

ME  H
UNIVERSITY



A H R R H C D

Fanfare for a New Era..... *Pinkzebra*

Tarantella *Carol Brittin Chambers*
(b. 1970)

Appalachian Overture *James Barnes*
(b. 1949)

Dr. David Blon, Guest Conductor

Bashanna Haba' ah..... *arr. Lloyd Conley*
(1924-2019)

On This Day Earth Shall Ring *arr. Scott Watson*
(b. 1962)

A H R D B

American Fanfare (2006)..... *James Stephenson*
(b. 1969)

Variants on a Medieval Tune (1963)..... *Norman Dello Joio*
Introduction and Theme (1913-2008)
Variation I: Allegro
Variation II: Minor
Variation III: Scherzando
Variation IV: Passionata
Variation V: Finale

Twisted Shout (2021).....James Stephenson
(1969)

DJ Hear No Evil
Josiah Provan Voice Artist, Soloists

March of the Steelmen (1936) Charles Belsterling
(1874-1959)

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Joanna Guo – Long Island, NY
Maggie Hosler – Bloomsburg, PA
Rachel Johnson – Quarryville, PA
Shirah Mark – West Hartford, CT
Miranda Mason – Levittown, PA
Anna Morton – Erie, PA
Joshua Oyler – Camp Hill, PA
Kay Reyburn – Cochranville, PA
Melanie Ritchie – Fairview, NC
Jordan Rodgers – Colchester, CT
Kathryn Stougaard – Honolulu, HI
Shelby Wendling – Camp Hill, PA

C...n

Nason Allen – Souderton, PA
Kelly Barr – Elizabethtown, PA
Maddie Felix – Boiling Springs, PA
Anisa Kryemadhi – Mechanicsburg, PA
Elizabeth Perry – Wellsboro, PA
Victoria Querry – North Apollo, PA
Bryant Rohrer – Duncannon, PA
Lilian Waite – Lititz, PA

B...C...n

Joshua McCoy – Sarver, PA
Hannah Reed – Mechanicsburg, PA

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Robert Glowgowski – Corinth, NY
Isabella Heckman – Enola, PA
Aaron Hickok – York Springs, PA
Faith Skaret – Barnesville, MN
Christopher Zortman – Dover, PA

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Rachel Edwards – Fayetteville, NC
Emily Evans – Duncannon, PA
Chelsea Fink – Mechanicsburg, PA
Elizabeth Lebo – Lancaster, PA
Nicholas Moglia – Milford, PA
Jacob Waddell – Waldorf, MD
Caleb Zortman – Dover, PA

H

Blair Grove – Dickerson, MD
Jeremiah Velez – Lancaster, PA

K

Kaitlyn Carr – Imperial, PA
Brielle Finkbeiner – Emmaus, PA
Emily Gettman – Spring Grove, PA
Ben Humpert – Dillsburg, PA

W

Abby Weller – Grove City, PA

A

Autumn Braley – Alexandria, NH
Jace Graybill – Dillsburg, PA
Jamie Ogburn – Pittsburg, PA

S

Shelby Beadle – Harrisburg, PA
Yemliot Tirado Franceschini – Lebanon, PA
Brian Gambler – Reading, PA
Sadie Heston – Cutchogue, NY
Victoria Lang – Hershey, PA
Rob Shemenski – Manchester, CT
Caleb Wiegers – Bennington, VT

Katelynn Smith – Frenchville, PA

Autumn Braley – Alexandria, NH
Skylar Diehl – Carlisle, PA
Trista Glace – York, PA
Elizabeth Movinsky – Brownstown, PA
Audrey Shannon- Canfield, OH

Abby Herrlin – Kutztown, PA
Alexa Hayman – Westminster, MD

Reid Buffenmyer – Willow Street, PA

Nate Grim – Harrisburg, PA
Nora Knott – Hershey, PA
Ailya Lakmana – Harrisburg, PA
Laurel Pettitt – Salisbury, MD
Victoria Querry – North Apollo, PA
Josiah Shumaker – Mechanicsburg, PA

