

Program Notes

(Selected writings by advanced credit students)

Concert Band

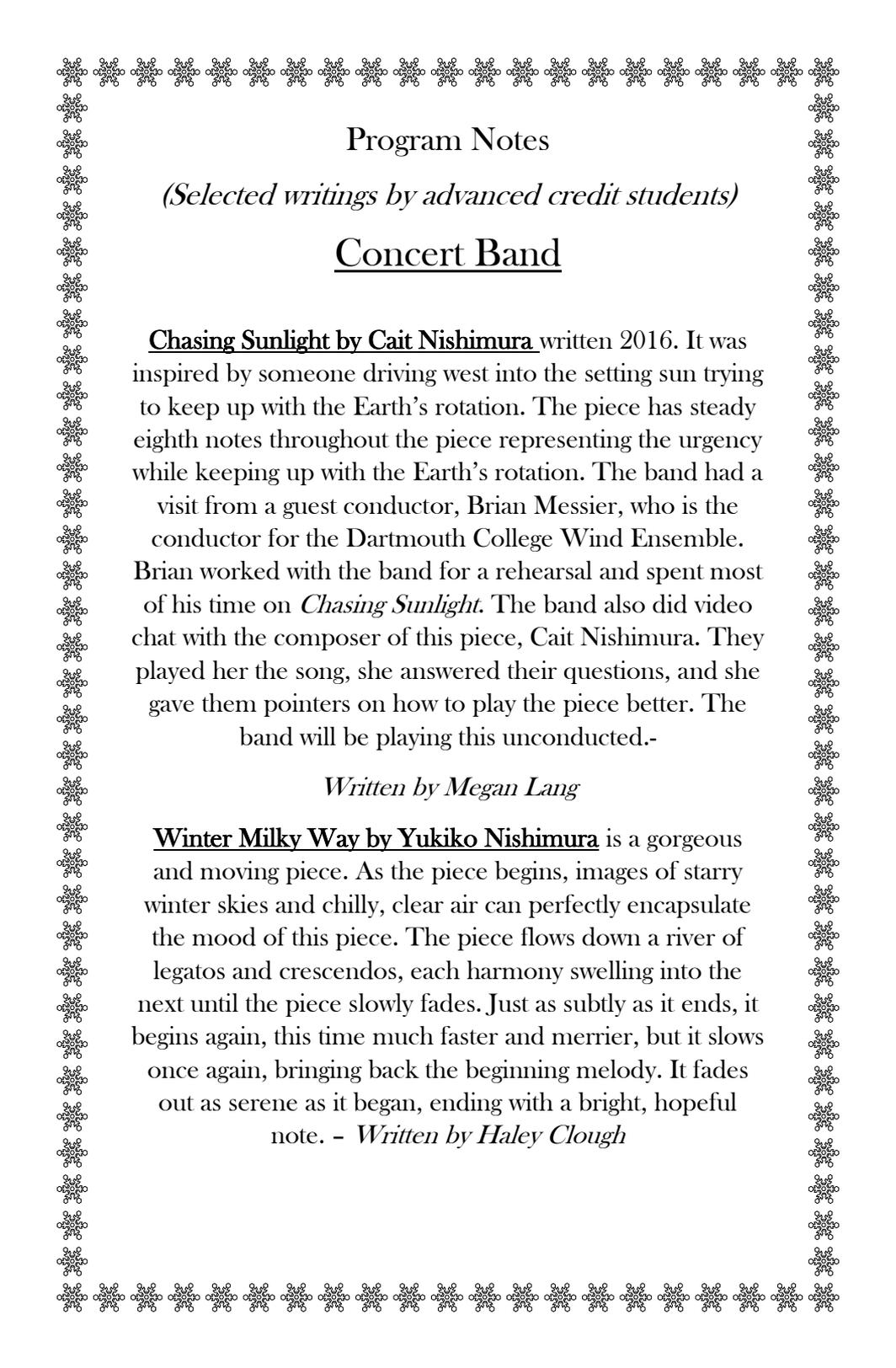
Rhythm Stand by Jennifer Higdon is set in a 4/4 swing style, with intricate eighth-note rhythm patterns that trade back and forth between sections of the band. Higdon says of Rhythm Stand, “rhythm is everywhere, not just in music (ever listened to the tires of a car running across pavement, or a train on railroad tracks?)...Composing is merely the job of combining interesting sounds into interesting patterns.” The orchestration of the piece includes the use of non-instrument objects: snapping fingers, and pencils tapped on the support rod of music stands. At some points in the piece, the entire band acts as one giant percussion section.- *Written by Katya Mueller*

