

The Department of Performing Arts Presents...

# Concert Band: Bandancing

Sunday, December 8th  
7:00 PM

Mandell Theater  
3220 Chestnut St,  
Philadelphia, PA



DREXEL UNIVERSITY

Music

*Antoinette Westphal College of Media Arts & Design*

FALL CONCERT SERIES

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# Letter from the Department

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Welcome to this concert presentation by the Music Program in the Department of Performing Arts. We are delighted to have the wonderful support of great families and friends. A very special welcome goes out to our visitors from the community who may not have any affiliation to our students, and simply come to hear spectacular musical performances by these talented student musicians. We hope everyone in our audience is pleased with the musical selections; and proud of the achievement of the students involved.

The students you will hear at this performance are not music majors. They do this for their love of music and dedicate their time and energy to cultivating their passion for this art form. They are as dedicated to their studies and career pursuits as they are to this intrinsic passion they have within them. The program is fortunate to have a bounty of students with this yearning. We would not exist without them!

The Music Program and Department of Performing Arts is dedicated to providing robust opportunities in the performing arts while students are at Drexel. Our goal is to provide a positive and supportive environment for our students. It is our hope that students and audiences alike feel they are represented in the selections being performed. The human connection is most important to us all.

Thank you for attending this performance. Being here is the greatest show of support for the students, the Music Program, and the Department of Performing Arts. Thanks to the dedicated leadership of the faculty ensemble directors and staff, we are pleased to present you with the following program.

**Sincerely,**

**Luke Abruzzo, Music Program Director**

**Miriam Giguere, PhD, Department Head, Performing Arts**

# Acknowledgements

Thank you to Luke Abruzzo, Music Program Director; Miriam Giguere, Performing Arts Department Head; Jason Schupbach, Dean of Westphal College of Media Arts and Design; the administrative team, Ellie Ebby, Hannah Burke, Lauren Tracy; and our graduate assistant Cecelia Hill for your work, guidance, and support of our students in the Drexel University Concert Band. This does not happen without you!

Thank you to the team of sectional coaches for sharing your musicianship with us! Thank you to the Drexel community at large for your support and encouragement of this group of young musicians.

Drexel Performing Arts would like to thank Senior Vice President for Student Success, Dr. Subir Sahu, for his continued support of Performing Arts at Drexel.



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# About the Ensemble

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The Drexel University Concert Band connects students from across the university through shared experience and performance. The students who make up this ensemble are non-music-performance majors who come from backgrounds in architecture, biology, engineering, computer science, fashion design, behavioral and health sciences, music industry, and more. These students rehearse twice a week, Monday and Wednesday, and perform great works from the concert band repertoire. Concerts are held at the end of fall, winter, and spring terms and are free and open to the public. Admission to the ensemble is by audition only.

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# About the Concert

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Good evening, and welcome to Bandancing, a special concert by the Drexel University Concert Band featuring the works of local composers. We open with the vibrant Gavorkna Fanfare by longtime Pennsylvania Composer and Keystone Wind Ensemble founder Jack Stamp, followed by a unique pairing of Johnie Vinson's Nettleton and Baltimore native Dwayne Milburn's Scherzo on Nettleton from his American Hymnsong Suite. Philadelphia's own Vincent Persichetti's classic Pageant will close the first half of our program. After intermission, we continue with the profound Mother Earth by David Maslanka, Bandancing, a lively suite by Jack Stamp, and conclude with New Jersey's own Bruce Yurko's spirited Danza No. 2. We hope you enjoy this evening of powerful, fun and emotional music!

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# Program

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## Drexel University Concert Band

**Dr. Domenic Pisano, Music Director & Conductor**

*Gavorkna Fanfare* ----- Jack Stamp

*Nettleton* ----- Johnnie Vinson

*American Hymnsong Suite 3* ----- Arr. James Brooks Kuykendall  
*Sherzo on Nettleton* Trans. Dwayne Milburn

