Symphonic Band

Heidi I. Sarver, conductor
Brittany Barry, graduate conductor
Tim Mason, graduate conductor

Sunday, March 5, 2023
3:00 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
PROGRAM


Febris Ver (2012)  Nancy Galbraith (1951)

Brittany Barry, Graduate Conductor

INTERMISSION


Colours (1997)  Roger Cichy (b. 1956)

I.  Amber
II.  Dark Jade
III.  Blue Sapphire
IV.  Mauve
V.  Dark Ivy
VI.  Burgundy Red
**PERSONNEL**

**Piccolo**  
Beverly Ellwood, Millersville, MD

**Flute**  
Katelyn Viszoki#, Monroe Twp, NJ  
Ben McMonagle#, Mount Laurel, NJ  
Angellia Brenneman, Bowmansville, PA  
Catherine Gilroy, Drexel Hill, PA  
Allison D'Angio, E. Setauket, NY  
Emma Drew Hinz, Cedar Grove, NJ  
Gabby Garcia, Clayton, DE

**Oboe**  
Josh Fisher, Nesconset, NY

**Bassoon**  
Owen Fresolone, Wilmington, DE

**Eb Clarinet**  
Eric Martinez, Hazleton, PA

**Clarinet**  
Erica Friend*, Staten Island, NY  
Sarah Carson, Mullica Hill, NJ  
Kimberly Diaz-Hanzer, Georgetown, DE  
Taylor Keenan, Wayne, NJ  
Victoria Petty, Felton, DE  
Kat Severson, North East, MD

**Alto Saxophone**  
Lenny Appleton*, Wilmington, DE  
Olivia Marro, Chesapeake City, MD  
Vince Yonek, Pittsburgh, PA  
Ariana Moore, Sicklersville, NJ

**Tenor Saxophone**  
Noah Sutton, Oil City, PA  
Ryleigh Berry, Saint Leonard, MD

**Baritone Saxophone**  
Stephen Goulet, Acton, MA

**Horn**  
Antonie Ramos*, Bensalem, PA  
Julia Vaughn, West Chester, PA

**Trumpet**  
Hannah Goldstone*, Nolensville, TN  
Billy Metten, Bear, DE  
Kayla Wilson, Bear, DE  
Matthew Gianquinto, Manalapan, NJ  
Thomas Waggner, Middletown, NJ  
James Wisely, Lewes, DE

**Trombone**  
Calvin Harper*, Ridgewood, NJ  
Daniel Xu, Oakland Gardens, NY  
AJ Fiore, Newtown, PA  
Kathy McAuliffe, Wilmington, DE  
Kyle Benbrook, Middletown, DE  
Noah Orler, Royersford, PA

**Euphonium**  
Ajay Chakraborty, Flemington, NJ  
Tim Mason, Hagerstown, MD

**Tuba**  
Natalie Kully#, Joppa MD  
Ryan Miller#, Oneonta, NY  
Connor Burnham, Ellicott City, MD

**Piano**  
Robin Sama, Wilmington, DE

**Percussion**  
Jonathan Rowe*, Brick, NJ  
Julia Mescallado, East Northport, NY  
Alison Janes, Horace, ND  
Tim Bonaventure, Sewell, NJ  
Jacob Fisher, Carney’s Point, NJ  
Kelvin Ventura-Velasquez, Georgetown, DE  
Aiden Dworken Voorhees NJ

*denotes principal  
#denotes co-principal
PROGRAM NOTES

Big City Lights

A piece for wind band, inspired by the Hip-Hop sub-genre “Trap Music” which finds its roots in my hometown, Atlanta, Georgia. The piece includes textures, melodic, rhythmic and harmonic content that are divergent to the traditional wind band realm. When performed, the piece utilizes electronic and acoustic means.

Dum Spiro Spero

*Dum Spiro Spero* takes its title from a Latin phrase meaning “While I breathe, I hope.” When I read that phrase for the first time, I was taken back by the incredible amount of power it held and immediately knew it would be the basis for a new piece.

When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I’ve ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor.

Febris Ver

"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 Worzybt.

**Terpsichorean Dances**

Michael Praetorius (1571-1621), German composer and archivist, was fanatical about recording the details of the many countries he visited, with a focus on the kind of music and musical instruments he encountered. The culmination of this fascination was his three-volume treatise *Syntagma Musicum*, a compendium of information on German music, musical instruments, and performance practice. But much more well-known today is Praetorius’s 1612 collection of 312 dances from the royal courts of France, known as *Terpsichore*, named for the Greek muse of dance. These dances were not composed by Praetorius; instead, he recorded and harmonized the melodies into three, four, five, and sometimes even six parts in order to avoid their imminent extinction. In my setting for concert band, three dances from the collection are featured: *Springtanz*, Leaping Dance; *Der Lautenspieler*, the Lute Player; and *Der Schutzenkönig*, the Archer King.

To favor Praetorius’s infatuation with different musical instruments, this setting employs a variety of colors, and features the soloist and sections alike. Performers are invited to play in an animated nature to reinforce the strong sense of pulse required in all dance music.

**Colours**

*Colours* is an impressionistic work with each of the six movements of the piece representing a particular color. Composed in early 1997, *Colours* was commissioned by the Kansas State University Bands
and premiered on May 10, 1997, with the composer conducting.

The music of each movement is not based so much on the outward appearance of its color, but rather the pigments that are combined to produce the particular color. Taken one step further, the color of each pigment is translated into its symbolic meaning, which is then represented through the music (i.e., green: warm, organic, middling qualities, immortality, neutrality). The musical “pigments” are blended into the composition of each movement to create the impression of the color. Therefore, the work represents the association of color symbolism as interpreted through music as opposed to “orchestra colors,” or timbres. Obviously, the whole matter of color symbolism is highly subjective. It should also be stated that color symbolism can differ among cultures as well.

The particular colors that each movement represents were chosen by the composer because of their contrast to one another. Why the English spelling of Colours instead of the American spelling? Most of the source book material used to research the symbolism of colors used this particular spelling.

*All program notes were written by each piece’s composer.*