Quinn Cameron – Conneautville, PA
Robert Glogowski – Corinth, NY

Joseph LaMarca – Danville, PA
Hanna Pavill – Shickshinny, PA
Evan Rojas – Mars, PA
Conner Appleman – Danville, PA

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James Beverly – Media, PA
Jaden Collado – East Berlin, PA
Jasmine Dickson – Sewell, NJ
Andrew Morgan – Carlisle, PA
Kaytlyn Weaver – Mount Union, PA
Annalise Yeich – Danville, PA

H

Jacob Fleury – Canton, PA
Timothy Lee – Hummelstown, PA
Rachel Huang – Jamison, PA
Olivia Miller – Selingsgrove, PA
Annie Rizzo – Royersford, PA

H

Celeb Childs – Sharon, PA
Nicholas Hinton – Red Lion, PA
Dylan McFeaters – Mcherrystown, PA
Aiden Rizzo – Royersford, PA

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Joey Sinsel – Quakertown, PA

U

Jace Graybill – Dillsburg, PA
Chris Messinger – Hanover, PA

D u B

Vanessa Skidmore – Mechanicsburg, PA

U

Josh Davis – Westmoreland, NY
Brian Gambler – Reading, PA
Noah Kitner – Ickesburg, PA
Laura Shuey – Harrisburg, PA
Lizbeth Stephan – Lititz, PA
Emily Szmurlo – Rome, NY
Yemliot Tirado Franceschini – Lebanon, PA

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Abby Stewart – Leesburg, VA

Fanfare No. 2 is written by Pinkzebra. Pinkzebra is the pseudonym of a Los Angeles based music producer and composer who writes for television and film. His internationally recognized work includes choral compositions, music for commercials, symphony orchestra, and licensed music for a wide range of media. The Symphonic Winds open their concert this evening with this brilliant fanfare completed in 2022. The opening fanfare motif is heard three times throughout the work between interludes that highlight other timbres within the ensemble. The final interlude ushers in the third and final fanfare motif bringing the work to its conclusion.

Carol Brittin Chambers is the composer and owner of Aspenwood Music. Carol resides in San Antonio, Texas where she is Composer in Residence for the School of Music. She studied under Vincent Cichowicz, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder. This work was commissioned by the Pennsylvania Chapter of Phi Beta Mu, an International Bandmasters Fraternity, and was premiered by the PMEA All-State Concert Band Performance in April of 2022. A tarantella is a lively dance that derives its name from a southern Italian town of Taranto. The dance was originally a manic response of field workers to cure the effects from the bite of a spider. While the outer sections of this work include the main theme, the middle section is in sharp contrast in terms of tempo, mood, and ensemble color.

James Barnes has an extensive career in composition writing numerous works for band and orchestra. Professor Emeritus at the University of Kansas, he taught music composition, orchestration, arranging and wind band history/repertoire courses during, and served as the Associate Director of Bands. Barnes is a two-time recipient of the American Bandmasters Association Ostwald Award for outstanding contemporary wind band music and has been commissioned by five of the Armed Service Bands during his career. This work was commissioned work in 1983 by the Alamance County Public Schools (North Carolina). The opening and closing allegro sections of the piece includes original material. Barnes' writing in the contrasting middle section is intentionally reminiscent of folk songs that originated in the Appalachian Mountains. Within the coda of the piece, Barnes juxtaposes the opening and middle themes in counterpoint bringing the work to a grand conclusion.

Blessed Hope is a popular Israeli Hebrew song written by Nurit Hirsh with lyrics by Ehud Manor that first debuted in 1970. While the melody is minor in its construction, the text speaks of the hope for the new year and the good that come out of it. Lloyd Conley's setting of the work departs from the original work in two distinct ways. The first difference is his choice to set the work at a slower tempo than the original, bringing out the elegant beauty in the melody. The second creative choice is the use of a key modulation near the half-way point of the work. Combining those two aspects with the unique colors of the American Wind Band results in a beautiful lyric work full of reflection, encouragement, and hope.

