

MESSIAH UNIVERSITY
SYMPHONIC WINDS

Dr. Travis Weller, Conductor

Dr. David Blon, Guest Conductor

MESSIAH UNIVERSITY
WIND ENSEMBLE

Dr. James Colonna, Conductor

Friday, November 11, 2022 at 7:30 p.m.

*Calvin and Janet High Center for Worship
and Performing Arts, Parmer Hall*



DEPARTMENT OF MUSIC

PROGRAM

MESSIAH UNIVERSITY SYMPHONIC WINDS

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

Tarantella *Carol Brittin Chambers*
(b. 1970)

Appalachian Overture *James Barnes*
(b. 1949)

Dr. David Blon, Guest Conductor

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

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

MESSIAH UNIVERSITY WIND ENSEMBLE

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)

MESSIAH UNIVERSITY SYMPHONIC WINDS MEMBERS

Flute

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 Stougard – Honolulu, HI
Shelby Wendling – Camp Hill, PA

Clarinet

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

Bass Clarinet

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

Saxophone

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

Trumpet

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

Horn in F

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

Trombone

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

Euphonium

Abby Weller – Grove City, PA

Tuba

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

Percussion

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

MESSIAH UNIVERSITY WIND ENSEMBLE MEMBERS

Piccolo

Katelynn Smith – Frenchville, PA

Flutes

Autumn Braley – Alexandria, NH

Skylar Diehl – Carlisle, PA

Trista Glace – York, PA

Elizabeth Movinsky – Brownstown, PA

Audrey Shannon- Canfield, OH

Oboes

Abby Herrlin – Kutztown, PA

Alexa Hayman – Westminster, MD

Bassoons

Reid Buffenmyer – Willow Street, PA

Clarinets

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

Bass Clarinet

Quinn Cameron – Conneautville, PA

Robert Glogowski – Corinth, NY

Saxophone

Joseph LaMarca – Danville, PA

Hanna Pavill – Shickshinny, PA

Evan Rojas – Mars, PA

Conner Appleman – Danville, PA

Trumpets

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

Horns

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

Trombones

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

Euphonium

Joey Sinsel – Quakertown, PA

Tuba

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

Double Bass

Vanessa Skidmore – Mechanicsburg, PA

Percussion

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

Piano

Abby Stewart – Leesburg, VA

PROGRAM NOTES

Fanfare for a New Era 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 **Fanfare for a New Era** 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. *Tarantella* 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 *Tarantella* 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 Oswald Award for outstanding contemporary wind band music and has been commissioned by five of the Armed Service Bands during his career. *Appalachian Overture* 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 *Appalachian Overture* to a grand conclusion.

Bashana Haba'ah 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". ***On This Day Earth Shall Ring*** 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 ***On This Day Earth Shall Ring***.

American Fanfare 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.

Variants on a Medieval Tune 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 duucli jubilo* known today as *Good Christian Men, Rejoice*. Each of the five variations are either on the opening fanfare and hymn tune alternating within the variation.

Norman Dello Joio was a prolific composer of a variety of styles of music including, symphonic, jazz and church music. He was an outstanding organist at St. Patrick's cathedral up until he graduated from the Julliard School. It was then that Dello Joio decided to leave the choir loft and become a full time composer. He studied with famed composer Paul Hindemith.

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 strong harmonic tension and lush repose.

Twisted Shout by James Stephenson is a composition for Deaf or Certified Deaf Interpreter and Word Artist as soloists with concert band. The work is reminiscent of hip-hop style. In the composer's words,

I've noticed recently that almost every news announcement made on TV has a signer on it, for the deaf and hard-of-hearing community. This has become a lot more prevalent in recent months/years. It has got me to thinking about how all of us who can hear get the information first, with the signers delivering it just a bit later for those who need it. And this led me to think: what if that were reversed? What if somehow we were to deliver information to the deaf and hard-of-hearing community first – to prioritize them – and then it would get to the rest of us next? We would actually use music as the vehicle for the deaf and hard-of-hearing community.

Inspired by my own teenage children, I started listening to a particular rap-song, and I loved it.

It's called: "I was sad last night I'm ok now" – by Tobi Lou. What I noticed were the lyrics (of course), but the song was "orchestrated" so well. I was entranced by it. There's never a dull moment. And so I found myself influenced by that music when beginning this piece, and it started me thinking about the signer-aspect. I thought: What if a piece, somewhat hip-hop in nature, were to have a signer deliver the lyrics first, while the music is playing, and then it would be echoed by a live rapper?

