Collegiate Band

Katie Rice, conductor
Tim Mason, conductor
Eric Martinez, conductor
Brittany Barry, conductor

May 11, 2023
8:00 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
PROGRAM

Lopsided Dance (2023)  Ben McMonagle (b. 2001)
UDCB 2023 Composition Competition Winner, World Premiere
Katie Rice, conductor

Solace Dance (2016)  Nicole Piunno (b. 1985)
Tim Mason, conductor

Eric Martinez, conductor

Plymouth Trilogy (1981)  Anthony Iannaccone (b. 1943)
Brittany Barry, conductor

INTERMISSION

Eric Martinez, conductor

Incandescence (2022)  Adrian B. Sims (b. 2000)
Tim Mason, conductor

                                    Katie Rice, conductor

Amparito Roca (1935)  Jaime Texidor (1884-1957), arr. Winter
Brittany Barry, conductor
PERSONNEL

**Piccolo**
Frankie Jacquette

**Flute**
Lenny Appleton
Jeanae Clark
Zachary Dixon
Frankie Jacquette
Angie Lopez
Kate Rolison*
Spencer Sacrey
Paige Turner

**Oboe**
Meghan Freer*
Emma Drew Hinz

**Bassoon**
Devin Cummings
Kurt Hammen
Samuel Rauch*

**Clarinet**
Caldonia Carmello
Maura Conley
Rachel Davitt
Emily Davitt
Marley Enright
Abby Fuller
Jonathan Leest
Peter Mann*
Radha Mistry
Erin Mullis
Kennith Ross
Sophia Sobota
Jessica Weyl

**Bass Clarinet**
Shubreet Kaur
Nicholas Konkle
Josh Snively*

**Alto Saxophone**
Michael Fascetta*
Erica Friend
Samantha Haas
Jake Hahn
Liz Kern
Ryan Kim
Hunter Maddock
Morgan McCafferty
Daniel Pasquerella
Anna Penksa
Lorna Ryan
Matthew Sayer

**Tenor Saxophone**
Angellia Brenneman
Taylor Keenan
Natalie Jardine
Carter Lazarus
Natalie Luz Rivera
Aaron Riley
Amanda Spratt*
Remus Thuer
Chris Wenner

**French Horn**
Luc De Nardi
Stephen Goulet
Georgia Pierson
Karen Scharpf
Kat Severson
Jordan Underhill*
Julia Vaughn

**Trumpet**
John Alt^†
Charles Apgar
Allison Black
Samwell Cleary
Tricia Devine
Taylor Gibbs
Michael Giuliano
Andrew Gkonos
Faith Hadley
Kristina Iwaskiw
KJ Lim

**Trombone**
Benjamin Carroll
Mason Cathell
Julia Grossmann
Andrew Heim
Raina Patel*
Donovan Ramos
Axel Rodriguez-Leon

**Euphonium**
Kyle Benbrook
Nick Brennan
Brendan Leary
Ryan Miller
Ian Moss
Mikayla Vangelo*
Joshua von Fricken

**Tuba**
Connor Burnham
Calvin Harper
Matthew Hyland
Simeon Jooste*
John Kilmon
Luke Nestorowicz

**String Bass**
Jo Griffin

**Percussion**
Andrew Ahlborn
Chris Briody
AJ Fiore
Racquel Hackman
Lorrha Hitchner
Mei Lin Jackson
Alex Kleiman
Meghan Lapointe
Emily Principe
Brayden Rochester
Chris Rochester
Andrew Steinberg
PROGRAM NOTES

Ben McMonagle, *Lopsided Dance*

In terms of duration, a bar of 3/4 and a bar of 6/8 are perfectly equal, but the way we as musicians choose to emphasize the pulse can drastically change the feeling of the music. Juxtaposed closely to one another, these emphatic differences can generate a fair amount of push and pull, creating what I have deemed a somewhat "lopsided" effect. While slightly strange at first, the repetitive nature of this groove quickly settles and starts to feel normal, but is then interrupted and changed in a variety of ways. Even though the pattern may not appear to change much, be sure to listen for a few hiccups, some themes felt in 1 or 3, and some passages in the flipped pattern of 6/8 then 3/4.

While the fast-paced nature of this piece combined with the (somewhat) triple feel lends itself to be considered "dance" music, I encourage you to go and try to find a dance that feels right... That being said, grab a partner, and strap in for this "Lopsided Dance."

- Ben McMonagle

Nicole Piunno, *Solace Dance*

While at the Art Institute of Chicago, I spent a good amount of time with the works of Van Gogh. There was one particular painting of an outdoor scene that caught my attention. While engaging with this work I remember saying to myself: “This is solace”. I often think it takes work and seeking to find solace, as it does not always come to us naturally. In this work I imagined a person dancing her way to experiencing this sense of peace.

