

CONCERT BAND PROGRAM NOTES

As we grow stronger and more resilient through hardship, we become "tempered." ***Tempered Steel*** is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.

Tempered Steel was "forged" in 1997 as the first work to be commissioned by the Big 12 Band Directors Association. It was premiered by the Baylor University Wind Ensemble at the College Band Directors National Association convention in Kansas City, Missouri, that year.

- Program Note by composer, Charles Rochester Young

Incantation and Dance came into being during Chance's residency at Greensboro. He wrote it in 1960 and originally called it *Nocturne and Dance* -- it went on to become his first published piece for band. Its initial "incantation," presented in the lowest register of the flutes, presents most of the melodic material of the piece. Chance uses elements of bitonality throughout the opening section to create a "sound world mystically removed from itself." This continues as the dance elements begin to coalesce. Over a sustained bitonal chord (E-flat major over an A pedal), percussion instruments enter one by one, establishing the rhythmic framework of the dance to come. A whip crack sets off furious brass outbursts. When the dance proper finally arrives, its asymmetrical accents explicitly suggest a 9/8 + 7/8 feel, chafing at the structure of 4/4 time.

- Program Note from Wind Band Literature

Irish Tune from County Derry (published 1918) is based on earlier settings that date back as early as October 1902 with an essentially identical setting of this melody for wordless mixed chorus. Later versions for solo piano (1911) and string orchestra with two optional horns (1912) followed. The wind band setting is cataloged as British Folk Music Setting Nr. 20, and like all his settings of British folk music is "lovingly dedicated to the memory of Edvard Grieg." The composer's brief program note states, "This tune was collected by Miss J. Ross, of New Town, Limavady, Co Derry, Ireland and published in *The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855.*"

- Program Note by R. Mark Rogers

"Inkwell Isle One was the first Ragtime tune written for the hit video game CUPHEAD. Very obviously influenced by the rags of Scott Joplin, this is also where the 4-note motif that came to be known as the 'Inkwell Theme' had its birth. In order to arrange the piano version of this tune for the ensemble heard on the original soundtrack recording, I delved deeply into the arranging techniques utilized by Gunther Schuller for his fantastic Joplin arrangements for the New England Conservatory Ragtime Ensemble. I truly hope that you enjoy your time spent with the CUPHEAD music!"

-Program note by composer, Kristofer Maddigan

Based on Hayao Miyazaki's animation "**Howl's Moving Castle**" (2004), this Symphonic Fantasy for Band was arranged for Neagari Jr. High School Band (Kazuhiro Tanaka- director) in Nomi, Ishikawa, Japan, as a concert contest non-test repertoire.

This work consists of five scenes which are freely adapted from Image Symphonic Suite (music released before the film's premiere) and the soundtrack:

1. The Allure of Dawn (Image Symphonic Suite) 2. Wandering Sophie (Soundtrack) 3. The Courageous Cavalry (Soundtrack) 4. The Boy Who Swallowed the Star (Soundtrack) 5. The Merry-go-round of Life (Soundtrack)

To maximize the wind band's unique sound and function, I have taken some liberty in spreading active roles throughout the ensemble. This is the motive behind the subtitle, *Symphonic Fantasy for Band*.

- *Program Note by arranger, Yo Goto*

The film score for this hit movie **How to Train Your Dragon** features magnificent adventure themes along with hints of Celtic influences. Sean O'Loughlin's expertly scored arrangements include the themes *Coming Back Around*, *Dragon Battle*, *Test Drive*, and *This Is Berk*.

- *Program Note from publisher*

The idea of writing the **Danzón No. 2** originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*'s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. **Danzón No. 2** was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

- *Program Note by composer, Arturo Márquez*

ALL-CAMPUS ORCHESTRA PROGRAM NOTES

Ludwig van Beethoven (1770-1827)

Creatures of Prometheus: Overture

Except for a youthful attempt ten years earlier in Bonn, Beethoven's music for *The Creatures of Prometheus* was the first theatrical score he composed. He wrote the music for the ballet in 1800-01 at the request of the ballet-master Salvatore Viganò, who had conceived the ballet as a tribute to Empress Maria Theresa, a formidable patron of music and the second wife of Holy Roman Emperor Francis II.

The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.