A nationally recognized composer, conductor, and educator, Dr. Scott Watson maintains an active presence in the field of music education. As an award-winning composer with over 100 works for band, string orchestra, and numerous chamber pieces to his credit, his music has been performed in prestigious venues such as Philadelphia's Academy of Music, the White House, and the Midwest Clinic (Chicago). The Symphonic Winds close their portion of tonight's concert with his setting of a 14th century carol "Personent Hodie". *Personent Hodie* is a festive processional on this ancient carol. "Personent Hodie" first appeared in 1582 in "Piae Cantiones", a collection late medieval Latin songs compiled by Jacobs Finno. A more familiar English text setting of this tune was completed by Jane Joseph (a student of Gustav Holst) from which Watson draws the title for his setting of *Personent Hodie*.

Alleluia by James Stephenson was composed for brass for a celebration for a church in Naples Florida in 1999. The work was orchestrated through encouragement by conductor Erich Kunzel in 2006, and has subsequently been transcribed for the United States Air Force Band of Flight in 2015 which is the version you will hear tonight.

Good Christian Men, Rejoice by Norman Dello Joio is a band staple that was composed in 1963 under commission by the Mary Duke Biddle Foundation. It received its world premiere on April 10 of the same year. The composition is composed in a theme and variations form based on the theme *In diuclii jubilo* known today as *Good Christian Men, Rejoice*.

Mr. Dello Joio taught theory and composition at Sarah Lawrence College and was the head of the Ford Foundation's composer in the schools projects in the 1959-1973. This project placed ninety salaried composers in the schools to write music for the student ensembles. In addition to his Variants on Medieval Tune he composed five more works for the concert band, including, *Fantasies on a Theme by Haydn*, *Satiric Dances*, *Scene from the Louvre*. His harmonic language is post romantic with an added note bliss. Often the music is full of str nfls prei 29ov a

ideas – I was given the idea of calling the piece “Twisted Shout”. That title could still reference what it’s like to be a teenager, where you’re trying to find a way to have your voice heard, a “twisted shout” almost. And even for the deaf and hard-of-hearing community, that title might have reference. Where “trying to be heard” represents an entirely new set of challenges for them. To represent the sort of confusion one might experience with hearing difficulties, the mid-section of the piece is almost like being at a public event with many things happening at once, and how difficult it must be to sort through it all and to focus on any one thing. I have witnessed this with my mother-in-law firsthand. The fight-song that weaves its way in and out of this commotion is the old LTHS fight-song, of course, and the drum-cadences I still recall from my one year at school there.

The text:

You might believe

That the deaf have something missing

But you’d be relieved

To know we don’t waste time wishing

We’re not hoping, moping,

,or merely just coping

There’s nothing we can’t achieve,

living the life we’re living.

If questions arise

please let me help you understand

We hear with our eyes,

and we talk with our hands.

We’re visual formidable

constantly original

We even get the highs

of performing with concert bands.

I feel I should be insistent

and make it clear, we

Might only “seem” slightly different

But isn’t everyone here? We

All make choices, have voices

some annoy us, others just noises.

Despite our current distance,

I know you can hear me.

I know you speak your language,
and I speak mine.
I know it might bring you anguish
not to understand my signs.
But let's all be loud, be proud.
all allowed in this earthly crowd.
If I might just say this,
Which I hope you'll co-sign:

Let your unique voice speak out.

If I'm to bring
a conclusion to all of the above,
It's that we should sing
 About the power of love,
The power of our spirit;
 I know you hear it, so don't fear it.
And let us cling,
 To this creed I can't let go of:

We all have our fears, our doubts
You know what I'm talking about.
Let your unique voice speak out
We all have our own TWISTED SHOUT.

 was composed by Charles Belsterling in 1937 and revised in 1982 by Kenneth Alford. Originally titled *The Ambassador* it was used by a political marching club of Philadelphia.

