

MESSIAH UNIVERSITY

SYMPHONIC WINDS

Dr. Travis Weller, Conductor

WIND ENSEMBLE

Dr. James Colonna, Conductor

Friday, November 17, 2023 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


Flourish for Wind BandRalph Vaughan Williams
(1872-1958)

A Comet's TaleTravis J. Weller
(b. 1973)

1861Jonathan Newman
(b. 1972)

AlegriaCarol Brittin Chambers
(b. 1970)

MESSIAH UNIVERSITY WIND ENSEMBLE


The Dog Breath Variations  Frank Zappa, American Composer
(1940-1993)

With Rock Band

Aloft (2006)..... Jack Stamp
(b. 1954)

Able Rose, Graduate Student Conductor

Radiant Joy (2007)Steven Bryant
(b. 1971)

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Three American Hymns (2014)Luigi Zaninelli
His Eye is In the Sparrow (b. 1932)
Amazing Grace
Shall We Gather at the River

Julie Knott, Soprano

Armenian Dances (1972).....Alfred Reed
(1921-2005)

PROGRAM NOTES FOR SYMPHONIC WINDS

An influential composer and folk song collector, Ralph Vaughan Williams (1872-1958) contributed several works throughout his career that have been essential for the wind band medium. *Flourish for Band* followed two of these notable contributions, *Folk Song Suite* and *Toccata Marziale*. Written as an overture to a pageant in the Royal Albert Hall in 1938, the piece was lost for a time and only reappeared in 1971. Since then, this short fanfare for band has received thousands of performances by high school, collegiate, and community ensembles.

Some comets in our galaxy originate in the Kuiper Belt, a disk-shaped region past Neptune. The orbit of the Kuiper interacts with the gravitational pull of larger planets causing an object within to cross into our solar system. The comet, made up of frozen gases, ice, dust, and rocky materials, begins its journey slowly, only picking up speed when it gets closer to the sun. As the sun melts the surface of the comet, it creates a brilliant tail that points away from the sun. This particular comet is composed of both Bb and B whole tone scales and makes use of fully diminished seventh chords to provide a unique harmonic pallet. *A Comet's Tale* is in two parts: the opening is a slower lyrical section, and the second half more of a "parade" for the comet - a nod in form to Persichetti's *Pageant*. Much of the melodic material and harmonic devices from the first section return in the second section. The change in tempo provides a different perception of the melodic and harmonic elements.

Jonathan Newman composes music rich with rhythmic drive and intricate sophistication, creating broadly colored musical works that incorporate styles of pop, blues, jazz, folk, and funk into otherwise classical models. *1861* is a lyric hymn-fantasia for concert band based upon the 19th century Anglican Hymn *Lead Me, Lord*. The hymn was written in 1861 by Charles Sebastian Wesley. Newman's setting of the hymn tune is framed within beautiful chorale-like textures and colorful accompaniment that includes aleatoric patterns throughout the ensemble.

Carol Brittin Chambers is a prolific composer for bands, orchestras, and various other ensembles based out of San Antonio, Texas. Chambers is currently The Composer in Residence for the school of music at Texas Lutheran University. *Alegria* was commissioned by Phi Beta Mu, the International Bandmasters Fraternity and premiered at the 2022 Midwest Band and Orchestra Clinic. The word "Alegria" exists in several languages and means "joy, happiness, cheerfulness". The work evokes those feelings through Chambers' use of varying tempos, changes in meters, and colorful choices in orchestration (including extra tambourines throughout the final section).

