



**TOWSON
UNIVERSITY™**

Music

Towson University
Wind Ensemble & Symphonic Band

Dr. Branden Steinmetz, conductor
Nathan Hurst, graduate conductor
Dr. Jessica Harika, mezzo-soprano

present

“Voices”

Center for the Arts
Harold J. Kaplan Concert Hall
Sunday, December 7, 2025 | 3:00 PM

Symphonic Band

Illumination (5') David Maslanka (b. 1947)

March of the Trolls (4') Edvard Grieg (1843-1907)
arr. Brian Beck (1976)

Haunted Objects: I (3' 20") John Mackey (b. 1973)
"Tsukumogami"

Earth Song (3' 30") Frank Ticheli (b. 1958)

Nathan Hurst, graduate conductor

Symphony No. 4 (12') Andrew Boysen, Jr. (b. 1968)

- i. Fast
- ii. Smooth and Flowing
- iii. Scherzo and Trio
- iv. Fast

– intermission (10') –

Wind Ensemble

Intrada 1631 (10') Stephen Montague (b. 1943)

Sarabande (2') Ron Nelson (1929-2023)
from *Courtly Airs and Dances*

*note: **Intrada 1631** and **Sarabande** will be performed without a break in between.
We kindly ask that you hold any applause until after **Sarabande**.*

Deep River (6') Benjamin Horne (b. 1995)

Goodnight Moon (5') Eric Whitacre (1970)
arr. Verena Mösenbichler-Bryant

Dr. Jessica Harika, soprano

Carmina Burana (24') Carl Orff (1895-1982)
arr. John Krance (1934-1989)

- i. O Fortuna, velut Luna / O Fortune, variable as the moon
- ii. Fortune plango vulnera / I Lament Fortune's blows
- iii. Ecce Gratum / Behold the spring
- iv. Tanz – Uf dem anger / Dance – On the lawn
- v. Floret silva / The noble forest
- vi. Were diu werlt alle min / Were the world all mine
- vii. Ego sum abbas / I am the Abbot
- viii. In taberna quando sumus / When we are in the tavern
- ix. Amor volat undique / The God of Love flies everywhere
- x. In trutina / I am suspended between love and chastity
- xi. Dulcissime / Sweetest boy
- xii. Ave formosissima / Hail to the most beautiful
- xiii. O Fortuna, Imperatrix Mundi / O fortune, Empress of the World

PROGRAM NOTES

SYMPHONIC BAND

ILLUMINATION (2013)

“Illumination” – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone.

– *program note by the composer*

MARCH OF THE TROLLS (1891/2010)

Edvard Grieg is best known for his eternally popular *Piano Concerto in A minor*, as well as more than 150 songs and 66 lyric pieces. ***March of the Trolls*** is from his *Lyric Pieces*, Op. 54. Trolls are a constant theme in Norwegian folklore and can be viewed as the equivalent of our “boogie man.” Far to the north in Norway where the winter storms whip the weather-beaten coasts, you will find dark forests with moonlit lakes, deep fjords surrounded by mighty snowcapped mountains, and long rivers and cold streams cascading down the mountain sides. This is where you might find the irritable, short-tempered trolls coming out of their hiding places after sunset, marching to wreak havoc on unsuspecting Norwegian households.

– *program note by the publisher*

HAUNTED OBJECTS: “Tsukumogami” (2024)

Haunted Objects (Tsukumogami) is a musical ghost story; one that aesthetically captures the spirit of a particular supernatural cultural phenomenon of Japan, as the composer writes:

“I love Japanese culture, and wanted to write something that would honor its people’s traditions from my own perspective. I first visited in 2007 for the premiere of *Kingfisher’s Catch Fire*, and have been back several times since, including with my wife Abby on our honeymoon.

She’s the person who first introduced me to the concept of *tsukumogami*, which are everyday items or tools that, after being around for a century, acquire a spirit and take on a life of their own. The idea inspired me to write music that alternated – and danced – between harmless and mischievous. I don’t consider the *tsukumogami* to be hurtful; they’re pranksters! They’re always reminding us that they have a use, and you should discard them with caution, as they might end up haunting you...”

– *program note by Jake Wallace*

EARTH SONG (2012)

Earth Song for concert band is the grandchild of *Sanctuary* for concert band. Almost as soon as I completed *Sanctuary*, I became intrigued by the idea of making a choral version of at least part of the work. Within the same year, I realized this goal, inventing a poem that reflected the music’s poignant lyricism, fitting the rhythmic stresses and melodic contour of *Sanctuary*’s melody. Thus, *Earth Song* for chorus came to be.