The Haunted Carousel by Erika Svanoë

Erika Svanoë writes this eery piece that very quickly transports the listener to a scene from an old-school scary movie. The "oompah" of the bass line in 3/4 gives that sense of riding an old-timey carousel. The piece was written with the theremin in mind. A theremin is defined as “an electronic musical instrument in which the tone is generated by two high-frequency oscillators and the pitch controlled by the movement of the performer's hand toward and away from the circuit.” This part was written with the intention of the theremin being amplified on an iPad using a GarageBand application; the part is also doubled throughout the piece. The piece, while melodic and consistent in its depiction of the up-down of a carousel, leaves the listener with a sense of foreboding, an unsettling emotion, which lends itself to the spooky title,

The Haunted Carousel. Enjoy!-

Written by Cody Chapman

A decorative border of snowflakes surrounds the entire page. The snowflakes are arranged in a repeating pattern along the top, bottom, and sides, creating a winter-themed frame.

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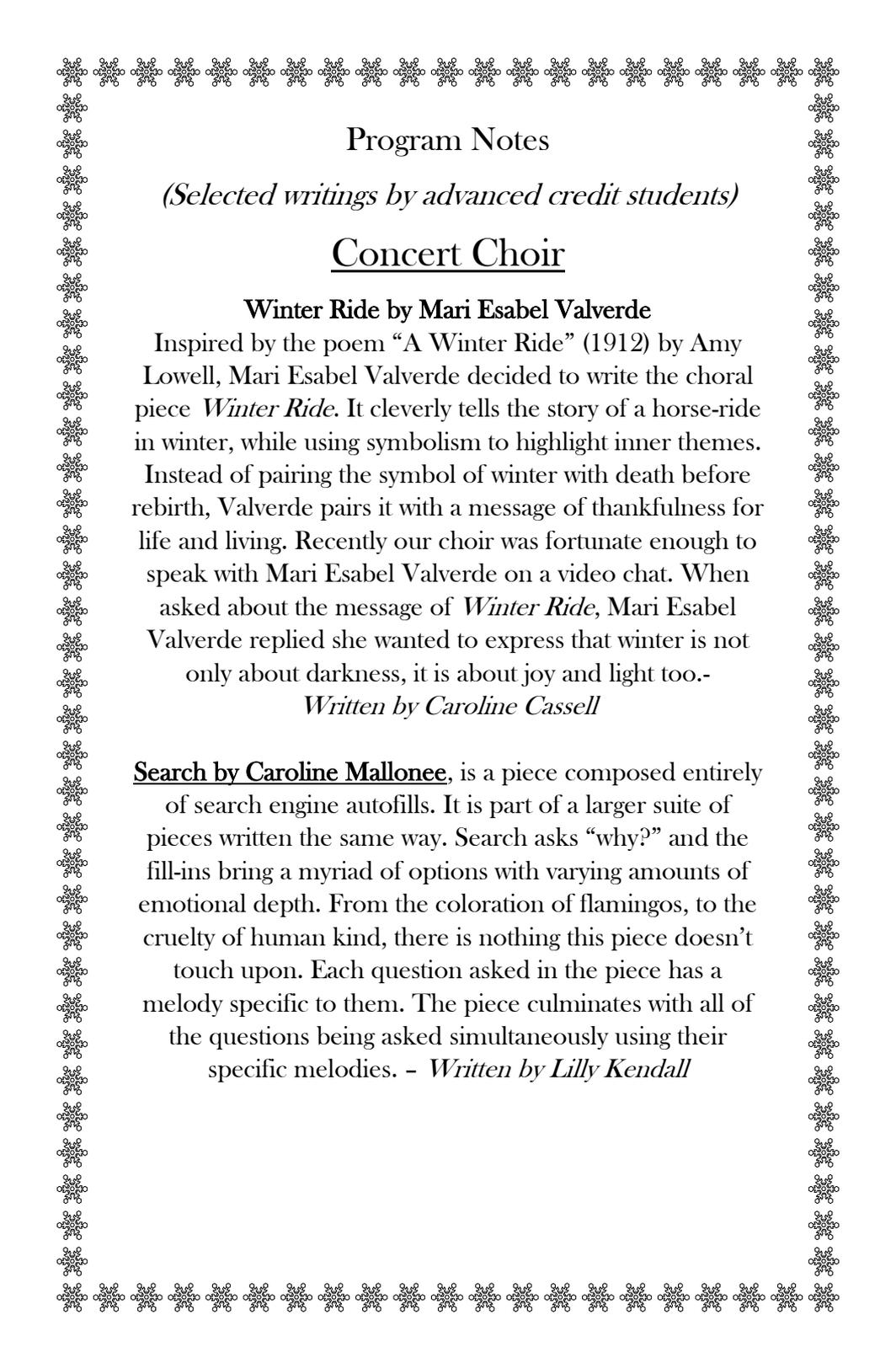
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Chasing Sunlight by Cait Nishimura written 2016. It was inspired by someone driving west into the setting sun trying to keep up with the Earth's rotation. The piece has steady eighth notes throughout the piece representing the urgency while keeping up with the Earth's rotation. The band had a visit from a guest conductor, Brian Messier, who is the conductor for the Dartmouth College Wind Ensemble. Brian worked with the band for a rehearsal and spent most of his time on *Chasing Sunlight*. The band also did video chat with the composer of this piece, Cait Nishimura. They played her the song, she answered their questions, and she gave them pointers on how to play the piece better. The band will be playing this unconducted.-