Beethoven's overture is comparatively lightweight, given the nature of the subject matter and especially judging by the standards of his later, more frequently played overtures to *Coriolan* and *Egmont*. But the opening measures, with their swift strokes beginning as if it were in the midst of things harmonically, and so immediately commanding the attention, are a perfect foil to the woodwind melody that follows. Those opening chords may also be heard to anticipate the chordal—though not harmonic—framework for the perpetual-motion Allegro theme to follow, and the initial woodwind melody likewise prepares the second theme of the Allegro. All in all, the five-minute overture makes a perfect curtain-raiser for an evening's entertainment, even providing a touch of drama when the main theme's return is clouded by C minor before reverting to the predominant major-mode brightness of the whole.

- Marc Mandel (Edited).

Gustav Mahler (1860-1911)

Adagietto from Symphony No. 5

What could be more romantic than a love note disguised as a musical manuscript? Gustav Mahler's Adagietto, the fourth movement of his Fifth Symphony, served just that purpose when received by his future wife Alma during the winter of 1901–1902. In November 1901, Mahler met Alma Schindler, daughter of the painter Emil Jacob Schindler, then 22 and regarded as one of the most beautiful women in Vienna. Mahler was 41. Romance blossomed. They were married in March, and were parents by November. It was at that time that the Fifth Symphony was composed, incorporating some sketches from the previous summer. He thought of this work as “their” music, the first artistic fruit of his married life with Alma.

The Adagietto takes up just five pages in the symphony's score of almost 250, but when performed, it carries an undeniable weight. In fact, the movement has become one of Mahler's

most popularly programmed orchestral works, often presented apart from its Fifth Symphony setting. Mahler used the movement as somewhat of a respite within the larger symphony, allowing the audience a time of reflection between the gripping, and sometimes foreboding, opening three movements and a triumphant finale. The Adagietto's sustained sonic beauty reveals its character as a poignant love song, evoking feelings so strong and longing that, at times, the music seems to imply emotional pain mixed with bliss.

- *K. Dawn Grapes, Des Moines Symphony (Edited)*

Richard Strauss (1864-1949)

Serenade for Winds, Op. 7

Richard Strauss had just turned seventeen when he composed his Serenade for 13 wind instruments in 1881. As the teen-aged son of the Munich court orchestra's principal horn player Franz Strauss, the young Richard already lived in a world saturated with music. The beauty of his father's horn playing certainly influenced his writing for winds in the Serenade, which utilizes four of his father's instrument, along with double woodwinds and contrabassoon (or double bass or tuba, depending on the available resources). The teen-aged composer's assured writing could also be attributed to his first-hand knowledge of the orchestra. His father directed the Wilde Gung'l, an amateur orchestra that played in a Munich tavern, and young Richard was a frequent and curious visitor at rehearsals, and he eventually joined the orchestra, in 1885, playing among the first violins for three years. Franz' preference for the music of the classical and early Romantic eras also seems to have shaped his son's early compositional efforts to a considerable extent.

The Serenade is in a single, sonata form movement. Strauss' use of sonata form, which was an innovation of the classical era of Mozart and Haydn, reflects his immersion in the works of his father's "musical trinity." The music itself is melodic and lyrical, with the second theme (prefaced by a brief, minor-key transition) reveling in the rich, full sound of the 13 wind instruments. The development section starts with the oboes over a series of sustained notes played by the horns and the contrabassoon. A rising figure in the lowest instruments creates a sense of anticipation as the development approaches the recapitulation. The recapitulation begins with what is perhaps the most evocatively beautiful moment in the Serenade, as the horns play the first theme with great warmth, which surely must have put a smile on Franz' face. The work ends gently, with the flutes, a gesture that offers a premonition in miniature of some of Strauss' ravishing writing for the soprano voice in his greatest operas.

- *John Mangum (Edited)*

Franz Liszt (1811-1886)

Les Préludes

Franz Liszt is perhaps known best for his prowess as a pianist, but was equally proficient at composing, as well as writing transcriptions of his own and others' works. It was during Liszt's years in Weimar where he especially developed this 'transformation technique', which has been

described as a type of variation technique where there is a particular theme that can be heard throughout the work, however it is altered in fundamental ways, such as in its rhythm, tempo, harmonic treatment and general character.