*But music and singing have been my refuge,
and music and singing shall be my light.
A light of song, shining strong.
Through darkness and pain and strife, I’ll sing, I’ll be. . . Live. . . See.*

– *program note by the composer*

SYMPHONY NO. 4 (2006)

Symphony No. 4 follows a traditional form. However, the entire work is based on the octatonic scale, an alternation of half-steps and whole-steps. By using this scale, the Symphony includes both great dissonance as well as great consonance in sounds and colors and creates a unique work for band.

– *program note from the University of North Dakota (13 October 2020)*

WIND ENSEMBLE

INTRADA 1631 (2003)

Intrada 1631 was inspired by a concert of early South American liturgical music directed by Jeffery Skidmore at the Dartington International Summer Music School in the summer of 2001. One of the most moving and memorable works in the programme was a Hanacpachap cussicuinin, a 17th century Catholic liturgical chant written in Quechua, the native language of the Incas. The music was composed by a Franciscan missionary priest called Juan Pérez Bocanegra who lived and worked in Cuzco (Peru), a small village east of Lima in the Jauja Valley, during the early 17th century.

Intrada 1631 uses Bocanegra's 20-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

– *program note by Leo Guan*

SARABANDE from *Courtly Airs and Dances* (1995)

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances...are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period.

– *program note by the composer*

DEEP RIVER (2021)

Deep River is an arrangement of the traditional of the same name for wind band. This arrangement is inspired by a popular art song version by Harry Burleigh. His low baritone voice as well as renditions by singers such as Paul Robeson are the motivation for this version's use of solo tuba for the song's initial presentation. Other allusions to Burleigh can be found through the work.

– *program note by the composer*

GOODNIGHT MOON (2017)

Over the past few years I must have read *Goodnight Moon* to my son a thousand times – maybe more. Somewhere around reading number 500, I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins and see if they would allow the text to be set to music. To my surprise and delight they agreed – the first time they had ever allowed *Goodnight Moon* to be used in such a way...

The melody of **Goodnight Moon** will forever make me think of those quiet nights, reading my son to sleep.

– *program note by the composer*

CARMINA BURANA (1937/1967)

The original score of Carl Orff's **Carmina Burana (Cantiones Profane)** calls for vocal soli, three choirs, and large orchestra. The band arrangement, however, is entirely instrumental in concept, the vocal music having been fully incorporated into the band itself... From the original twenty-five sections, John Krance has selected thirteen: Numbers 1, 2, 5, 6, 7, 10, 13, 14, 15, 21, 23, 24, 25.

FOREWORD

*Fortune roto volvitur;
Descend minoratus;
Alter in altum tollitur;
Nimis exaltatus.*

*(At the turn of Fortune's wheel
One is deposed,
Another is lifted on high
To enjoy a brief felicity.)*

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental musical works of our time: Carl Orff's ***Carmina Burana***, subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures".

Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the "goliards" – the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. The original manuscript collection was rediscovered in the old monastery, Benedictbeuern, in the Bavarian Alps, by Johann Andreas Schmeller who published it in 1847 under the name *Carmina Burana* (Songs of Beuren). Containing approximately two hundred songs and poems – both sacred and secular – the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical, worldliness.

The origin of the poems – some of which were definitely intended for singing – is obscure. However, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of the earthly pleasures: eating, drinking, gambling, love-making; the beauty of life and springtime; the irony and cruelty of fortune (then referred to as "Empress of the World", the ancestor of our own "Lady Luck"!).

It has been suggested that the goliards often inflated their feelings past credibility, like boastful storytellers. But when they touched on tenderness they judged their means of expression with the most sophisticated subtlety.

The whole range that reflects the goliards' way of life – its immense gusto and color, its unaffectedness – has likewise been depicted in musical terms by Carl Orff. He exhilarates us with throbbing rhythms and battering-ram tunes, and moves us with chaste tenderness and heartfelt simplicity. This is music which mirrors the timeless qualities of human aspiration and foible; music unique in substance and impact, resplendent with the color and imagination of a truly creative mind.

In arranging ***Carmina Burana*** for concert band, I have attempted to retain the spirit, feeling, and over-all character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of Fortune's ruthless wheel (*O Fortuna; Fortuna Imperatrix Mundi*); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate.

– *program note by the arranger*

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For your own safety, look for the nearest exit. In case of emergency, walk; do not run to that exit.

PERFORMER BIO



Jessica Harika is a Lebanese-American stage director, mezzo-soprano and producer. A fierce advocate for opera's continued growth to reach new audiences, she has worked on productions ranging from the traditional to the experimental. She has a specific interest in modern updates and adaptations of tried-and-true repertoire from the operatic canon.