Written by Megan Lang

Winter Milky Way by Yukiko Nishimura is a gorgeous and moving piece. As the piece begins, images of starry winter skies and chilly, clear air can perfectly encapsulate the mood of this piece. The piece flows down a river of legatos and crescendos, each harmony swelling into the next until the piece slowly fades. Just as subtly as it ends, it begins again, this time much faster and merrier, but it slows once again, bringing back the beginning melody. It fades out as serene as it began, ending with a bright, hopeful note. - *Written by Haley Clough*

A decorative border of small, stylized snowflakes surrounds the entire page, forming a rectangular frame.

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Concert Choir

Winter Ride by Mari Esabel Valverde

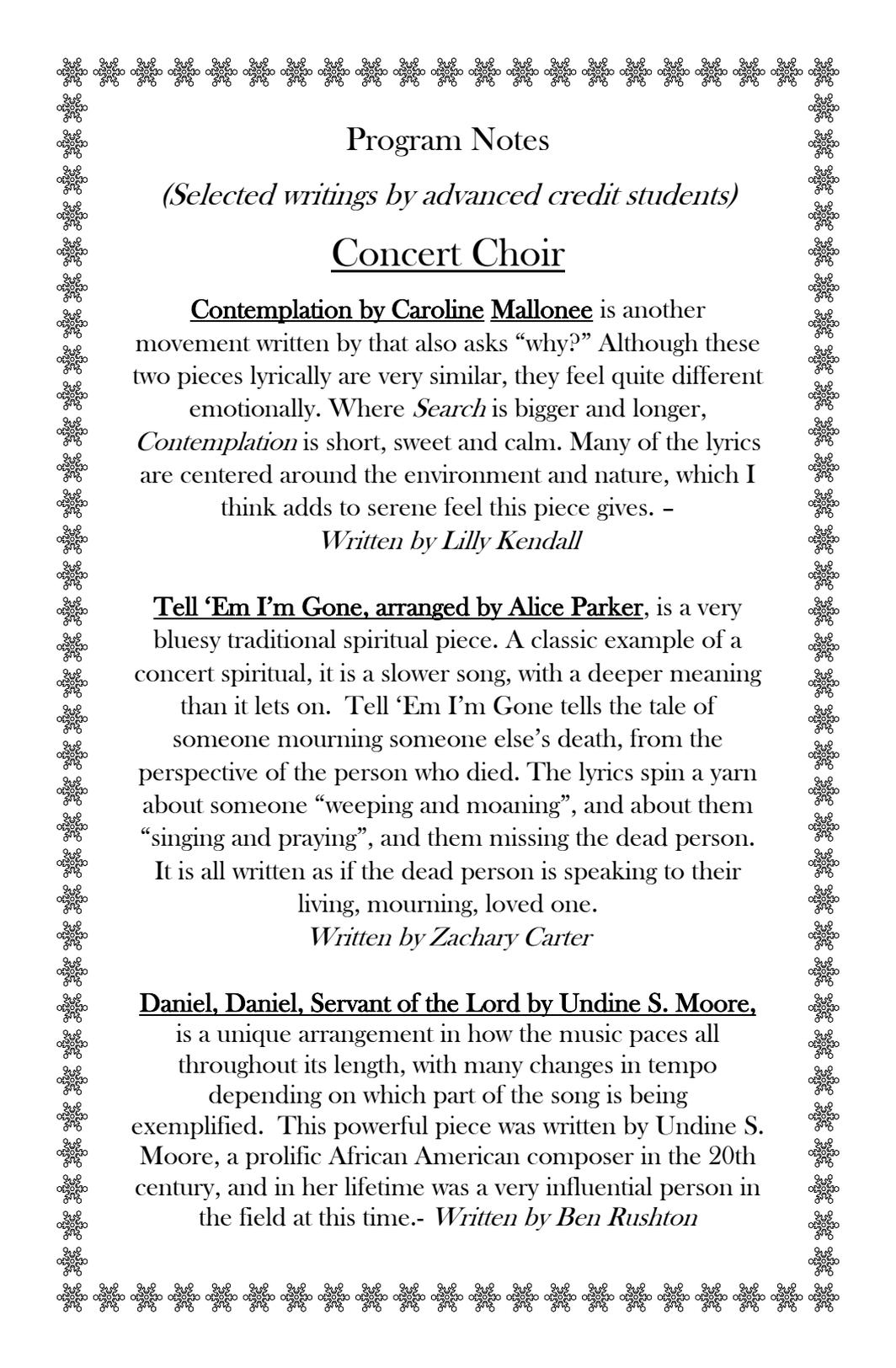
Inspired by the poem “A Winter Ride” (1912) by Amy Lowell, Mari Esabel Valverde decided to write the choral piece *Winter Ride*. It cleverly tells the story of a horse-ride in winter, while using symbolism to highlight inner themes.

Instead of pairing the symbol of winter with death before rebirth, Valverde pairs it with a message of thankfulness for life and living. Recently our choir was fortunate enough to speak with Mari Esabel Valverde on a video chat. When

asked about the message of *Winter Ride*, Mari Esabel Valverde replied she wanted to express that winter is not only about darkness, it is about joy and light too.-

Written by Caroline Cassell