*Pageant* ----- Vincent Persichetti

**\*\*\*Intermission\*\*\***

*Mother Earth* ----- David Maslanka

*Bandancing* ----- Jack Stamp

Movement 1 City Shuffle

Movement 2 Tango

Movement 3 Waltz

Movement 4 Slow Dance

Movement 5 Last Dance

*Danza No. 2* ----- Bruce Yurko



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# Ensemble Members

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**Dr. Domenic Pisano**

Music Director & Conductor

## **Piccolo**

Lindsay Hager

## **Flute**

Hannah Bashore

Annabel Cao

Dane Gentles

Arina Glozman

Shawn Marcucci

Victoria Sanchez-Galarza

## **Oboe**

Abigail Holmberg

## **Clarinet**

Fisher Anderson

Devin Casas

Brandon Colan

Nelson Fiedelson

## **Bass Clarinet**

Thomas Cope

Faith Harden

Talia Spolansky

## **Contrabass Clarinet**

Amanda Douglas

## **Program Note**

Drexel University Concert Band Members are listed in alphabetical order to denote each member's importance to the ensemble.

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# Ensemble Members

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## Alto Saxophone

Allison Dern

Andrea Sperl

Cole Yacono

## French Horn

Fiona Andrew

Yseult Barbedette

Cruz Maria Carreiro

Kent Masten

## Tenor Saxophone

Ana Clara Ramirez

Elena Gonzales

## Trombone

Leandro Lucas

Micah Miles

Evan Thalheimer

## Baritone Saxophone

Nate Judd

## Euphonium

Hannah Buckleman

Andrew Cox

Benjamin Liber

Max Millenbach

## Trumpet

Theo Abrams

Mason Vetter

Kaylee Wilson

### Program Note

Drexel University Concert Band Members are listed in alphabetical order to denote each member's importance to the ensemble.

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# Ensemble Members

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## **Tuba**

Connor Byrnes

Matt Velardi

## **Percussion**

Jason Adams

Alex Craig

Sam Gatti

Mia Nagy

Rafi Sanchez Jr.

Ezra Smith-Pohl

Rory St. Andre

Lev Sterling

## **Program Note**

Drexel University Concert Band Members are listed in alphabetical order to denote each member's importance to the ensemble.



# About the Composers



## Dr. Jack Stamp

Recently serving as International Composer in Association to the world-renowned Grimethorpe Colliery Brass Band (2019-2023), I have a lifetime of musical pursuits and experiences prior to this appointment. After a distinguished twenty-five-year appointment at Indiana University of Pennsylvania (IUP) serving as Professor of Music and Director of Band Studies, department chair, conducting the Wind Ensemble and teaching graduate conducting, I retired from full-time employment in 2015. During my tenure, I was awarded the title of University

Professor, the highest honor bestowed upon a professor. Other honors include being named as a Distinguished Alumnus of IUP; induction into the prestigious American Bandmasters Association; Citation of Excellence from the Pennsylvania Music Educators Association; and the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha for service to music. Once attaining emeritus status from IUP, subsequent years were spent as visiting professor of music at Luther College and serving as adjunct faculty at the University of WI-River Falls.

Upon receiving an undergraduate degree in Music Education from IUP and a Master in Percussion Performance from East Carolina University, my teaching career began in the public schools of North Carolina. This was followed by a Director of Bands at Campbell University, a small private institution. While there, I served as chair of the Division of Fine Arts, enjoyed a year's appointment as conductor of the Duke University Wind Symphony, and led the Triangle British Brass Band to a national championship in 1989. I was awarded a Doctor of Musical Arts degree in wind conducting from Michigan State University where I studied with Eugene Corporon.

Interspersed with my formal education, I pursued composition studies with American composers Robert Washburn, Fisher Tull, Evan Copley, David Diamond, Joan Tower, and Richard Danielpour. My compositions have been commissioned and performed by leading military and university bands throughout the United States.

Recent projects include commissions and premieres by the North Texas Wind Symphony, Grimethorpe Colliery Band, Uptown Brass (brass quintet of the Minnesota Orchestra), and the Barcelona Clarinet Players.

# About the Composers



## Dr. Johnie Vinson

Dr. Vinson is emeritus director of bands and professor of music at Auburn University. He received the Bachelor of Science and Master of Education degrees in music education from Auburn, and the Doctor of Arts degree in music theory from the University of Mississippi.