She was most recently co-director of opera at Virginia Commonwealth University, and assistant director of the Janiec Opera Company at Brevard Music Center. She previously served as associate artistic director of Playthings Theatre Company (NYC), creating a safe space for queer theater makers, as well as the resident stage director for City Lyric Opera (NYC). She continues her work as artistic + co-executive director of River City Opera, a company she co-founded in 2019 in her hometown of Richmond, VA. Her work has also been seen with dell'Arte Opera Ensemble, Capitol Opera Richmond, The Manhattan School of Music, Shreveport Opera, as well as producing comedy and cabaret shows in NYC at The Pit and The Duplex Cabaret Theater.

Dr. Harika has been described as “a riveting and expressive performer” and “truly a delight to see and hear.” This season she will finish recording her debut album with pianist Rhys Burgess, exploring the recently published melodies of Jacques Leguerney. She has sung with Washington Concert Opera, Wolf Trap Opera, Heartbeat Opera, dell'Arte Opera Ensemble, Natchez Festival of Music, Opera Theatre St. Louis, Shreveport Opera, Opera Maine, and The Janiec Opera Company. Jessica has also appeared in concert with VCU Symphony, Opera in the Heights, The Brevard Music Festival Orchestra and The NEC Philharmonia. She has been seen in Masterclass with Marilyn Horne, Stephanie Blythe and Jane Eaglen.

She holds degrees from Virginia Commonwealth University, The New England Conservatory of Music and University of Maryland at College Park.

TOWSON UNIVERSITY SYMPHONIC BAND

Ensemble Personnel

FLUTE

Abigail Franceschina
Annabel Pape
Catherine Schofield

OBOE

Gracyn Bleignier-Baker

CLARINET

Abigail Bowling
Ellen Freeman
Ekene Kachi-Anozie
Marian McGill
Nkechiyem Molokwu
Mercy Nwachukwu
Avery Thomas
Syd Weir

BASS CLARINET

Patrick Grogan

BASSOON

Regan Ebaugh
Viv Rolker
Eiane Rahndyl Tacastacas

ALTO SAXOPHONE

Saimon Aguilar
Langston Cook
Jay Fowlkes
Eibhleann Lynch

TENOR SAXOPHONE

Mattson Gaskill

BARITONE SAXOPHONE

Andree Rodriguez Razuri

FRENCH HORN

Caroline Little*

TRUMPET

Ryan Moran
Scott Redman
Tyler Staples

TROMBONE

Arin Ballard-May*
Lillian Valltos

EUPHONIUM

Henry Edwards
Christian Holland
Michael Mills
Ethan Sult

TUBA

Caleb Hanes

PERCUSSION

Nathan Archampong
Wesley De Sousa
Owen Doolittle
Leonardo LoaizoGarcia
Peter McDevitt
Hunter Sauer

PIANO

Sam Meros*

*denotes student-volunteer

TOWSON UNIVERSITY WIND ENSEMBLE

Ensemble Personnel

FLUTE

Ksenia Antipova
Claire Gandionko
Randi Haron+

OBOE

Paige Headley+

CLARINET

Karl Angeles
Madison Babio
Allison Black
Jonathan Irving
Mylah Kittle+
Ari Moya-Ford
Hannah Piasecki
Mackenzie Vitolo

BASS CLARINET

Alice Davis

BASSOON

Tianna Fallon+
Maura Gim

ALTO SAXOPHONE

Kyle Brown+
Aiden Clayton
Asher Laughlin
Chris Mulcahy

TENOR SAXOPHONE

Charles Owens

BARITONE SAXOPHONE

Jonas Mendoza

FRENCH HORN

Ethan Etheridge
Jacob Miley
Suzanne Mitchell+
Anne Newberry+
Scott Taylor

TRUMPET

Ira Agbobli
Dustin Baker+
Janai Charles
Colin Marth
Mark Rhoderick
Aaron Saunders
Nicholas Tapley
Kyle Walker+

TROMBONE

Jake Domenick-Urbansky
Vincent Green
Corgan Wood
Adam Wyscarver+

BASS TROMBONE

Logan Rhoades

EUPHONIUM

Anabel Chambers
Elijah Mosely
Zachary Reed
Emily Trdina+

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Jack Lambert
Covenant Olaleye+

DOUBLE BASS

Maddy McGee+

PIANO

Sam Meros
Adam Wyscarver

HARP

Erin Baker

PERCUSSION

Elijah Antonious
Jason Banks
Maya Brown
Sam Meros
Ailee Morrison+
Brett Sellers+

+denotes principal/co-principal



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* Deceased

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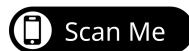
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