

SCHOOL OF MUSIC

2023 – 2024

Symphonic Band

Heidi I. Sarver, conductor

Sarah Koviak, graduate conductor

Brittany Barry, graduate conductor

Tuesday, March 5, 2024

8:00 pm

Puglisi Orchestra Hall

Roselle Center for the Arts



PROGRAM

Eternity In An Hour (2016)

Nicole Piunno (b. 1985)

Sarah Koviak, graduate conductor

I Know Moonrise (2019)

Jess Langston Turner (b. 1983)

Pageant (1953)

Vincent Persichetti (1915 - 1987)

Brittany Barry, graduate conductor

INTERMISSION

Bugs (2000)

Roger Cichy (b. 1956)

- I. Prelude
- II. Dragonfly
- III. Praying Mantis
- IV. Black Widow Spider
- V. Tiger Swallowtail
- VI. Army Ants

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

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

Eternity In An Hour

When thinking about the concept behind this piece, I knew I wanted to celebrate the purpose of music. Music is something we hear that connects us with that which cannot be heard. In a sense, we learn to “see” the invisible with our ears. I think this is what William Blake touched upon in the opening of his poem, *Auguries of Innocence*:

To see a World in a Grain of Sand

And a Heaven in a Wild Flower

Hold Infinity in the palm of your hand

And Eternity in an hour

Every work of art invites us to “see a World in a Grain of Sand” and every piece of music allows us to experience “Eternity in an hour”. Music is a grain of sand through which we can see an entire world. In other words, it is a smaller reality that helps us grasp a larger reality.

Music can display chaos yet show that order can come from this chaos. Melodies can be sorrowful in a way that gives permission to the listener to feel sorrow. Music can come alongside people and weep with them or take someone by the hand and carry him into a place of peace. Musical themes can connect someone with joy even when that person has no joy inside herself. Ultimately, music has the power to connect people with a reality outside of themselves and allows them to experience Eternity in an hour.

Eternity in an Hour highlights many individuals and requires a great amount of attentiveness between the musicians. I require each section of the ensemble to pull equal weight as they intricately interact with each other throughout the three movements. By the end of the piece,

we should have seen a glimpse of Heaven through the many “Wild Flowers” or various timbres of the ensemble.

~program note by composer

I Know Moonrise

"I Know Moonrise" began its life as a work for choir with alto soloist adapted from this anonymous spiritual text from the mid-1800s:

I know moonrise, I know starrise,

Lay this body down.

I walk in the moonlight, I walk in the starlight, To lay this body down.

I walk in the graveyard, I walk through the graveyard, To lay this body down.

I'll lie in the grave and stretch out my arms,

To lay this body down.

I go to the judgement in de evenin' of the day, When I lay this body down;

And my soul and your soul will meet in the day When I lay this body down.

The piece starts slowly and falteringly, (marked "Haltingly, mournful") with a solo french horn taking the place of the alto voice in a poignantly blues-inflected melody. The music darkens as it passes out of moonlight into the graveyard and down into the grave. But on the other side of the grave waits joy, reconciliation, light, and rest.

~program note by composer

Pageant

Pageant was commissioned by the American Bandmaster's Association and was completed in January 1953. It is Persichetti's third work for band. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed

simultaneously to a lively climax.

~program note by composer

Bugs

With the success of *Colours*, a work in which each movement is a musical depiction of a particular color, composer Roger Cichy began considering other 'topics' of the sort for ideas that might transpire into future musical compositions. *Bugs* came to mind a few years ago and the thought of giving a "musical personality" to the selected bugs seemed humorous, inventive, and capricious all at the same time. The insect and spider collection at the Fields Museum of Natural History in Chicago, Illinois provided much inspiration, and at the same time, made it difficult for Cichy to narrow the list down to about six or so. The particular bugs represented in this suite were chosen partly because of the contrasting styles of music that would be composed for each.

Prelude, which begins the suite, was not conceived as a part of the original set of movements but was included when Cichy began work on the piece. "The suite seemed to need an introduction and this just came out and fell into place," commented Cichy. The prelude is meant to suggest many of the creatures we associate as bugs.

Dragonfly portrays several issues. First, the insect is really considered an aquatic bug spending most of its life under water while emerging only in its adult stage to take to the air. The second issue is reflected in folklore where the dragonfly is responsible for flying around at night and sewing shut the mouths of fibbing boys and girls.

Praying Mantis, as its name infers, provides a perfect topic for a slow,

religioso movement. The mantis is often pictured resting with its front legs folded as though in meditation or prayer. The rather bizarre mating tendencies of the praying mantis were purposefully left out of this movement.

Black Widow Spider was a movement Cichy couldn't resist. Set to a cool blues, the opening statement was written with an eight note pattern (eight legs of the spider) which changes several times in order of notes but contains the same pitches. Within a few repetitions of the pattern, five more notes are added to complete a dodecaphonic (twelve-note) scale. In its entirety, the dodecaphonic scale is played from C to a C an octave higher working inward to the center pitch (F#) which represent the spider's web. The textures begin changing from cool blues to hot as the black widow spider approached its prey with its deadly venom.

The suite would be incomplete without the most gorgeous of all insects, the butterfly. Cichy chose *Tiger Swallowtail* for no particular reason other than it is commonly called the "flying flower". Set in a lyrical style, this movement tries to musically depict the grace and beauty of such a remarkable insect.

The final movement, *Army Ants*, provides the perfect subject for a march-style piece. Cichy created a dissonant march portraying the army ants as salvage predators which are constantly on the move.