

CONCERT BAND PROGRAM NOTES

Febris Ver (spring fever) is a variegated post-minimalist landscape that evokes the sensuous essences of spring. The aromas, colors, flavors, and aural delights of Earth's perennial rebirths are interwoven with chorale-like textures, first introduced by the brass, then playfully tossed about by the rest of the ensemble.

The work was composed for the College Band Directors National Association (CBDNA) 2012 Eastern Division Conference at Indiana University of Pennsylvania, where it was premiered by the IUP Wind Symphony led by Jason Worzbyt.

- *Nancy Galbraith*

The “**golden hour**” is the magical period of time just before sunset when the sun is low in the sky and casts a beautiful, warm glow across the horizon. This piece was inspired by an exciting and rewarding journey through Yosemite National Park to reach the Glacier Point overlook before sundown. Driving up the steep mountain roads felt like a race against time, with the sunset already in progress. Along the way, we experienced jaw-dropping vistas over the edge of rocky cliffs; the colours in the sky shifted from vibrant blue and orange to hazy pink and purple. We drove through extensive areas of forest damaged by recent wildfires— a visceral reminder of the impacts of our changing climate and the need for balance in nature. When we arrived at the lookout, we were rewarded with a magnificent and exhilarating view of Half Dome and Yosemite Valley set against a glowing sky (as shown on the cover of the score!) It was perfect timing to witness the last moments of sunset before the sky faded calmly into dusk.

- *Cait Nishimura*

Spirited Away is a 2001 Japanese animated fantasy film written and directed by Hayao Miyazaki. The film tells the story of Chihiro Ogino, a sullen ten-year-old girl who, while moving to a new neighborhood, enters the spirit world. After her parents are transformed into pigs by the witch Yubaba, Chihiro takes a job working in Yubaba's bathhouse to find a way to free herself and her parents and return to the human world.

This is an arrangement of Ghibli's anime film, *Spirited Away*. It consists of six themes including *No-Face*, *One Summer Day*, *The Bottomless Pit*, *Yubaba's Panic*, *Always with Me*, and *Reprise*. I also added an alternate introduction using *The Dragon Boy*. The *No-Face* opener is somewhat avant-garde. The arrangement concept was created by Mr. Tomoki Ubata of Ina Gakuen Senior High School. His wonderfully crafted ideas always impress me. Especially, in the arrangement, mallet percussion and piano are effectively used to sound like a music box and the lyrical melody of *Reprise* is superimposed. This scene is the best part of the entire arrangement and is very emotional. All these fine melodies from the film transport both audience and performers to the fantastic world of anime.

- *Kazuhiro Morita*

Some people say I suffer from an overactive imagination.
That is not true. I don't suffer from it at all. I enjoy every minute of it.

I remember being in English class in high school, and learning about classical plays. Mrs. Eggburn (my fantastic 11th Grade English teacher) mentioned the "Deus Ex Machina," or "God of the Machine." I'm not sure what she said after that because my mind was busy envisioning an ancient God brought into the modern age, with glowing neon eyes, speakers inside his mouth, and pulsing circuits growing out from his body into his temple built of circuit boards. It's an image that has stayed with me ever since every time I hear that particular term.

This work for concert band combines exotic scales, cinematic scoring, digital effects, and a dub-step feel to create a truly unique experience for the player and audience. Is it pop? Is it symphonic? Does it matter? Music is music and it's either effective or it's not.

Deus Ex Machina was commissioned by the Georgia Music Educators District Six for their 9ths-10th grade honor band. They were very kind by allowing me to write something that was far outside the norm, and I will always be grateful.

- Randall Standridge

Children's March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds -- especially the low reeds -- during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Fai Holton, Karen's brother.

- Program Note from *Program Notes for Band*

Ride was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me, ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 and 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he had made to band directors about new

pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "Just keep sending us the music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique.

