Collegiate Band

Brittany Barry, Sarah Koviack, Eric Martinez, & Tim Mason, Conductors

Thursday, May 9, 2024
8:00 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
PROGRAM


---Intermission---

The West I Once Knew (2024)  Cody Weston Cheadle (b. 2000)

*WORLD PREMIERE*

Halcyon Hearts (2021)  Katahj Copley (b. 1998)

Albanian Dance (2003)  Shelley Hanson (b. 1951)

PERSONNEL

Listed alphabetically to emphasize each member’s contribution to the ensemble

**Flute**
- Jeanae Clark*
- Maja Haracz
- Meghan Healy
- Alexandra Hemelt
- Bryn Kilroy
- Natalie Rivera
- Juan Saquino
- Sydney Segear*
- Zofi Steffen
- Paige Turner

**Oboe**
- Kristein Letran

**Bassoon**
- Kurt Hammenn
- Sam Rauch*

**Clarinet**
- Kelsey Alonzo
- Maura Conley
- Marley Enright*
- Abigail Fuller
- Taylor Keenan
- Emily Layton
- Kaitlin Lupinacci
- Peter Mann*
- Ariana Moore
- Abby Noonan
- Claire Peel
- Connor Sullivan
- Eliana Tucker
- Jeremy Webb
- Jessica Weyl

**Bass Clarinet**
- Nicholas Konkle
- James Martin

**Alto Sax**
- Brijesh Pachala
- Anna Coughlin
- Erica Friend
- Samantha Haas*
- Ryan Kim
- Hannah Maniyatte
- Morgan McCarferty
- Daniel Pasquerella*
- Anna Penksa
- Lorna Ryan*
- Kelly Sakyi-Danso
- Matthew Sayer

**Tenor Sax**
- Natalie Jardine
- Giovanni Osei-Kankam
- Daniel Ruoff
- Christopher Wenner

**Bari Sax**
- Aaron Riley

**Horn**
- Luc De Nardi
- Lucas Frantz
- Roman Norquest
- Julia Vaughn

**Trumpet**
- Charles Apgar*
- Samantha Balice
- Carson Brown
- Thomas Felder
- Faith Hadley
- Michael Giuliano*
- Kristina Iwaskiw
- Sean McCabe
- Ryan Miro
- Matthew Nadar

**Trumpet, cont.**
- Samantha Quinlan
- Elizabeth Ramey
- Danny Sloyer

**Trombone**
- Allison Black
- Benjamin Carroll
- Mason Cathell
- Julia Grossmann*
- Brendan Leary
- Raina Patel
- Axel Rodriguez-Leon

**Euphonium**
- Calvin Harper
- Robert Koteen
- Ryan Miller
- Benjamin Myers
- Nathan Peterson
- Kylie Youse

**Tuba**
- Rachel Grassi
- James Healy
- Matthew Hyland

**Percussion**
- Andrew Ahlborn*
- Axel DiDio
- Alexander Fiore
- Mei Lin Jackson
- William Metten
- Emily Principe*
- Brayden Rochester
- Chris Rochester*
- Joe Tremper *

*2024 Graduate  
^Percussion Liaison
About The Composer

Cody Weston Cheadle was born and raised in Littleton, Colorado and started learning classical piano at a very young age, along with theory and composition. At age ten, Cody began learning clarinet and by the end of high school, clarinet had become his primary instrument. Cody went on to attend the University of Northern Colorado in Greeley and studied clarinet with Lauren Jacobson and composition with Paul Elwood. He became heavily involved in the bands, under the direction of Kenneth Singleton, Richard Mayne, and Wesley Broadnax, and served as UNC’s drum major for three years. He graduated in 2022 with a B.M. in Composition and soon afterwards, moved to attend the University of Delaware and is pursuing a M.M. in Composition. There, he studied composition with Jennifer Barker and is currently studying composition and conducting with Yoshiaki Onishi.

He also performs and composes for the Great Highland Bagpipe and when not writing music, Cody is an avid outdoorsman who enjoys wilderness recreation, mountaineering, hiking, climbing, fishing, hunting, and enjoys history. Cody is proud of his Western heritage and home and honors it by immortalizing it within his music.
Rossano Galante, Red Rock Mountain
American composer Rossano Galante was one of nineteen candidates from around the world to be accepted to the film scoring program at the University of Southern California in 1992, after earning his bachelor of arts degree in trumpet performance from the State University of New York (SUNY) at Buffalo. After studying with the late Jerry Goldsmith, an academy award winner for his own work in the film industry, Galante began a career in the film composing and scoring industry that would lead him to compose and orchestrate music for over sixty films. Titles that feature Galante’s musical talents include movies such as Scary Movie 2, Alvin and The Chipmunks, A Quiet Place, Logan, and Wolverine, among others. In the wind band world, Galante is equally as well known for his compositions, which have similar film score qualities including grand openings, long sweeping lines picturesque of a lush scene, and exciting accelerandi.