- Nicole Piunno

Cait Nishimura, *Autumn*

*Autumn* was originally composed for SATB choir, and was later transcribed for wind band by the composer. The choral version features original text inspired by seasonal scenic imagery. The setting for wind band stays true to the pacing and character of the
The sun hides low in the sky
igniting the forest with rays of light.
The air lies motionless until a gentle wind whispers,
disrupting this peace.
With this wind dances a colourful melancholy,
painting the seasons with brushstrokes of time.
Memories swirl in this cool breeze,
though warmth lingers in the arms of trees holding on until the last single leaf falls.

- Cait Nishimura

**Anthony Iannaccone, Plymouth Trilogy**

*Plymouth Trilogy* was commissioned by the Michigan Council of the Arts and Plymouth Arts Council in 1982 for the Plymouth Middle School Band. *Plymouth Trilogy* is in a lighter vein than most other works by the composer. It is tuneful throughout the course of its three contrasting movements: Overture, Reflection, and Carrousel. The Overture is a simple (six-eight) march which presents its melodic material in fragments before assembling them into a complete theme, heard first as a saxophone solo. Reflection and Carrousel transform thematic material from the Overture to create, respectively, contemplative and carefree (sprightly) movements. The Carrousel, in particular, summarizes the straight-forward tonal and melodic character of the Suite.

- Anthony Iannaccone

**Chandler L. Wilson, Conversations**

*Conversations* was commissioned by Benjamin E. Mays High School, Director, William Oliver, director; for performance at the 2017 Georgia Music Educators
Association Conference. It is based on the idea of "conversations" that are needed for society to progressively move forward. In recent years, our country has had increasing struggles with racial issues and equality. This short musical poem expresses the importance of considering and respecting another's point of view.

The music begins with two thematic ideas (conversations) that oscillate between some of the same thoughts, and contrasting views on those thoughts. The second dialogue is a vocal-like exchange between the piccolo and bassoon. The timbre of these two instruments, though they represent diverse ideas, they find themselves creating a beautiful and calming melody together despite their differences.

The inclusion of "Lift Every Voice and Sing" is intended to pay respect to the African-American community. In an effort to represent a series of necessary dialogue regarding equality, this hymn (particularly the last stanza) "Keep us forever in the path, we pray" and "may we forever stand true to our God, true to our native land" has served as the national prayer of the African-American community. This section starts with a trumpet solo, featuring interjections from oboe and clarinet, much like a standard Baptist church service where members of the congregation may ad-lib around the main soloist. Out of a congregational unison the ensemble plays a resounding emotional rendition of "Lift Every Voice and Sing."

Following the James Weldon Johnson's hymn, the music elevates its emotional intensity by following with hints of "America the Beautiful." We, the American society, through conversations have an obligation to address and find meaningful solutions to racial inequality within our communities.

- William Oliver and Chandler L. Wilson

**Adrian B. Sims, Incandescence**

Lewis Howard Latimer (1848-1928), an African American inventor and draftsman, played a critical role in shaping several key technological advancements still in use to this day. Among all of his creations, Latimer is best known for his brilliant work on the lightbulb. Thomas Edison did invent the lightbulb, but without Latimer's contributions, a lightbulb would last no more than a couple of hours. Lewis Latimer's invention, the carbon filament light bulb, allowed a bulb to burn for substantially longer periods of time. In addition to being a seasoned inventor and draftsman, Latimer was an avid painter, poet, and musician.

This work is a musical depiction of light, referring to both the light resulting from Latimer's inventions as well as the brilliant scientific and artistic scholar he was. At times, the work radiates with joy and is at other times, quiet and deep in creative
thought, eager to see how an idea dazzling with potential might unfold later on. Evoking a sense of wonder, excitement, and mystery, *Incandescence* tributes Lewis Latimer’s significant contributions to the lightbulb and his everlasting ingenuity.

- Adrian B. Sims

**Arr. Michael Brown, *Pixar Movie Magic***

Since the release of *Toy Story* in 1995, Pixar Studios has provided audiences with creative stories, heartwarming characters that speak to our humanity. While their films are known for their cutting-edge advances in computer animation, the soundtracks of the films have brought the stories to a new height. Michael Brown’s *Pixar Movie Magic* medley features music from Michael Giacchino and Randy Newman, including “The Glory Days” (*The Incredibles*), “The Spirit of Adventure” (*Up*), “Main Theme” from *Ratatouille*, “The Big Race” (*Cars*) and “You’ve Got a Friend in Me” (*Toy Story*). The Collegiate Band has enjoyed playing familiar tunes from our childhoods, showcasing various styles and textures.

- Katie Rice

**Jaime Texidor, *Amparito Roca***

This Spanish pasodoble march was written by Spanish bandleader and composer Jaime Texidor. The introduction and first strain are indicative of a bullfighter’s music, whereas the gentle, lighthearted trio section takes on the character of a couples dance, evoking the other essential element of the pasodoble. The powerful brass in the dogfight, and the tutti texture of the maestoso section bring this piece to a grand conclusion.

- Aubrey Winter

The conductors of the Collegiate Band would like to thank Daniel Albertson, Meghan Freer, James Pecsok, Josh Snively, and Mikayla Vangelo for their leadership as sectional instructors.

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