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present alongside Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/d/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen-minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were equal in their inspiration as the beautiful Indiana, Pennsylvania, countryside blurring past my car window.

- Samuel Hazo

All-Campus Orchestra Program Notes

Wolfgang Amadeus Mozart (1756-1791)

The Marriage of Figaro Overture

In 1782, the French playwright, Beaumarchais, offered private readings to King Louis XIV of his comedy of manners, *The Marriage of Figaro*. Instead of being pleased, the monarch decided the story was “detestable and must never be produced.” The irreverence was simply too much. As “forbidden fruit,” the play became the rage of the aristocracy, and it surfaced repeatedly in secret productions (one even including the King’s wife.) Like the King, Napoleon also sniffed danger in the plot, and he declared that the play was “the revolution already in action.” The Austrian government echoed the danger and banned the play from its borders. In 1784, the play was presented publicly in Paris to great acclaim, and within a year, Germany had twelve translations on hand. *The Marriage of Figaro* was unquenchable.

After searching through hundreds of plays for an opera buffa, Mozart decided this was just the ticket. With the librettist Lorenzo da Ponte, the pair produced the opera *Marriage of Figaro* in only six weeks. The work premiered in 1786 at Vienna’s Burg-Theater with Mozart conducting. It was successful in Vienna, but to a lesser degree than it was when Mozart took it to Prague in 1787. He wrote, “the one subject of conversation here is— Figaro; nothing is played, sung or whistled but— Figaro; nobody goes to any opera but— Figaro; everlastingly Figaro!”

The music opens with bustling notes, like whispers of gossip which gain momentum. Ultimately, these fragments gel into an energetic theme which romps happily throughout the Overture. Moods shift like quicksilver; a comedic helter-skelter atmosphere prevails; and there is no rest. Allowing the Overture to run with its madcap nature, uninterrupted by any structural corseting, provided the perfect introduction and preparation for the hilarious opera. It has always delighted audiences as a separate concert piece for hundreds of years.

- *Lori Newman, Marianne Williams Tobias (Edited)*

Edvard Grieg (1843-1907)

Peer Gynt Suite No. 1: Mvmt 1 and 4

Edvard Grieg (1843-1907), a Norwegian composer of the Romantic era, is best known for his enduring and evocative music inspired by the landscapes and folk traditions of Norway. His *Peer Gynt Suite No. 1*, based on Henrik Ibsen's play of the same name, is a collection of captivating orchestral pieces that showcase Grieg's mastery of melody, colorful orchestration, and ability to capture the essence of the Norwegian spirit. Grieg's intention was not only to create incidental music for the theater production but also to craft standalone orchestral pieces that would evoke the atmosphere and emotions of the original narrative. Although in our program, we will only be touching upon movements 1 and 4, the two most famous of Grieg's works.

The suite opens with the famous "Morning Mood," a tranquil and serene piece that transports the listener to the beauty of a Norwegian sunrise. The music gently unfolds with delicate melodies played by the flutes and oboes, accompanied by shimmering strings. Grieg's use of soft dynamics and a steady pulse creates a sense of tranquility and awakening, capturing the peacefulness of a new day dawning.

The suite concludes with the exuberant and triumphant "In the Hall of the Mountain King." This iconic movement depicts Peer Gynt's encounter with the troll king and his frenzied pursuit through the caverns. Grieg's use of menacing melodies, building tension, and dynamic orchestration creates a thrilling and dramatic atmosphere. As the music escalates, the full orchestra unleashes a torrent of sound, capturing the chaos and intensity of the scene.

Edvard Grieg's Peer Gynt Suite No. 1 is a testament to his ability to infuse music with the spirit of his homeland. The suite not only showcases Grieg's gift for creating memorable melodies but also highlights his command of orchestration and his ability to paint vivid musical landscapes that transport the listener to the rugged and majestic landscapes of Norway.

