Symphonic Band

Heidi I. Sarver, conductor
Eric Martinez, graduate conductor
Katie Rice, graduate conductor

Tuesday, May 16, 2023
8:00 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
Fantasia in G (1983)  
Timothy Mahr (b. 1956)  

_Eric Martinez, graduate conductor_

Mary Shelley Meets Frankenstein (2014)  
Erika Svanoe (b. 1976)  

_Katie Rice, graduate conductor_

Luminescence (2009)  
David Biedenbender (b. 1984)

**INTERMISSION**

Edward Gregson (b. 1945)
PERSONNEL

Piccolo
Beverly Ellwood, Millersville, MD

Flute
Katelyn Viszoki#, Monroe Twp, NJ
Ben McMonagle#, Mount Laurel, NJ
Angelia Brenneman, Bowsmanville, 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

English Horn
Natalie Weaver^, Audubon, NJ

Bassoon
Owen Fresolone, Wilmington, DE

Clarinet
Brittany Barry, Newark, DE
Erica Friend*, Staten Island, NY
Sarah Carson, Mullica Hill, NJ
Kimberly Diaz-Hanzer, Georgetown, DE
Taylor Keenan, Wayne, NJ
Eric Martinez, Hazelton, PA
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, Sicklerville, NJ

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

Baritone Saxophone
Stephen Goulet, Acton, MA

Horn
Russell Perdue^, Havre de Grace, MD
Antonie Ramos*, Bensalem, PA
Noah Silverman^, East Meadow, NY
Julia Vaughn, West Chester, PA

Trumpet
Christopher Briody^, Poughkeepsie, NY
Hannah Goldstone^, Nolensville, TN
Matthew Gianquinto, Manalapan, NJ
Billy Metten, Bear, DE
Andrew Steinberg^, Forest Hill, MD
Thomas Waggener, Middletown, NJ
Isaac Weathersby^, Rehoboth Beach, DE
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

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

Piano
Robin Sama, Wilmington, DE
Corrine DeGeorges, Red Bank, NJ

*denotes principal
#denotes co-principal
^Gregson only
**PROGRAM NOTES**

**Fantasia in G** is a joyful celebration for winds and percussion. The piece was inspired by the opening line of Johann Schiller’s poem *Ode to Joy: "Freude, Schoener Goetterfunken"* (Joy, Bright Spark of Divinity). The same text was used by Ludwig van Beethoven in his famed *Symphony No. 9. Fantasia in G* was written for the St. Olaf College Band and was first performed by that ensemble in January 1983.

- Program Note by composer

**Mary Shelley Meets Frankenstein: A Modern Promethean** Tango imagines a scenario where the young author meets her own creation, the monster brought to life whom we colloquially refer to as “Frankenstein.” They meet, circling each other in a dance reflective of a tango. Mary is initially curious and sympathetic, while the creature pleads for compassion. In the moment when the two come together, Mary’s sympathy is overwhelmed by horror and she begins to panic, while the creature becomes furious with her rejection. With the final notes, we are left asking ourselves -- who is the real monster?

- Program Note by composer

**Luminescence** is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (Rouse Thyself, My Weak Spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It is most commonly known as the Christian hymn *Break Forth, O Beauteous Heavenly Light*.

- Program Note by composer

**The Sword and The Crown**

In 1988 I was commissioned by the Royal Shakespeare Company to write the music for The Plantagenets trilogy, directed by Adrian Noble in Stratford-upon-Avon. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for Henry IV parts 1 and 2, again in Stratford. All of these plays are concerned with the struggle for power.
(the crown) through the use of force (the sword) and they portray one of the most turbulent periods in the history of the British monarchy.

The first movement opens with a brief fanfare for two antiphonal trumpets (off-stage), but this only acts as a preface to a *Requiem aeternam* (the death of Henry V) before changing mood to the English army on the march to France; this subsides into a French victory march, but the English army music returns in counterpoint. Finally, a brief reminder of the *Requiem* music leads to the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed).

The second movement takes music from the Welsh Court in Henry IV (part 1) which is tranquil in mood; distant fanfares foreboding battles to come are heard, but the folktune is heard three times in different variations and the movement ends as it began with alto flute and gentle percussion.

The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the ‘war machine’ and savagery of battle. Trumpet fanfares and horn calls herald an heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV’s defeat of the rebellious forces.

*Program Note by composer*