An evening with friends.

BRITTANY BARRY, Conductor

featuring CHAMBER WINDS & PERCUSSION

Intrada II

Satoshi Yagisawa
(b.1977)

Suite from ‘Carmen’

Georges Bizet, arr. Thorne
(1838-1875)

I. Argonaise
II. Habanera
III. Les Toréadors

Time Stream

David Maslanka, arr. Zator
(1943-2017)

French Dances Revisited

Adam Gorb
(b.1958)

I. Overture
II. Allemande
III. Courante
IV. Sarabande
V. Gavotte
VI. Gigue

GRADUATE DEGREE RECITAL
MONDAY, MAY 6, 2024 · 8:00 PM
PUGLISI ORCHESTRA HALL
**Intrada II**
*(2001/2012)*

Satoshi Yagisawa is among Japan’s most popular contemporary composers. He completed his studies in composition and trumpet at Musashino Academia Musicae conservatory in Tokyo. Yagisawa’s works gained international recognition when they were included in *Teaching Music Through Performance in Band*, published by GIA Publications in the United States, and since then his works have been performed at internationally renowned conferences, such as the World Association for Symphonic Bands and Ensembles (WASBE) and the Midwest Clinic.

*Intrada II* is based on a brass octet by Yagisawa, entitled *Intrada*, composed in 2001 under the commission of the Minami Toyama Wind Orchestra. He revisited the work in 2012 to create this flexible arrangement. “Intrada” refers to a musical introduction or prelude. According to the composer, the work was “happily composed with the memories of when [he] used to play trumpet in the wind band club during my junior and senior high school days.” The work features a jaunty, carefree fanfare and theme varied and passed between members of the ensemble before coming to an exciting tutti closing.

**Suite From ‘Carmen’**
*(1875/2008)*

*Carmen* is an opéra-comique in four acts by French composer Georges Bizet with libretto by Henri Meilhac based on a novel of the same name. The story is set in southern Spain and tells the story of the downfall of Don José, a naïve soldier who is seduced by a cunning and fiery gypsy by the name of Carmen. Featured in the suite are three well-known selections from the opera: *Aragonaise*, *Habanera*, and *Les Toréadors*. The first refers to a dance from the Aragon region of Spain. It is typically in a driving triple meter and frequently accompanied by guitars, castanets, and hand clapping. The second movement, from the aria “L’amour est un oiseau rebelle” (“Love is a rebellious bird”), is based on the music of Havana, which has roots in Catalonia. Songs referred to as ‘habanera’ often tell of romantic relationships and their hardships. The suite closes with *Les Toréadors*, known popularly as the Toreador March, an aria telling of the excitement and festivities of the bullring and the crowd cheering and fame that comes with victory.

**Time Stream**
*(2002/2023)*

*Time Stream* was originally set for steel drum ensemble. After many years of conversations with David Maslanka and, later, his son Matthew, permission was given for Brian Zator to arrange the work for keyboard ensemble. The work is based on a favorite chorale of Maslanka’s, “Durch Adams Fall” (“Through Adam’s Fall”) for the “deep mystery in the old hymn tune” and in the poem that inspired the music.
Message from a Stream in a Sacred Place  
by Allison Matthews

Rock in the stream  
The stream takes over.  
Passage of time, passing of time.  
Showing faces in the water,  
Spirit faces, guardian faces,  
Horse, deer, fox,  
Human faces.  
All eyes large, soft, luminous, passing through time.  
Rock, stalwart and steady,  
Move me if necessary.  
Passage of time, allow.  
Stream goes on, wears away even the largest of places.  
Source of all and end of all.  
Song is beguiling and beckoning.  
Absolutely inviting to stillness.  
Be still.  
Allow.  
Use me.  
Transform me.  
Allow.

French Dances Revisited  
(2004)  
Adam Gorb

Dr. Gorb began composing at the age of ten and went on to complete degrees in composition at Cambridge University, the Royal Academy of Music, and the University of Birmingham. He is currently serving as the Head of School of Composition at the Royal Northern College of Music in Manchester and has been a guest lecturer at universities and conservatories internationally. The concept for his French Dances Revisited came about when he assigned his students an exercise to write a variation on the Bach keyboard prelude in C, BWV 939 for double wind quintet. He was then inspired to use the same prelude as the basis of a Baroque suite for the same instrumentation.

French Dances Revisited is comprised of six movements following the model of a Baroque French Suite. During the Baroque period, suites referred to an instrumental genre consisting of several movements in the same key based on forms and styles of dance music. Each of the six movements, while classical in style and architecture, exhibit hints of neoclassicism and unexpected harmony, giving the entire work an exciting modern twist.
**PERSONNEL**

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<tr>
<th><strong>Flute</strong></th>
<th><strong>Horn</strong></th>
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<td>Miracle Johnson</td>
<td>Noah Farnsworth</td>
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<td>Sarah Koviack</td>
<td>Madilynn Lesli</td>
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<th><strong>Oboe</strong></th>
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<td>Axel Johnson</td>
<td>Andrew Steinberg</td>
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<td>Mekhi Tyree</td>
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<th><strong>Bassoon</strong></th>
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<td>Austin Perry</td>
<td>Jackson Duffy</td>
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<td>Julia McDonnell</td>
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<th><strong>Clarinet</strong></th>
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<td>Yukai Chen</td>
<td>Tim Bonaventure</td>
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<td>Andrew Dickinson</td>
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<td>Michael Fascetta</td>
<td>Aiden Dworkin</td>
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<td>Erica Friend</td>
<td>Ben Hausman</td>
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<td>Joe Gonzales</td>
<td>Alison Janes</td>
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<td>Kurt Hammen</td>
<td>Angel Serrano</td>
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<td>Eric Martinez</td>
<td>Kelvin Ventura-Velasquez</td>
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<td>Jessica Ryan</td>
<td>Mackenzie Wiseman</td>
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<td>Nathan Soric</td>
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<td>Emily Haas</td>
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ACKNOWLEDGEMENTS

TO ALL OF THE PERFORMERS, thank you thank you thank you. Without you generously offering your time this performance would not have been possible. Thank you for giving me the gift of your musicianship.

TO JOHN ALT, FRED BARR, AND SHARON WHETHAM, thank you for all the magic you make happen around here, being unsung heroes of the School of Music, and for being some of my favorite cheerleaders.

TO MY PARTNER, JOE, thank you for your endless love and support. For never letting me say “I can’t” and reminding me that, in fact, “I can, and I will.” Excited for our next adventure together. Love you.

TO MY FAMILY AND FRIENDS, I love you to pieces and I feel so blessed to be surrounded by the best people. You’ve seen it all: tears and laughs, sometimes both at once! Thank you for everything.

TO THE CONDUCTING STUDIO, dream team forever. Thank you for the love, support, and laughs.

TO PROFS. SARVER AND ANCONA, thank you for your time and mentorship, on and off the field. It has been an absolute pleasure to work with and learn from you these last three years.

TO DR. REYNOLDS, your mentorship and support mean the world to me. Thank you for believing me, grounding me, and inspiring me. Being your student has given me so much joy and has deepened my love for music making.