- *Canton Symphony Orchestra (Edited)*

Pyotr Ilyich Tchaikovsky (1840-1893)

Romeo and Juliet, Fantasy Overture

When the high-strung and hypersensitive Tchaikovsky chose particular pieces of literature to set to music, he usually read himself into the leading characters and their predicaments. (He was especially fond of stories involving unrequited or tragic love, such as Pushkin's Eugene Onegin and Queen of Spades, which he turned into operas.) Romeo and Juliet seems to have been no exception. The passionate immediacy of the "fantasy-overture" was stimulated in part by the recent personal experience of a love affair gone bad. For Tchaikovsky, a gay man living a highly conflicted and secretive private life in socially conservative Tsarist Russia, such experiences were doubly painful because they had to be concealed and—in a certain sense—denied. Scholar Alexander Poznansky proposes that the amour was Eduard Zak, who was 15 years old, about the same age as the title characters, at the time Romeo and Juliet was composed. A few years later, in 1873, Zak committed suicide—just as Romeo and Juliet do in the play's final scene.

Shakespeare's tragedy and Tchaikovsky's tortured personal life collided to produce the first true expression of his genius as a composer, a tautly constructed masterpiece that boils Shakespeare's narrative down to its essentials in 20 minutes of music that is, by turns, thunderingly dramatic and achingly beautiful. The fantasy-overture opens with a lengthy introduction before presenting its two main theme groups: oppressively brutal music representing the conflict between the Capulets and the Montagues, and a rapturous love theme for Romeo and Juliet. The second statement of this theme is interrupted by the music for the warring families as Romeo and Juliet's love is crushed by the two families' seething hatred for one another. After a somber reworked version of the love theme in the minor mode, it is transfigured into music that is serene and chorale-like, ending the piece on a triumphant and otherworldly note.

- *Harlow Robinson, John Mangum (Edited)*

SPRING 2026 CONCERT BAND ROSTER

FLUTE		
Avery Cavanagh	2026	CAS - BA Anthropology
Brian J. Chang	2026	CAS - Marine Science
Elaina Cho	community member	
Sophia Eriksen-Schultz	2029	CAS - Political Science
Sydnee Funai	2026	ENG - BS Mechanical Engineering
Iris Gao	2029	CAS - BA Mathematics and Economics
Sahana Kaur Gibbons	2029	CAS - BA Biology
Amie Gramo	community member	Simmons University MA Gender/Cultural Studies
Bob Guo	2029	CGS
Kate Herrema	PhD 2027	ENG - PhD Biomedical Engineering
Shayna Kadish	2029	Wheelock - BS Education and Human Development
Shelby Laime	2027	CAS - BA Political Science
Ella Lindstrom	2029	Wheelock - BS Education and Human Development
Albert Liu	2029	ENG - BS Biomedical Engineering
Cynthia Lu	2026	QST & CAS - BA Finance and Mathematics
Lewa Omilola	2029	CAS - BA Chemistry
Judith Powsner	alum 1986	Masters in Social Work
Cara Ravasio	PhD 2025	ENG - PhD Biomedical Engineering
Kendall Thomas	alum 2025	CAS - BA in English & Art History
Devin Triano	2026	ENG - BS Biomedical Engineering
Mia Tseng	2029	CGS - BA Psychology
Amanda Wong	2029	ENG - BA Electrical Engineering
OBOE		
Sage Andrews	2028	CAS - BA Biology ECB
Susanna Cho	2028	SAR - BS Behavior and Health
Ariel Narayan	MS 2027 & alum 2025	COM - MS Media Science; COM - BS Film & Television
Franklin Phan	2026	SAR - BS Human Physiology
BASSOON		
Eric Falley	alum 2024	STH - Masters of Divinity

