conductor Verena Mösenbichler-Bryant) that it might be fun to take the soaring, heroic tutti music from that earlier work and turn it into a short fanfare "someday." She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later.

– *program note by the composer*

A NEW ORLEANS SYMPHONY (2008)

A New Orleans Symphony was commissioned by the Minnesota Symphonic Winds, Timothy Mahr, conductor. Set in four movements, this symphony captures the spirit, pain, despair, and ultimate resilience of New Orleans in the wake of Hurricane Katrina in August 2005.

The first movement, *Jackson Square*, depicts the vibrant city before the storm. We begin with street music in Jackson Square, a central gathering place in the French Quarter. The brass section introduces the hymn tune Nettleton, commonly sung to the text "Come Thou Fount of Every Blessing." The music shifts as a funeral procession enters the square, followed by a traditional Dixieland dirge. Then, in keeping with New Orleans tradition, the band kicks off an up-tempo second line rhythm for a joyous celebration of life.

The second movement, *Storm*, is aggressive and violent, ending with a depiction of the levee breaking and the water flooding the city. The third movement, *Lament*, is somber and mournful, with the hymn tune transformed to reflect difficult emotions. The lament fades away like a dying heartbeat and then *Play!* emerges. Now the context gives meaning to the triumphant return of "Come Thou Fount." *Play!* is the culmination of the resurrection of the city.

– *program note adapted from the composer and windrep.org*

Guest Composer



Carl Holmquist is a composer, conductor, and music educator. He is the Director of Bands and Fine Arts Department Chair at the H-B Woodlawn Secondary Program in Arlington, VA, where he teaches concert bands, jazz band, and music theory. He earned a BM in Music Education from St. Olaf College, where he studied conducting and composition with Timothy Mahr and Steven Amundson. He also earned a MM in Instrumental Conducting from George Mason University, where he studied with Mark Camphouse and Anthony Maiello.

As a composer, he has written numerous works for concert band, orchestra, chamber ensembles and vocal ensembles, and has been commissioned by middle school, high school, university, and community ensembles across the country. His works for band and string orchestra have been published by Alfred Publishing, C. Alan Publications, Bandworks Publications and Grand Mesa Music Publishers. Holmquist contributed a chapter to Volume 4 of the *Composers on Composing for Band* series, edited by Mark Camphouse and published by GIA Publications. He was one of three composers to participate in the 2008 Young Composer Mentor Project, sponsored by the National Band Association. Holmquist also received first prize in the 2006 Claude T. Smith Memorial Composition Contest for his work, *Play!*

In addition to his work at H-B Woodlawn, he maintains an active schedule serving as guest composer, conductor and clinician for school, community and honor ensembles and has presented at the Midwest International Band and Orchestra Clinic. Carl lives in Annandale, VA with his wife, Elizabeth, and two sons, William and Nathan.

TOWSON UNIVERSITY WIND ENSEMBLE SPRING 2026

Ensemble Personnel

FLUTE

Ksenia Antipova
Chloe Dasher
Danielle Dierksen
Abigail Francheschina

FLUTE/PICCOLO

Claire Gandionko+

OBOE

Gracyn Bleignier
Paige Headley+

BASSOON

Tianna Fallon+
Viv Rolker

CLARINET

Madison Babio
Ellen Freeman
Jason Gonzales
Mylah Kittle+
Ari Moya-Ford
Hannah Piasecki
Avery Thomas

BASS CLARINET

Ariel Foote

ALTO SAXOPHONE

Kyle Brown+
Aiden Clayton+
Asher Laughlin
Chris Mulcahy

TENOR SAXOPHONE

Charles Owens

BARITONE SAXOPHONE

Jonah Johnson
Jonas Mendoza

TRUMPET

Ira Agbobli
Dustin Baker+
Janai Charles
Scott Redman
Aaron Saunders+
Nicholas Tapley
Kyle Walker

HORN

Ethan Etheridge
Jacob Miley
Suzanne Mitchell+
Anne Newberry
Scott Taylor
Ethan Thoms-Chesley

TROMBONE

Arin Ballard-May
Jake Domenick-Urbansky
Corgan Wood+

BASS TROMBONE

Logan Rhoades

EUPHONIUM

Anabel Chambers
Zachary Reed+
Ethan Sult
Emily Trdina

TUBA

Jack Lambert
Elijah Mosely
Covenant Olaley+

STRING BASS

Justin Bonhag

PERCUSSION

Elijah Antonious
Braeden Devnew+
Sam Meros
Jared Morris
Ailee Morrison+
Landon Thomas
Quinn Walker

+ denotes principal/co-principal



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Three Arts Club of Homeland, Inc.

Ruth S. Winebrenner '72, '74

Ann Ziegel & David Ziegel

* Deceased

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