MESSIAH UNIVERSITY SYMPHONIC WINDS MEMBERS

Flutes

Orphie Hartman - Hollidaysburg, PA
Maggie Hosler - Bloomsburg, PA
Julia Laessig - Newtown Square, PA
Valerie Lemon - Harrisburg, PA
Miranda Mason - Levittown, PA
Joshua Oyler - Camp Hill, PA
Tara Pitcher - Binghamton, PA
Jordan Rodgers - Colchester, CT
Shelby Wendling - Camp Hill, PA

Clarinets

Nason Allen - Souderton, PA
Kendra Jones - Hollidaysburg, PA
Anisa Kryemadhi - Mechanicsburg, PA
Elizabeth Perry - Wellsboro, PA
Abigail Simcox - Clearfield, PA
Travis Weibley - Liverpool, PA

Bass Clarinet

Bryant Rohrer - Duncannon, PA

Saxophones

Sarah Catherman - Clearfield, PA
Robert Glogowski - Corinth, NY
Daniel Micsion - Souderton, PA
Christopher Zortman - Dover, PA

Trumpets

Chelsea Fink - Mechanicsburg, PA
Emma Herrold - Selingsgrove, PA
Elizabeth Lebo - Lancaster, PA
Matthew Merlo - Elizabethtown, PA
Jacob Waddell - Waldorf, MD

Horns

Dalton Eberts - Newville, PA
Roseann Sachs - Dillsburg, PA
Rodeny Snyder - Ephrata, PA
Jeremiah Velez - Lancaster, PA

Trombones

Kaitlyn Carr - Imperial, PA
Nico Colitas - Nazareth, PA
Brielle Finkbeiner - Emmaus, PA
Ben Humpert - Dillsburg, PA
Tadden Rempel - Millville, NJ
YiLi Smeadley - Titusville, PA
Adam Theuret - Hummelstown, PA

Euphoniums

Anna Rose Morton - Erie, PA
Abigail Weller - Grove City, PA

Percussion

Max DeArville - Londonderry, PA
Shep Dolfe - Exton, PA
Noah Kitner - Ickesburg, PA
Victoria Lang - Hummelstown, PA
Erin Weaver - Elizabethtown, PA

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ROCK BAND

Aiden Rizzo (Guitar) - Royersford, PA

Abby Stewart (Keyboards) - Purcellville, VA

Mitchell Sensenig (Keyboards) -

Joseph La Marca (Electric Bass) - Danville, PA

Emily Szmurlo (Drum Set) - Rome, NY

OFFICIAL BIOGRAPHY: FRANK ZAPPA, AMERICAN COMPOSER, FL. 1940 – 1993

Zappa is best described in his own words, from **The Real Frank Zappa Book**:

“One day I happened across an article about Sam Goody’s record store in *Look* magazine which raved about what a wonderful merchandizer he was. The writer said that Mr. Goody could sell **anything**—and as an example he mentioned that he had even managed to sell an album called *Ionisation*.”

“The article went on to say something like: ‘This album is nothing but drums—it’s dissonant and terrible; the worst music in the world’ Ahh! Yes! That’s for me!”

“I turned the volume all the way up (in order to get the maximum amount of ‘fi’) and carefully placed the *all-purpose osmium-tipped needle* on the lead-in spiral to ‘Ionisation.’ I have a nice Catholic mother who likes to watch Roller Derby. When she heard what came out of that little speaker at the bottom of the Decca, she looked at me like I was *out of my mind*.”

“I bought my first Boulez album when I was in the twelfth grade: a Columbia recording of ‘Le Marteau Sans Maître’ (The Hammer Without a Master) conducted by Robert Craft, with ‘Zeitmasse’ (Time-mass) by Stockhausen on the other side.”

“I didn’t know anything about twelve-tone music then, but I liked the way it sounded. Since I didn’t have any kind of formal training, it didn’t make any difference to me if I was listening to Lightnin’ Slim, or a vocal group called the Jewels [...] or Webern, or Varèse, or Stravinsky. To me it was **all good music**.”

“**What do you do for a living, dad?** If one of my kids ever asked me that question, the answer would have to be: ‘*What I do is composition*.’ I just happen to use material other than notes for the pieces.”