The choice of the present title was significant to both composer and conductor. Charles Belsterling was associated with U.S. Steel for most of his adult life. Joliet Township High School (to whose band the march was dedicated) adopted the nickname of "Steelmen" in December 1935 as a result of acquiring a large steel statue from the Chicago World's Fair of 1933-1934. The statue is still on display at the school's Central Campus and, according to director of bands Ted Lega, the people of the community recognize and associate the march with the Joliet bands.

E F I G A E IE

November 19 • High Center, Parmer Hall, 7:30 p.m.

Featuring Brass Quintets, Handbells, Men's and Women's Ensemble,
Chamber Singers and Concert Choir
December 4 • High Center, Parmer Hall, 3:00 p.m. & 7:30 p.m.

December 9 • High Center, Parmer Hall, 7:30 p.m.

CE 8
February 11 • High Center, Parmer Hall, 7:30 p.m.

February 19 • High Center, Parmer Hall, 4:00 p.m.

April 30 • High Center, Parmer Hall, 7:30 p.m.

May 14 • High Center, Parmer Hall, 4:00 p.m.

C CE

Eric Byrd, director

November 13 • High Center, Parmer Hall, 3:00 p.m.

C E

November 14 and 21 • High Center, High Foundation Recital Hall, 7:30 p.m.

E C

Jocelyn Goranson, director

November 15 • High Center, High Foundation Recital Hall, 6:00 p.m.

B C

William Stowman, director

B

Mike Harcrow, coordinator

November 15 • High Center, Parmer Hall, 7:30 p.m.

Timothy Dixon, conductor

November 18 • High Center, Parmer Hall, 7:30 p.m.

C

December 6 • High Center, High Foundation Recital Hall, 7:30 p.m.

G E

Gavin Horning, director

December 11 • High Center, High Foundation Recital Hall, 7:30 p.m.

E

James Colonna, conductor

Travis Weller, conductor

February 17 • High Center, Parmer Hall, 7:30 p.m.

Timothy Dixon, conductor

February 24 • High Center, Parmer Hall, 7:30 p.m.

C

Ai-Lin Hsieh, director

February 26 • High Center, High Foundation Recital Hall, 2:00 p.m.

February 26 • High Center, High Foundation Recital Hall, 7:30 p.m.

Joy Meade, conductor
March 19 • High Center, Parmer Hall, 4:00 p.m.

March 27 and April 3 • High Center, High Foundation Recital Hall, 7:30 p.m.

Todd Goranson, director
March 28 • High Center, High Foundation Recital Hall, 7:30 p.m.

Travis Weller, conductor
William Stowman, director
April 4 • High Center, Parmer Hall, 7:30 p.m.

Timothy Dixon, conductor
April 14 • High Center, Parmer Hall, 7:30 p.m.

Damian Savarino, director
April 15 • High Center, Parmer Hall, 7:30 p.m.

Eric Byrd, director
April 22 • High Center, Parmer Hall, 7:30 p.m.

Shawn Gingrich, director
April 22 • High Center, High Foundation Recital Hall, 1:30 p.m.

James Colonna, conductor
April 23 • High Center, High Foundation Recital Hall, 3:00 p.m.

Rachel Cornacchio and Eric Dundore, conductors
April 26 • High Center, Parmer Hall, 7:30 p.m.

April 27 • High Center, High Foundation Recital Hall, 7:30 p.m.

William Stowman and Mark Hunsberger, conductors
April 28 • High Center, Parmer Hall, 7:30 p.m.

Gavin Horning, director
April 29 • High Center, High Foundation Recital Hall, 1:00 p.m.

William Stowman, director
April 29 • High Center, High Foundation Recital Hall, 4:00 p.m.

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H A C R
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