

SCHOOL OF MUSIC

2023 – 2024

Symphonic Band

Heidi I. Sarver, conductor

Tuesday, April 9, 2024

8:00 pm

Puglisi Orchestra Hall

Roselle Center for the Arts



PROGRAM

Heroes Of the Forest (2008/2016)

Shuhei Tamura (b. 1986)

Woodwind Choir and Percussion

Neverland Suite (2021)

Hiroki Takahashi (b. 1979)

Woodwind Choir and Percussion

- I. Tinker Bell & Lost Boys
- II. Mermaid Lagoon
- III. Indian Camp
- IV. Pirate Ship of Skull Rock

Smiley Rag (2017)

Yo Goto (b. 1958)

Brass Choir and Percussion

Let My Love Be Heard (2018)

Jake Runstad (b. 1986)

The Paper Man (2018)

Harrison J. Collins (b. 1999)

PERSONNEL

Piccolo

Rachel Mattson*, Cinnaminson, NJ
Eliana Tucker, Old Betpage, NY

Flute

Rachel Mattson*, Cinnaminson, NJ
Eliana Tucker, Old Betpage, NY
Lillian Woulfe, Lansdale, PA
Gabrielle Garcia, Clayton, DE
Sidney Beckerich, Nyack, NY
Zofi Steffen, Edina, MN

Oboe

Colin Tang, Naperville, IL

E♭ Clarinet

Eric Martinez, Hazleton, PA

Clarinet

Erica Friend*, Staten Island, NY
Sarah Carson, Mullica Hill, NJ
Gabrielle Keys, Bethlehem, PA
Kat Severson, North East, MD
Sean Partington, W. Milford, NJ
Leif Boddie, Cumberind Ctr., ME
Taylor Keenan, Wayne, NJ

Bass Clarinet

Eva Gallegos, Abingdon, MD
Kurt Hammen, York, PA

Bassoon / Contra Bassoon

Margaret Borinski, Randolph, NJ

Alto Saxophones

Olivia Marro#, Chesapeake City, MD
Noah Sutton#, Milton, DE
Ariana Moore, Sicklerville, NJ
Vince Yonek, Pittsburgh, PA

Tenor Saxophone

Robert Koteen, Norwalk, CT

Baritone Saxophone

Chance Trumbauer, Rehoboth Bch, DE

Horn

Daniel Ruoff*, Piscataway, NJ
Julia Vaughn, West Chester, PA
Roman Norquest, Dover, DE
Paige Jarocki, Freehold, NJ

Trumpet

Ryan Smith*, Easton, PA
Matthew Gianquinto, Manalapan, NJ
Kylie Youse, Millsboro, DE
Hailey Wells, Arlington, VA
Salem Butler, Dover, DE

Trombone

Samuel Worst*, Johnstown, PA
Calvin Harper, Ridgewood, NJ
AJ Fiore, Newtown, PA
Ike Eichenberg, Milford, DE
Noah Orler, Royersford, PA
Kyle Benbrook, Bear, DE

Euphonium

Kathleen McAuliffe*, Wilmington, DE
Benjamin Myers, Potomac, MD

Tuba

Connor Burnham*, Ellicott City, MD
Matt Hyland, Ramsey, NJ

Piano

Aaron McCloskey, Wilmington, DE

Percussion

Kelvin Ventura*, Georgetown, DE
Julia Mescallado, E. Northport, NY
Angel Serrano, Felton, DE
Brandon Leonhard, Newark, DE
Aidan Dworkin, Voorhees, NJ
Bensen Kwan, Sugar Land, TX
JT Clancy, Tucson, AZ
Jacob Fisher, Penns Grove, NJ

*denotes principal

#denotes co-principal

PROGRAM NOTES

Heroes Of The Forest

The original woodwind octet was commissioned by Kazuhiko Tsuchiya, Tamagawa Academy, and premiered at the 2008 Tokyo Elementary School Ensemble Contest.

The setting is in a forest, and various instruments represent different characters. The story line is creative and performers should think freely and enjoy expressing their own ideas.

~program note by composer

Neverland Suite

"Neverland" is the fictional island featured in J. M. Barrie's "Peter Pan". In Neverland resides Pirates, Fairies, Indians, etc. For this work, instead of being about Peter Pan, the island is the subject. The piece has four movements.

I. Tinkerbell and the Lost Boys

The lost boys separated from their parents and Tinkerbell are jumping cheerfully

II. Mermaid Lagoon

Though the theme port in Tokyo DisneySea comes to mind, this is where people are lured to and drowned after hearing the beautiful voices of the mermaids. The music is appropriately ominous for this dangerous place.

III. Indian Camp

This is where Indians live. With energetic drums, they dance around a

fire.

IV. Pirate Ship and Skull Rock

Skull Rock is where the Pirates hide their stolen treasures. They are usually seen as rascals. Their adventuresome lifestyle is portrayed in 6/8 tarantella style.

~program note by composer

Let My Love Be Heard

Originally a choral work written for Choral Arts Northwest, this work has taken on a new life in light of the 2015 atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (Let My Love Be Heard), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honored that this piece, "Let My Love Be Heard," has helped to provide hope in the darkness of our world. This work is based on the following poem:

A Prayer

by Alfred Noyes

Angels, where you soar
Up to God's own light,
Take my own lost bird
On your hearts tonight;

And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.

~program note by composer

The Paper Man

The Paper Man loosely follows a short story of the same title that I wrote during my freshman year of high school, which in turn was a rewriting of an improvised "bedtime story" that I told my best friend at three in the morning on a road trip. The story follows a kind, unassuming young man with an unclear background who is simply known in his small secluded town as "The Man". His life is simple until a new waitress appears at the local café and their story is set in motion. At a whopping six pages long, the story is jam-packed with romance, dinosaurs, and a few thousand paper cranes. *The Paper Man* grew to be quite popular among my peers, and I found that it would be a great source of inspiration for a piece of music. The story is a simultaneously silly, sweet, and fun one, and it is these qualities that I aimed to depict within the work.

One unique aspect of this work is the use of paper to emulate the sound of flapping bird wings. Inspired by Eric Whitacre's use of this effect in his choral work *Little Birds*, I use it to represent living paper cranes, a motif seen throughout the story of *The Paper Man*. These paper cranes, represented also by a staccato motive first heard in flutes and moving throughout the ensemble, are as ever-present in the piece as they are in the story.

~program note by composer