“**A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians.** [...] In my compositions, I employ a system of weights, balances, measured tensions and releases—in some way similar to Varese’s aesthetic. The similarities are best illustrated by comparison to a *Calder mobile*: **a multicolored whatchamacallit, dangling in space, that has big blobs of metal connected to pieces of wire, balanced ingeniously against little metal dingleberries on the other end.**”

“The orchestra is the ultimate instrument, and conducting one is an unbelievable sensation. Nothing else is like it, except maybe singing doo-wop harmony and hearing the chords come out right.”

“I find music of the classical period boring because it reminds me of ‘*painting by numbers*’. There are certain things composers of that period were not allowed to do because they were considered to be outside the boundaries of *the industrial regulations*

which determined whether the piece was a symphony, a sonata, or a *whatever*. All of the *norms*, as practiced during the olden days, came into being because *the guys who paid the bills* wanted the ‘*tunes*’ they were buying to ‘*sound a certain way*’”.

“It’s all over, folks. Get smart—take out a real estate license. The least you can do is tell your students: ‘DON’T DO IT! STOP THIS MADNESS! DON’T WRITE ANY MORE **MODERN MUSIC!**’”

“Information is not knowledge, knowledge is not wisdom, wisdom is not truth, truth is not beauty, beauty is not love, love is not music. Music is the best.” – Joe’s Garage, 1979



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For details on the 2023-2024 Performing Arts Series and Concerts
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PERFORMING ARTS SERIES

Jacob Keith Watson, Broadway Tenor & Messiah University Symphony Orchestra

November 20 • 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 3 • High Center, Parmer Hall, 3:00 p.m. & 7:30 p.m.

Christmas with the Annie Moses Band

December 8 • High Center, Parmer Hall, 7:30 p.m.

Reginald Mobley, countertenor

January 20 • High Center, Parmer Hall, 7:30 p.m.

Mendelssohn Piano Trio "The American Experience"

February 18 • High Center, High Foundation Recital Hall, 4:00 p.m.

"St. John Passion"

March 1 • High Center, Parmer Hall, 7:30 p.m.

Rhonda Sider Edgington, organist

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

Susquehanna Chorale Spring Concert "1000 Beautiful Things"

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

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

CONCERTS

Messiah University Vocal Jazz

William Stowman, director

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

Messiah University Musica Nova: Student Compositions

December 5 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Guitar Ensemble

Gavin Horning, director

December 10 • 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 16 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Symphony Orchestra

Timothy Dixon, conductor

February 23 • High Center, Parmer Hall, 7:30 p.m.

Kuhlman Competition

February 25 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Concert Choir

Joy Meade, conductor

March 24 • High Center, Parmer Hall, 4:00 p.m.

Messiah University Chamber Ensembles

March 25 and April 8 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Jazz Combo

Todd Goranson, director

March 26 • 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 9 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Opera Workshop "A Night of Opera: Opera Pops"

Damian Savarino, director

Messiah University Symphony Orchestra

Timothy Dixon, conductor

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

Messiah University Handbell Choir

Shawn Gingrich, director

April 27 • High Center, High Foundation Recital Hall, 1:30 p.m.

Messiah University Wind Ensemble

James Colonna, conductor

April 28 • High Center, Parmer Hall, 3:00 p.m.

Messiah University Spring Choral Showcase

Women's Ensemble

Matthew Topping, conductor

Men's Ensemble

Eric Dundore, conductor

May 1 • High Center, Parmer Hall, 7:30 p.m.

Musica Nova: Student Compositions

May 2 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Jazz Ensembles

William Stowman and Mark Hunsberger, conductors

May 3 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Guitar Ensemble

Gavin Horning, director

May 4 • High Center, High Foundation Recital Hall, 1:00 p.m.

Messiah University Vocal Jazz

William Stowman, director

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

Messiah University Percussion Ensemble

Aaron Trumbore, conductor

May 4 • High Center, Parmer Hall, 7:30 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

Families with children are always welcome at Messiah University Music Department events. For the courtesy of our performers and other patrons, we ask that you exit quickly and for as long as necessary with unsettled children. Everyone, regardless of age, must have a ticket.

IN THE EVENT OF AN EMERGENCY

Please take a minute now to locate the exits 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.