



**Pennsylvania Music  
Educators Association**

[www.PMEA.net/allstate](http://www.PMEA.net/allstate)

Dear PMEA All-State Wind Ensemble Members,

Congratulations on being selected to perform in the 2026 PMEA All-State Wind Ensemble April 22-25, 2026 in the Poconos. I am humbled by and grateful for the opportunity to serve as your conductor and to bring this incredible set of music to life over four epic days together!

My name is Dr. Kaitlin Bove (*"BOH-vay"*) and I'll be joining you from Hercules, California in the San Francisco Bay Area where I direct the wind band program at Diablo Valley College (*Pleasant Hill, CA*) and serve as the artistic director and conductor of the Blue Devils Wind Symphony (*Concord, CA*) and the Oakland Municipal Band. I knew I wanted to be a band director when I was eleven years old and I know that the experience we will share during the All-State weekend will be a true highlight along my journey - as I hope it will be for you on yours!

I'll be bringing you well-organized and efficient rehearsals that will include moments to stretch yourself, laugh, and connect more deeply with the music, your fellow musicians, and the greater world through the stories our music will tell. To pull it all off, I need you to bring your enthusiasm, curiosity, and a commitment to play at the very best of your abilities - by preparing the repertoire well in advance and demonstrating attentive focus and determination throughout our rehearsals and performance.

None of us can do this alone - we're all in it together; and no member of the ensemble is more important than *you*. I'm so happy you've opted into this chance to make some magic happen in April - let's do this thing! To make your load a little lighter from the start, I've prepared some important information for you regarding the program, performance strategies, and instructions about how auditioning for a solo will work. Please read carefully through the following notes and get your journey started.

Happy practicing,

A handwritten signature in black ink that reads 'Kaitlin Bove'.

Kaitlin Bove, DMA  
Assistant Professor of Music & Director of Bands  
Diablo Valley College  
Artistic Director & Conductor  
Blue Devils Wind Symphony  
Artistic Director & Conductor  
Oakland Municipal Band

# 2026 PMEA ALL-STATE WIND ENSEMBLE PROGRAM & CONDUCTOR NOTES

REFERENCE RECORDING PLAYLIST: AVAILABLE [HERE](#)

PLEASE PREPARE YOUR PARTS BY NUMBERING ALL YOUR MEASURES

SOLO NOTE: THE SOLO OPPORTUNITIES WILL BE BASED ON THE CHAIR RANKING AND PART ASSIGNMENTS IN THE MUSIC SELECTION – SOLOS MAY BE DISTRIBUTED TO OTHER MUSICIANS ON A PART DURING THE REHEARSAL CYCLE. (I.E.- *Ash Grove- 1st ranked Flute 1 will play the solo mm. 12-18; mm101-106; mm.193-mm. 200 unless awarded to another member of the section during All-State weekend*)

SOPRANO SAXOPHONE PARTS ARE AVAILABLE ON *ETERNAL MEMOIR* AND *UN CAFECITO* – PLEASE TALK TO YOUR BAND DIRECTOR ABOUT HOW TO AUDITION FOR THESE PARTS DURING THE “WINDOW OF OPPORTUNITY” PRIOR TO ALL-STATE WEEKEND

## AWAY DAY – ADAM GORB (1996)

Reference Recording: Available [HERE](#)

Program Note by Composer: In this six-minute curtain raiser, my inspiration has come from the great days of the American musical comedy. I have tried to express in a brief sonata form movement the exhilaration of “getting away from it all” for a few short hours on a festive bank holiday. Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky, and James Bond traveling together at 100 miles per hour in an open-top sports car, I think you’ll get the idea. – Adam Gorb

Notes from Conductor: This piece will start off our set with an exuberant joy!

- Stylistically, this piece is in the vein of big Hollywood fanfares, with moments inspired by jazz rhythms and harmonies. At times, a brassy timbre will be called for
- A rhythmic drive must be maintained that leans the direction of the piece forward (driving at 100 miles per hour!) while keeping the running eighth subdivision consistent and the syncopation tight