They would be onstage as the "soloists". The audience would see the signing, and then would hear the text next. The piece could work without any of that, because the focus for a composer should always be first on the music. Musically, the piece is almost like Bach meeting hip-hop. Not quite Bach, of course, but the contrapuntal lines are crucial, and in my opinion, great for high school players to learn/experience, composed over-top of some fun orchestration.

Also, I went to Lockport High School for my freshman year. Which is why this collaboration is extra special. I missed out on being in the Ferris Bueller movie, where the band was awarded a cameo appearance, because I had moved on to Interlochen by then. But all my old friends are in it.

The song featured that included the LTHS band was Twist and Shout. Thanks to a suggestion from someone on Facebook – though they didn't know my musical

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.
We all have our own TWISTED SHOUT

Let me talk about the stuff
that I can do.
I can hug, I can laugh
even scam you.
I can read, drive with speed
SUCCEED, LEAD, EVEN BLEED
If a job is to be done,
I can surely lend a hand or two.

With our culture, always try to
look into our eyes.
With our culture, don't be shy, too
Bluntness is always wise.
We like it bright, space not tight,
your speaking lips always in our sight.
If we extend a long goodbye, you
shouldn't be surprised.

Please don't ever use
that word impairment.
It's a word we need to lose,
and so, I must share that
In fact, our other senses are heightened;
sight, and the other three brightened.
But impaired is a term we refuse
so please listen and hear that.

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.

March of the Steelmen 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.

For details on the 2022-2023 Performing Arts Series and Concerts
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PERFORMING ARTS SERIES

Sohoko Sato Timpone, Soprano “Songs of Japonisme”

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

Messiah University Christmas Concert

*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.

Tim Warfield’s “All Star” Jazzy Christmas

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

VOCESS

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

***Mendelssohn Piano Trio, Guest Artists and Central Pennsylvania Youth Ballet
“Migration and Inspiration”***

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

Handel’s “Messiah”

Messiah University Choral Arts Society and Concert Choir

Joy Meade, director

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

Susquehanna Chorale Spring Concert

Linda Tedford, artistic director, founder and conductor, professor emeritus, Messiah University

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

CONCERTS

Messiah University United Voices of Praise

Eric Byrd, director

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

Messiah University Chamber Ensembles

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

Messiah University Flute Choir

Jocelyn Goranson, director

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

Messiah University Brass Choir

William Stowman, director

Messiah University Brass Studios

Mike Harcrow, coordinator

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

Messiah University Symphony Orchestra

Timothy Dixon, conductor

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

Musica Nova: Student Compositions

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

Messiah University Guitar Ensemble

Gavin Horning, director

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

Messiah University Wind Ensemble

James Colonna, conductor

Messiah University Symphonic Winds

Travis Weller, conductor

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

Messiah University Symphony Orchestra

Timothy Dixon, conductor

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

Cello Studio Recital

Ai-Lin Hsieh, director

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

Kuhlman Competition

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

Messiah University Concert Choir

Joy Meade, conductor

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

Messiah University Chamber Ensembles

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

Messiah University Jazz Combo

Todd Goranson, director

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

Messiah University Symphonic Winds

Travis Weller, conductor

Messiah University Brass Choir

William Stowman, director

April 4 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Symphony Orchestra

Timothy Dixon, conductor

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

Messiah University Opera Production

Damian Savarino, director

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

Messiah University United Voices of Praise

Eric Byrd, director

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

Messiah University Handbell Choir

Shawn Gingrich, director

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

Messiah University Wind Ensemble

James Colonna, conductor

April 23 • High Center, Parmer Hall, 3:00 p.m.

Messiah University Spring Choral Showcase

Rachel Cornacchio and Eric Dundore, conductors

April 26 • High Center, Parmer Hall, 7:30 p.m.

Musica Nova: Student Compositions

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

Messiah University Jazz Ensembles

William Stowman and Mark Hunsberger, conductors

April 28 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Guitar Ensemble

Gavin Horning, director

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

Messiah University Vocal Jazz

William Stowman, director

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

Performing Arts Series require tickets • To purchase, please contact the Messiah University Box Office at 717-691-6036 or online at messiah.edu/tickets.

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A WORD ABOUT CHILDREN

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IN THE EVENT OF AN EMERGENCY

Please take a minute now to locate the exit closest to your seat. During an emergency evacuation, an alarm will sound. If this happens, proceed calmly to that exit. Once you are out of the building, move to a location that is out of the path of emergency response vehicles.