Search by Caroline Mallonee, is a piece composed entirely of search engine autofills. It is part of a larger suite of pieces written the same way. Search asks “why?” and the fill-ins bring a myriad of options with varying amounts of emotional depth. From the coloration of flamingos, to the cruelty of human kind, there is nothing this piece doesn’t touch upon. Each question asked in the piece has a melody specific to them. The piece culminates with all of the questions being asked simultaneously using their specific melodies. – *Written by Lilly Kendall*



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Contemplation by Caroline Mallonee is another movement written by that also asks “why?” Although these two pieces lyrically are very similar, they feel quite different emotionally. Where *Search* is bigger and longer, *Contemplation* is short, sweet and calm. Many of the lyrics are centered around the environment and nature, which I think adds to serene feel this piece gives. -

Written by Lilly Kendall

Tell ‘Em I’m Gone, arranged by Alice Parker, is a very bluesy traditional spiritual piece. A classic example of a concert spiritual, it is a slower song, with a deeper meaning than it lets on. Tell ‘Em I’m Gone tells the tale of someone mourning someone else’s death, from the perspective of the person who died. The lyrics spin a yarn about someone “weeping and moaning”, and about them “singing and praying”, and them missing the dead person. It is all written as if the dead person is speaking to their living, mourning, loved one.

Written by Zachary Carter

Daniel, Daniel, Servant of the Lord by Undine S. Moore, is a unique arrangement in how the music paces all throughout its length, with many changes in tempo depending on which part of the song is being exemplified. This powerful piece was written by Undine S. Moore, a prolific African American composer in the 20th century, and in her lifetime was a very influential person in the field at this time.- *Written by Ben Rushton*