Les Preludes is perhaps the most well-known of Liszt's symphonic poems, however he originally began composing the work in 1844 as an overture for a choral piece called "The Four Elements" (Earth, Winds, Oceans, Stars), which itself was based on the poems by the French poet, Joseph Autran. Nearly ten years later, the composer would revise the work, presenting it as a symphonic poem with a new title. During revisions, Liszt happened on a poem by Alphonse de Lamartine that seemed to parallel the ideas and feelings the composer was trying to evoke in his work. So it was from this poem that the new title came along with the four contrasting sections of love, the storm, pastoral life, and war. Liszt would include a preface to the published score with his own interpretation of Lemartine's original poetic text:

"What else is life but a series of preludes to that unknown song, the first and solemn note of which is sounded by Death? Love is the enchanted dawn of all life; but what fate is there whose first delights of happiness are not interrupted by some storm, whose fine illusions are not dissipated by some mortal blast, consuming its altar as though by a stroke of lightning? And what cruelly wounded soul, when the storms are over, does not seek solace in the calm serenity of rural life? Nevertheless, man does not resign himself for long to the enjoyment of that beneficent warmth which he first enjoyed in Nature's bosom. So when the trumpet sounds the alarm and calls him to arms, no matter what struggle calls him to its ranks, he may recover in battle the full consciousness of himself and the entire possession of his powers."

- *April L. Racana (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
Sydney 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 MAT, MA Gender/Cultural Studies
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
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	MA 2027 & alum 2025	COM - M.S. Media Science; COM - B.S. Film & Television
Franklin Phan	2026	SAR - BS Human Physiology
BASSOON		
Eric Falley	alum 2024	STH - Masters of Divinity
Trevor Powell	alum 2023	CAS - BA in Environmental Analysis & Policy MA in Energy & Environment
Andrew Skrzypczak	MS 2027	ENG- MS Mechanical Engineering

CLARINET		
Tiffany Dong	2029	CGS
Clara Flores	2028	Pardee School of Global Studies - 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	
Ava Wiseley	2029	COM - BS Journalism
Kaylee Yoo	2028	CGS - BS Business Administration
BASS CLARINET		
Ariana Acosta	2026	
Christopher Hyon	2026	Sargent - BA Health Science
Stephanie Li	2028	Pardee School of Global Studies - 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
Cecilia Teigeiro	2028	CAS - Biology Pre-medical
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 in Psychology
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 in Electrical Engineering
Ryan Rosenberger	alum 2022 & 2023	ENG - BS/MS Electrical Engineering
Lucas Sherwin	alum 2020	CAS - BA in 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
Raymond J. Horvat	alum 2023	Masters in Music Theory
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		
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Alec Metcalf	2029	CAS - Political Science and Mathematics
Nadene Stein	alum 1984 & 1986	BA English; MEd Elementary Education
TUBA		
James Maher	alum 2022	ENG - BS Biomedical Engineering
Brackney Pickett	PhD 2026	GRS - PhD Astronomy
String Bass		
Andy Hui	alum 2022	SPH - Master of Public Health
Alec Metcalf	2029	CAS - Political Science and Mathematics
PIANO		
Andy Hui	alum 2022	SPH - Master of Public Health
Franklin Phan	2026	SAR - BS Human Physiology
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
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

Spring 2026 All Campus Orchestra

Violin I

Alyssa Lee	2029, Biology
Olivia Ma	2026, Computer Science
Soyoung Bae	PhD 4th Year, Molecular Biology, Cell Biology, Biochemistry
Jenny Cui	2026, Human Physiology
Joshua Frank	2028, Human Physiology
Evan Leong	2028, Data Science
Lawrence Miao	Grad 1st Year, Artificial Intelligence
Leo Oiwa	2028, Mechanical Engineering
Carla Romney	
Lauren Smith	Grad 3rd Year, Law
Eunice Son	2027, Biology
Karen Zhai	2026, Accounting
Claire Zhang	2027, Biological Anthropology
Yudi Zhang	2028, Physics and Chemistry

Violin II

Aaron Chu	2028, Computer Science
Antony Karacic	2026, Physics and Violin Performance
Leah Bae	2029, Sociology
Iman Becirbasic	2029, Human Physiology
Arantza Cruzado	2029, Undeclared Engineering
Nikolai Darken	2027, Mechanical Engineering
Mariana Durango Bedrar	2029, Political Science
Giulia Fiorin	Grad 1st Year, Environmental Engineering
Ling Lu	2029, Psychology
Peyton Johnson	PhD 1st Year, Physics
Michaela Nunez	2027, Music Composition
Erina Yano	2028, CAS Exchange
Cindy Yao	2029, Biology

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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