- I cannot stress enough how important it is that you practice this piece under tempo with a metronome as far in advance as you can start, then tick up the metronome little by little until you achieve the goal tempos outlined below
- Any passage of 3/4 time will be conducted in hypermeter “one” (with one beat per measure, typically in groupings of four measures with a conducting pattern of 4)
- The 7/8 bar at m. 165 is deceptive and will trip you up if you are not careful! It is conducted like a 2/2 bar but the upbeat will have one less eighth note value (long-short)
- In Sonata form, mm. 1-28 is the Introduction, mm.29-118 is the Exposition, mm. 119-164 is the Development, mm. 165-370 is the Recapitulation, mm. 371-end is the Codetta (mirroring the Intro)
- Woodwinds: find the scale in each run to help get the passage under your fingers
- Horns: mm.162-163 *Cuivre* technique involves playing with an intense air stream to achieve a brassy sound; do not stop the horn; mm. 337-342 are hand stopped
- Percussion: a big featured groove at Rehearsal 29!
- Percussion 2: this is a drum set part; the bongos will be played with sticks

**Tempos:**

- mm. 1-323 h. = 144bpm
- mm. 324-326 an organic *allargando* winding into a fermata to be added over m. 326 beat 2
- mm. 327- h. = 144bpm
- mm. 339-342 a *poco ritardando* into a fermata to be added over m. 342 followed by a caesura to be added between m. 342 and m. 343
- mm. 343- h. = 152bpm (a tempo più mosso – *back in time but a bit quicker!*)

**Part Division:** Some parts are combined (for instance Flute 1 & 2). In this case, those assigned 1<sup>st</sup> should always play top and those assigned 2<sup>nd</sup> should always play bottom of the divisi unless the stems are split (1<sup>st</sup> always play stems up and 2<sup>nd</sup> always play stem down). A2. signifies that all musicians reading the part should play the line in unison. A number 1. or 2. (or 3. or 4.) on a passage only denotes that *all* musicians playing 1<sup>st</sup> or *all* musicians playing second should play. Solos will have the word “solo” designating when only one player should play. In some instance, a 1. may be adjusted to be a solo (see below!).

**Mutes:** trumpets – straight mutes; horns – straight mute

**Solos:**

- Piccolo: mm. 111-114
- Flute 1: mm. 170-178
- Oboe 1: mm. 102-115; mm. 168-170
- Oboe 2: mm. 102-110
- Bassoon 1: mm. 115-118
- Bassoon 2: mm.115-118

- Clarinet 1: mm. 102-115, mm. 167-168
- Clarinet 3: mm. 166-167
- Alto Sax 1: mm. 187-193
- Tenor Sax: mm. 182-193

## THE ASH GROVE – JULIE GIROUX (2019)

Reference Recording: Available [HERE](#)

Program Note by Composer: The ash tree itself is heavily rooted in Celtic, Welsh and even Viking history and myths. It is the second most popular tree growing beside Irish holy wells and on the Isle of Man, ash trees were said to protect the purity of springs. It is also the most common tree in England.

This particular re-imagining of The Ash Grove introduces several thematic motifs inspired by the original melody. While this work is full of hemiolas and time changes, the beat stays constant. Many of the hemiola-filled sections are so long that it could have been scored 3/4 time for some players while at the same time also being scored in 6/8 time for others. Since the different meters following these sections depended on one time signature over the other for a smooth transition, it is easier to read as long hemiolas. – Julie Giroux (abridged)

Notes from Conductor: This piece was commissioned in memory of a very important person to me – I am looking forward to sharing more with you at All-State weekend.

- Based on the folk song “The Ash Grove”, this piece is a tangle of simple versus compound meter, hemiola (3:2 polyrhythm), layered polyphonic textures, and an exploration of joy, grief, and legacy
- For the most part, lightness and finesse is key in this piece
- There is an emotional weight that builds into the middle (around m. 209) and lightening up into a more joyful finale
- Be careful of the feeling of the beat turning around from mm. 80-92; this will be delivered by the Clarinet 1/Tuba duet (in polyphonic texture)
- Trombone 1: mm. 145-151 is a treacherously high solo – audiate in advance so you really know how it goes!
- Timpani: the downbeat of mm. 296 (the last measure) is your massive solo!
- Make-or-Break #1: understand the metric modulation (how one area/time signature transitions into the next – they are almost all related mathematically in some way. Sometimes the feel of the pulse doubles, triples, halves, or does another interesting fractional trick)
- Make-or-Break #2: know your personal entrances super well! This piece has lots of individual entrances in the middle of measures, pick-ups, split instruments where everyone is coming in at a different time (ex. Cl 1, Cl 2, Cl 3) and nailing your entrance is critical to staying afloat

Tempos:

- mm. 1-122 d.h. = 60bpm (one beat to the measure)
- mm. 123-132 d.h. = 60bpm (h. = 90 bpm)
- mm.133-162 d.q.= 120bpm (double time)
- mm.163-176 h. = 90bpm (although written in 4/4, this section is conducted in 2/2)
- mm.177-185 q. = 90~94bpm (followed by a ritardando at m. 183)
- mm. 186-197 q. = 72bpm (espressivo, rubato)
- mm. 198-223 q. = 76bpm (still espressivo, still rubato)
- mm. 224-270 d.q. = 132bpm (note: the reference recording is too fast in this section)
- mm. 271-284 h. = 99bpm (note: the 6/4 will be conducted 2+2+2)
- mm. 285-end d.q. = 132bpm

Mutes: trumpets – straight mutes; horns – straight mutes; trombones – straight mutes

Solos:

- Flute 1: mm. 12-18; mm. 101-106; mm. 193-200
- Oboe 1: mm. 42-48; mm. 99-100; mm. 180-200
- Bassoon 1: mm 8-18; mm. 39-40; mm. 185-193
- Clarinet 1: mm. 10-17; mm. 80-92; m. 193
- Clarinet 2: m. 193
- Bass Clarinet: mm. 39-42
- Alto Sax 1: mm. 1-18; mm. 41-47; mm. 181-197
- Alto Sax 2: mm. 41-47
- Tenor Sax: mm. 39-47
- Trumpet 1: mm. 28-31; mm. 39-56; mm. 187-191; mm. 218-226; mm. 283-284
- Trumpet 2: mm. 28-31;m. 56
- Horn 1: mm. 11-17
- Trombone 1: mm. 39-40; mm. 145-151; mm. 283-284
- Bass Trombone: mm. 39-42
- Euphonium: mm. 155-162; mm. 190-191
- Tuba: mm. 32\*-(39-41); mm. 80-92

## ETERNAL MEMOIR: SAGA OF THE LUCKY DRAGON – KIROKAZU FUKUSHIMA (2012)

Reference Recording: Available [HERE](#)

Program Note by Composer: Artist Ben Shahn's painted series called *Lucky Dragon* is dedicated to the Japanese tuna fishing boat, *Daigo Fukuryu Maru* ("Lucky Dragon V") that was exposed to and contaminated by nuclear fallout from the United States' hydrogen bomb test at Bikini atoll in the South Pacific on March 1st, 1954. Later, the series was compiled into a picture

book called Home Is Here: Ben Shahn's Lucky Dragon by Arthur Binard. When I discovered this book, I was inspired to write a composition in memory of Daigo Fukuryu Maru.

I have traced and expressed the truth of the tragedy in the first half. The brighter second half is an image of a dragon, the boat's spirit, breathing life to become the Lucky Dragon, rising to heaven. \*Fuku means luck. Ryu means dragon. Therefore, Fukuryu is Lucky Dragon – Hirokazu Fukushima (abridged)

Notes from Conductor: Exploring more of the human condition, *Eternal Dragon* takes the ensemble and audience on an emotional journey through mystery, horror, sorrow, and eventually hope for a brighter tomorrow

- The work is programmatic in nature featuring several scenes:
  - "Lament" mm. 1-21: reflecting on the tragedy that occurred March 1<sup>st</sup>, 1954
  - "Sunrise in the West" mm. 22-33: a literal auditory depiction of the detonation of a hydrogen "test" bomb
  - "Anger" mm. 34-108: the Japanese react to what has (once again) happened to their community
  - "Ascension to Heaven" mm. 109-145: the dead, through the years, are laid to rest
  - "Hope" mm. 146-181: families heal, humanity moves forward through learning and growth
  - ("Catharsis") mm. 182-206: an emotional climax to the story
  - ("Coda") mm. 207-end: a caution to remember our past and not let the mistakes of history repeat in the future
- With the exception of the "Anger" section, there is an innocent quality to the piece that should be demonstrated through clear, clean tone. In the "Anger" section, tone can grow more intense and edgy
- "Anger" is composed in D-flat Lydian (Db-Eb-F-G-Ab-Bb-C-Db) which derives its angular quality from the raised 4<sup>th</sup> scale degree (a G instead of a Gb) – please practice this scale to help familiarize yourself with the tonality of this section
- Woodwinds: at N, this effect conjures an image of the wind; notice where in each beat the line is turning around (up or down) and what the turning point note is
- Woodwinds/Euph/Mallets: many of the scalar patterns involve you picking up a line already in progress from another instrument and dropping it off with the next instrument. Subdivision and alignment are very necessary as is attention to key signature and accidentals.
- Brass: fanfare-like through much of the piece – focus on blending your tone and balancing your volume across the brass section. As a default, crescendos should be delayed toward the end of longer notes for more contrast and impact
- Percussion: even the battery is played in a melodic style on this piece – highlight the contour and direction of short "melodic" motives with energy and direction