Red Rock Mountain was commissioned and dedicated to the East Stroudsburg Area High School Director Paul M. Bakner, a school district located in Northeastern PA. This piece is episodic in nature, painting a picture of a mountain by the same name located in Ricketts Glen State park in Northeastern PA. At the highest elevation in the park, a steep 1.9 mile hike is required to ascend the mountain, but the climb is well worth the effort for views of sparkling streams and waterfalls along with a vantage point of the undulating Allegheny Front & Pocono Formation. Brass fanfares and soaring wind lines begin the piece, transitioning into a lyrical section depicting the mountains at dusk. As the sun rises and sheds light on its peaks, the music becomes lyrical and rhythmically incisive, culminating in a heroic brass finale reflective of the beginning that depicts the full grandeur of the mountain.

-Sarah Koviack

Eric Whitacre, Sleep
Sleep was written in 2000 by Eric Whitacre (b.1970) and is another great choral composition transcribed for Wind Band. What makes this Whitacre self-transcription different from others is the inclusion of the choral parts in the score; meaning it can be performed with either ensemble by itself or together. The original choral work was set to the poem Stopping by Woods on a Snowy Evening by Robert Frost, but due to copyright concerns, Whitacre was required to remove the Frost lyrics from the composition. Undeterred by this legal challenge, Whitacre collaborated with poet Charles Anthony Silvestri, who wrote a new poem that retained the title Sleep. Silvestri’s text beautifully complements Whitacre’s music, exploring themes of longing, solace, and the transformative power of dreams. Sleep was also part of Whitacre’s Virtual Choir projects in 2011, where nearly 2,000 singers from over 50 different countries recorded their parts individually that were meticulously edited into a seamless, harmonious performance showcasing the power of music to connect and inspire across borders. Sleep continues to be an innovative work by providing beauty and emotional depth for the audience as they listen.

-Eric Martinez

John Zdecklik, Chorale and Shaker Dance II
Composer, conductor, and lecturer John Zdechlik composed the first version of this piece, Chorale and Shaker Dance, in 1971 and it quickly became a popular Grade 4 work for advanced ensembles. Nearly two decades later, its ongoing popularity inspired him to rework the piece into one more technically modest and accessible to more intermediate ensembles. Thus, Chorale and Shaker Dance II was born.

The work is based on the development of two melodic ideas: a simple chorale and the popular American Shaker tune, Simple Gifts, about the belief in simplicity as a divine attribute. The two ideas are used in alternation, combination, and in variation throughout the work before coming to a grand close.

-Brittany Barry
Cody Weston Cheadle, The West I Once Knew

The West I Once Knew is an ode to the American West. Born and raised in Colorado, I grew up enveloped by Western culture, lifestyle, and heritage. I also learned about the legendary history, unique characters, and epic heroes of the West. When I made the move to Delaware to obtain my master's degree, I was excited for the journey but was deeply saddened to leave the home I knew. It was challenging adapting to a new place, and I longed for the West I once knew. Additionally, the West itself is a changing place and many people have become unaware of where our Western heritage came from. I composed The West I Once Knew in late January of 2024 as I started to near the end of my degree. I reflected on the lament for my home and the changing West but held a fervent joy that the time to move home drew near. I wanted to honor the Western image and also reminisce on my journey. Embedded in The West I Once Knew are classic Western styles that reflect the epic heritage and legendary tales of the West. These are complimented by themes of honor, longing, triumph, and memories of the West I once knew – a West to which I’ll soon return.

-Kody Weston Cheadle

Katjah Copley, Halcyon Hearts

Halcyon is “characterized by happiness, great success, and prosperity” (Merriam Webster). The composer describes Halcyon Hearts (2021) as an ode to love and happiness, whether romantic or otherwise, celebrating “those who love all of mankind- no matter the negativity around you” This piece consists of 2 beautiful melodies, underscored by an insistent rhythmic motor. The forward energy and brisk tempo evoke the aforementioned feelings of hope and joy, present from the very first notes of the piece.

Katjah Copley (b. 1998) is a Georgia based composer who has produced many exciting new works for the wind band since his debut in 2017. His work is accessible to a wide range of ensembles, however it remains diverse in content and texture. Copley is an active candidate for a Doctoral of Music Arts in composition at Michigan State University.

-Tim Mason

Shelley Hanson, Albanian Dance

American conductor, composer and clarinetist Shelley Hanson (b.1951) is well known in the wind band cannon for her symphonic settings of folk tunes in her compositions, most notably her piece Albanian Dance. Although her compositional output is not extensive, her work is still known and admired for the toe-tapping melodies paired with technical demands of each instrumentalist, all while remaining accessible to the intermediate ensemble.

Albanian Dance was commissioned by the Jane Church and East Lansing High School Concert Band and premiered in 2003 under Hanson’s baton. Set in this piece is the traditional folk dance tune called a Shōta, which seeks to re-create the festive mood of a raucous village dance that would be accompanied by a traditional European Brass Band. A Shōta is a traditional dance popular in central and southern Albania typically performed at folk festivals or weddings; thus, it is upbeat in nature involving rapid footwork, hand gestures, and synchronized steps, all propelled forward by a strong underlying pulse and a series of long-long-short rhythmic patterns primary heard in the brass.

-Sarah Koviack

arr O’Loughlin, How to Train Your Dragon

Since the release of the animated film in 2010, John Powell’s score for How to Train your Dragon has received incredible praise for the various original melodies, and colorful orchestrations. Popular for his other works such as The Lorax and Drumline, How To Train Your Dragon remains one of Powells most iconic film scores.

This particular arrangement for wind band has remained popular over the past 14 years and is an exciting suite of Powell's best moments in the score.

-Tim Mason