Trevor Powell	alum 2023	CAS - BA Environmental Analysis & Policy/ MA in Energy & Environment
Andrew Skrzypczak	MS 2027	ENG- MS Mechanical Engineering
CLARINET		
Tiffany Dong	2029	CGS
Clara Flores	2028	Pardee - BA International Relations
Maria Gonzalez	2026	CAS - BA Computer Science
Jae Han	2029	CAS - BA Psychology
Rebecca Lorentzatos	2027	CAS - BA Math and Computer Science
Mikayla Martinelli	community member	
James Robson	PhD 2026	ENG - PhD Biomedical Engineering
Randy Strat	alum	SHA - Hospitality
Ava Wiseley	2029	COM - BS Journalism
Kaylee Yoo	2028	CGS - BS Business Administration
BASS CLARINET		
Christopher Hyon	2026	SAR - BS Health Science
Stephanie Li	2028	Pardee - BA International Relations
ALTO SAXOPHONE		
Emily Byrnes	2026	CAS - BA Applied Mathematics and Psychology
Chloe Costa	2026	CAS - BA Marine Science
Caroline Ferris	alum 2020	CAS - BA Math & Computer Science
Ella Luisi	2029	CGS - BS Journalism
Samantha Minuche	alum 2025	CAS - BA Neuroscience, Minor in Data Science
Ivy Tanaki	2028	ENG - BA Mechanical Engineering
Simone Trainor	2028	UMass Boston - BS Biology & Psychology
Chunyu Wu	MS 2027	GRS - MS Computer Science
TENOR SAXOPHONE		
Louis Guiffre	2029	CAS - BA Physics
Bodhi Klinger	2026	CAS - BA Philosophy
Lauren Reilley	2027	CAS - BA Neuroscience
Krista Singh-Woods	alum 2018	CAS - BA Sociology
Aaranie Srikanthan	2028	CAS - BA Neurobiology

BARITONE SAXOPHONE		
Farrah Pierre-Louis	MS 2027	CDS - MS Data Science
Griffin Preisler	2029	SHA - BA Hospitality Administration

TRUMPET		
Clarice Bouvier	community member	Massachusetts Eye and Ear Infirmary, Optometry Residency
Justin Chen	2028	CAS - BA Neuroscience and CFA BA Music
Miranda Demers, ABOC	community member	Meredith College - BS Biology
Sierra Hansen	alum 2022	CAS - BA Psychology
Susanna Hontz	alum 2025	Wheelock - MA Higher Education Leadership
Nikhil Khemani	2027	CAS - BA Chemistry and Mathematics
Ellen Latsko	alum 2017 & 2020	SAR - BS Human Physiology; SPH - MPH Health Policy & Law
Jordan McMahon	alum 2017	ENG - BS Electrical Engineering
Ryan Rosenberger	alum 2022 & 2023	ENG - BS/MS Electrical Engineering
Lucas Sherwin	alum 2020	CAS - BA Computer Science
Tyler Smith	alum 2022	ENG - BS Mechanical Engineering
Selene Wu	2026	CAS - BA Computer Science
HORN		
Esther Antony	2028	CFA - BFA Graphic Design
William Diederich	community member	
Brendan Lockmer	2029	CAS - BA Astronomy and Physics
Jared Murphy	community member	University of Notre Dame, BBA in Accountancy
TROMBONE		
Evan Barry	2029	CAS - BA Linguistics
Alec Candib	PhD 2028	CDS - PhD Bioinformatics
Alec Lu	2028	SAR - BS Human Physiology
Lili Krastel	2029	CAS - BA Earth & Environmental Sciences
Katherine Sadler	2029	CFA - BA music
BASS TROMBONE		
Thuc Nguyen	alum 2020	ENG - BS Computer Engineering