Tempo:

- mm. 1-33 q. = 56bpm
- mm. 34-104 q. = 144bpm
- mm. 105-145- q. = 60bpm
- mm. 146-206 q. = 126bpm (S slightly slower; m. 194 a tempo)
- mm. 207 q. = 160

Mutes: none required

Solos:

- Oboe: mm. 106-107
- Clar 1: mm. 10-15; mm. 105-106
- *Soprano Saxophone Part (auditioned during "Window of Opportunity")*

## A BRIGHTER LIGHT – STEVEN BRYANT (2021)

Reference Recording: Available [HERE](#)

Program Note by Composer: *A Brighter Light* is one of three short fanfares commissioned by the University of North Carolina Greensboro School of Music to celebrate their 100th anniversary (1921-2021). I felt the music for this one has something of an introspective, yearning quality to it, compared to the others, thus the hopeful title. – Steven Bryant (abridged)

Notes from Conductor: A fanfare to herald the end of the concert – a hopeful and awe-inspiring complement to balance the heavy weight of *Eternal Memoir* with a short, uplifting reprise.

- The piece should maintain a constant build of energy from the beginning to m. 61 and then rev up for a final burst to the end
- Woodwinds: your flourishes complement the brass throughout this short fanfare – get the runs under your fingers and know where the turns happen
  - Trill markings are very specific to half-step and whole-step intervals – be sure to know the specific trill fingerings for what is being asked
- Brass: this is all about robust, open tone
- Percussion: attention to the strike and initiation of sound with the rest of your section is so important – know your entrances so you can make good eye contact and work to give each other visual cues

Tempo: q. 120bpm throughout

Mutes: none required

Solos: none

## UN CAFECITO – DENNIS LLINÁS (2020)

Reference Recording: Available [HERE](#)

Program Note by Composer: The phrase *un cafecito* means “a little coffee”. Growing up in Miami in our Cuban culture, it was customary for co-workers to bring to work an eight-ounce cup filled with Cuban coffee (basically really strong and sweet espresso) with many tiny shot cups. At certain points in the day, they would approach colleagues and pour a quick shot for them accompanied with the phrase, “¿Quieres un cafecito?” translating to “Do you want a little coffee?” Needless to say after that shot, you were ready for another few hours of daily activity. This piece is meant to be just that -- a little bit of pick-me-up with the sounds of my childhood.  
– Dennis Llinás

Notes from Conductor: We round out the concert with sheer joy ... and a little caffeine!

- *Un Cafecito* is rooted in Latin rhythms and style including a driving syncopation that doesn't let up for the entire six minutes
- This piece is very thickly scored and you are almost never on your part alone (other instruments across the band may be playing your part in unison or harmony) – it's important to have a collective sound image and get in alignment from the first rehearsal.
  - Listen to the reference recording (by my local Air Force Band in Northern California!) frequently to familiarize yourself with the rhythmic and melodic motives as well as the style
- Percussion 4 (Snare Drum): you will start us out at the very beginning of the piece – as instructed, you may begin to ad lib a bit starting at m. 11 as long as your choices stay firmly fixed to the beat developing across the band
- Horns: the “*Aggressive*” moments should include a full tone bordering on *Cuivre* technique
- Trombones: all written *glissandi* must be quick and brassy
- String Bass: a syncopated, repeating bass line begins at m. 6 – this must be amplified so it is audible; a jazz-style pizzicato across the fingerboard is more effective for this piece than classical pizzicato
- Percussion: at any given moment, one or multiple of you are establishing a groove that serves as the foundation for everything else going on. Keep it moving forward!
- Written falls should include some fingered *glissando*
- Exaggerate all articulations while keeping anything less than a half note short so the hits remain crisp, tight, and punchy
- The piece ends with three to four false endings – be sure to heighten the energy for each – and for those of you playing between the endings (percussion!), bring the energy!



**Pennsylvania Music  
Educators Association**

[www.PMEA.net/allstate](http://www.PMEA.net/allstate)

Tempos: h. = 120bpm throughout

Mutes: Trumpet – straight mute

Solos:

- Flute 1: mm. 30-40; mm. 121-135
- Oboe 1: mm. 111-119; mm. 129-131
- Bassoon 1: mm. 121-134
- Clarinet 1: mm. 131-132
- Bass Clarinet: mm. 129-134c
- *Soprano Saxophone Part (auditioned during "Window of Opportunity")*
  - Soprano Sax: mm. 227-250
- Trumpet 1: mm. 137-149