Dr. Vinson retired from Auburn University in June 2007 after a 36-year career with the Auburn Bands. Prior to joining the Auburn faculty, he taught in the public schools of Columbus, Georgia, and worked as a graduate

assistant with the bands at the University of Texas and University of Mississippi. At Auburn, he supervised the overall band program, conducted the symphonic band, and taught conducting and band arranging. He was also faculty sponsor to Auburn's Theta Lambda chapter of Tau Beta Sigma.

With well over 400 published works, Dr. Vinson is an internationally recognized arranger/composer of music for band. He has served as an adjudicator and clinician throughout the United States and Canada.

Dr. Vinson has been active professionally as a member and officer in numerous organizations. He has served as national vice president for professional relations for Tau Beta Sigma, is a past president of the Alabama Music Educators Association, and is former Alabama state chair of the College Band Directors National Association. He is also a former member of the board of directors of the National Band Association, and is a past president of Rho Chapter of Phi Beta Mu International Bandmasters Fraternity. He is a member of the National Association for Music Education, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and ASCAP.

Vinson was elected to membership in the prestigious American Bandmasters Association in 1994, and is presently serving his third term as a member of its board of directors. He has been presented the Distinguished Service to Music Medal by Kappa Kappa Psi, the Citation of Excellence by the National Band Association, and the Outstanding Music Educator Award by the Alabama Music Educators Association. In January 1998 he was elected to the Alabama Bandmasters Hall of Fame, and in January 2008 was a member of the inaugural class inducted into the Alabama Music Educators Hall of Fame.

# About the Composers



## Major Dwayne S. Milburn

Major Dwayne S. Milburn (b. 1963, Baltimore, Maryland) is an American composer, conductor and military officer.

In 1986, Dr. Milburn graduated from UCLA with a BFA in music and received a Master's of Music in orchestral conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in music from UCLA in 2009.

During his undergraduate career, Maj. Milburn was an arranger for the UCLA band and choral programs, as well as the Special Projects Division of ABC-TV. Upon graduation, he became the director of cadet music for the United States Military Academy, West Point, New York, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

Prior to his Ph.D. studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments included duties as the associate bandmaster for the U.S. Continental Army Band, Fort Monroe, Virginia; The U.S. Army Band "Pershing's Own," Washington, DC; and the U.S. Army Europe Band and Chorus, Heidelberg, Germany. He also commanded the Army Ground Forces Band in Atlanta, Georgia. Since he completed his Ph.D. studies, he resumed his military service and currently serves as the commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg. Among his military honors are the President Benjamin Harrison Award, the Meritorious Service Medal, Army Commendation Medal, and the NATO Medal.

Maj. Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, the University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. His choral and wind ensemble works are published by the Alfred, Kjos and Ludwig Masters Music companies.

Several of his works for band, including [American Hymnsong Suite](#), [Variations on "St. Patrick's Breastplate"](#), and Emerald Suite are featured in volumes six through eight of Teaching Music Through Performance in Band, edited by Richard Miles.

Continued

# About the Composers



## Major Dwayne S. Milburn

From 2005-2009, Major Milburn was the composer-in-residence for the Music Guild of St. Matthew's Episcopal Church (Pacific Palisades, California). During that time he wrote three major works for the St. Matthew's Chamber Orchestra and contributed over 25 anthems, several psalm settings, and a major service music setting to the parish choral music program.

Major Milburn continues to serve as an instrumental adjudicator for the Heritage Music Festival series, and is currently completing commissioned works for Pacific Serenades Chamber Ensemble (Los Angeles, California) and Vocal Arts Ensemble (Ann Arbor, Michigan).

In 2024, Dr. Milburn was teaching composition and conducting at the University of California, Los Angeles (UCLA).