EUPHONIUM		
Alec Metcalf	2029	CAS - BA Political Science and Mathematics
Nadene Stein	alum 1984 & 1986	BA English; MEd Elementary Education
TUBA		
James Maher	alum 2022	ENG - BS in Biomedical Engineering
Brackney Pickett	PhD 2026	GRS - PhD Astronomy
PIANO		
Andy Hui	alum 2022	SPH - Master of Public Health
PERCUSSION		
Emma Connor	2028	CAS - BS Marine Science
Emily Frank	2026	COM - BS Film & Television
Kat Howell	community member	
Keira Howland	2029	CAS - BA Mathematics
Andy Hui	alum 2022	SPH - Master of Public Health
Larissa Ireland	alum 2021	CAS - BA Environmental Analysis and Policy
James Kang	alum 2014 & 2020	COM - BS Advertising; QST - MBA
Jenna Moscaritolo	alum 2022	GRS - MS Statistical Practice
Erika Sutkus	2029	QST - BS Business Administration
Ken Yasuda	2028	ENG - BA Electrical Engineering

2026 Spring All Campus Orchestra Roster

Violin I

Alyssa Lee	2029, Biology
Antony Karacic	2026, Physics and Violin Performance
Leah Bae	2029, Sociology
Soyoung Bae	PhD 4th Year, Molecular Biology, Cell Biology, Biochemistry
Aaron Chu	2028, Computer Science
Jenny Cui	2026, Human Physiology
Ling Lu	2029, Psychology
Olivia Ma	2026, Computer Science
Leo Oiwa	2028, Mechanical Engineering
Lauren Smith	Grad 3rd Year, Law
Cindy Yao	2029, Biology
Karen Zhai	2026, Accounting
Claire Zhang	2027, Biological Anthropology
Yudi Zhang	2028, Physics and Chemistry

Violin II

Evan Leong	2028, Data Science
Lawrence Miao	Grad 1st Year, Artificial Intelligence
Iman Becirbasic	2029, Human Physiology
Arantza Cruzado	2029, Undeclared Engineering
Nikolai Darken	2027, Mechanical Engineering
Mariana Durango Bedran	2029, Political Science
Giulia Fiorin	Grad 1st Year, Environmental Engineering
Joshua Frank	2028, Human Physiology
Peyton Johnson	PhD 1st Year, Physics
Michaela Nunez	2027, Music Composition
Carla Romney	
Eunice Son	2027, Biology
Erina Yano	2028, CAS Exchange

Viola

Julie Labat	2027, Political Science
Ethan Wilson	2029, Physics
Ambar Garcia	2029, Psychology
Brycen Martin	2029, Electrical Engineering
Veronica Moy	2029, Business Administration
Katie Vongsouvanh	2029, Data Science

Cello

Prem Jain	2026, Human Physiology
Yasheng Jiang	2029, Physics
Amelia Andre	2027, Neuroscience
Judith Dano-Roman	2026, International Relations

Patrick Gong-Harjula	2028, Biology
Claire Hua	2029, Biology / Undecided
Ellie Lee	2029, Music BA
Kate Lee	2029, Statistics and Computer Science
Sophia Lorenz	2028, Biology
Christopher Moe	2029, Health Sciences
John Olaoye	2029, Computer Science
Anna Peelen	2029, Advertising
Teo Rojas	2028, Electrical Engineering
Noah Shafer	2027, English
Kayla Shechter	BU Academy 3rd Year
Frank Yang	2027, Math and Computer Science

Flute

Sarah Chang	2028, Advertising
Erin Lee	2029, Education
Sara Li	2029, Mechanical Engineering

Oboe

Angus Black	2027, Astronomy and Physics
Barrett Schenk	Alum, 2025 Biomedical Engineering

Clarinet

Chloe Chung	2029, Biological Anthropology
Sanjana Jadhav	2029, Neuroscience

Bassoon

Andrew Skrzypczak	Grad 1st Year, Mechanical Engineering
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French Horn

Sandy Shiff	2026, Statistics and Philosophy
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Trumpet

Alex Fu	2029, Mechanical Engineering
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Harp

Velana Valdez	2027, Neuroscience and Philosophy
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