# About the Composers



## Mr. Vincent Persichetti

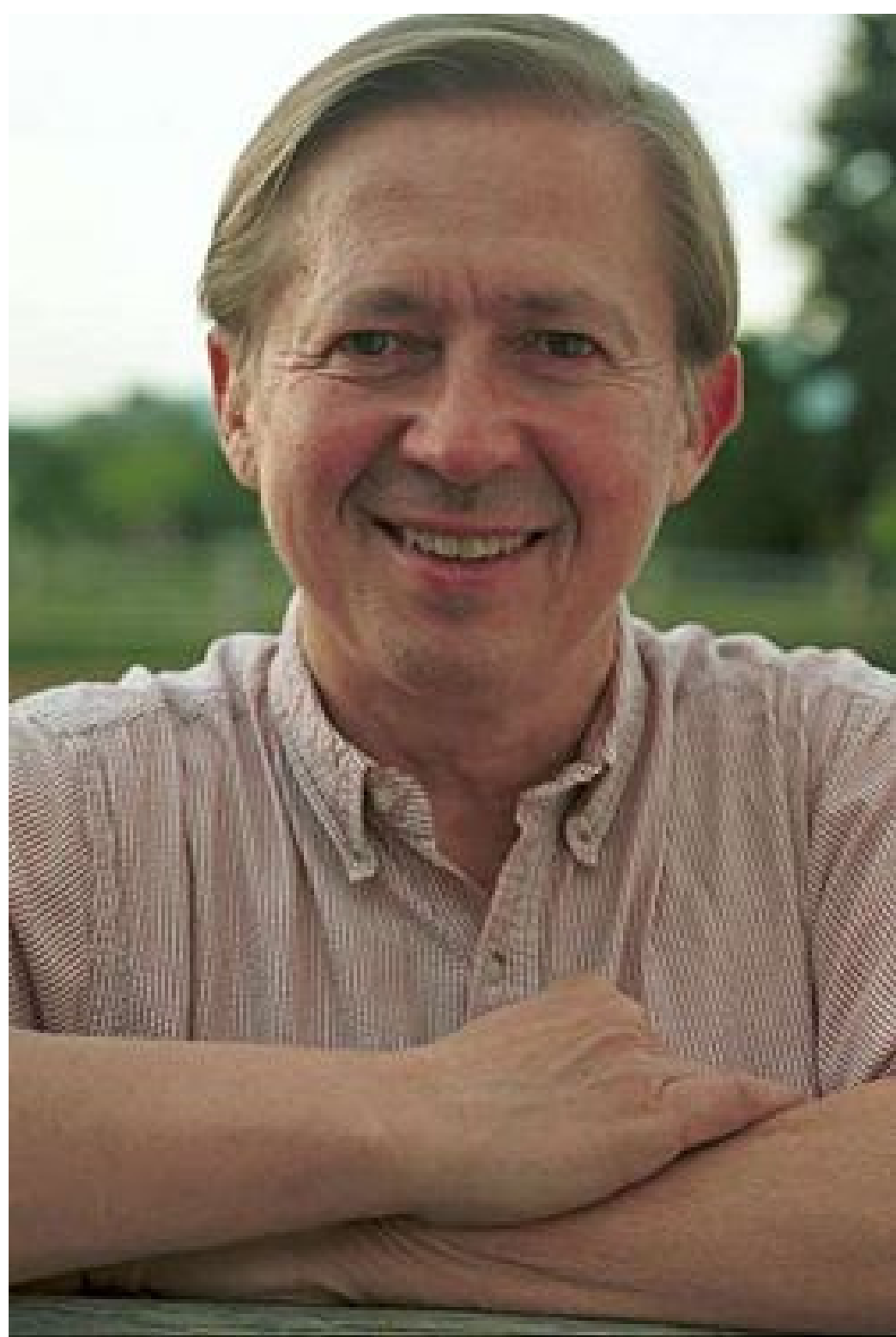
Vincent Persichetti (6 June 1915, Philadelphia, Penn. – 14 August 1987, Philadelphia) was an American composer, music educator and pianist.

Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

Persichetti composed for nearly every musical medium, with more than 120 published works. Although he never specifically composed "educational" music, many of his smaller pieces are suitable for teaching purposes. His piano music, a complete body of literature in itself, consists of six sonatinas, three volumes of poems, a concerto and a concertino for piano and orchestra, serenades, a four-hand concerto, a two-piano sonata, twelve solo piano sonatas, and various shorter works. His works for winds rank as some of the most original and well-crafted compositions in the medium, and his [Symphony No. 6](#) is rightly considered one of the "cornerstones" of the genre.

# About the Composers



## Dr. David Maslanka

David Maslanka (30 August 1943, New Bedford, Mass. – 6 August 2017, Missoula, Mont.) was an American composer.

Dr. Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with [H. Owen Reed](#).

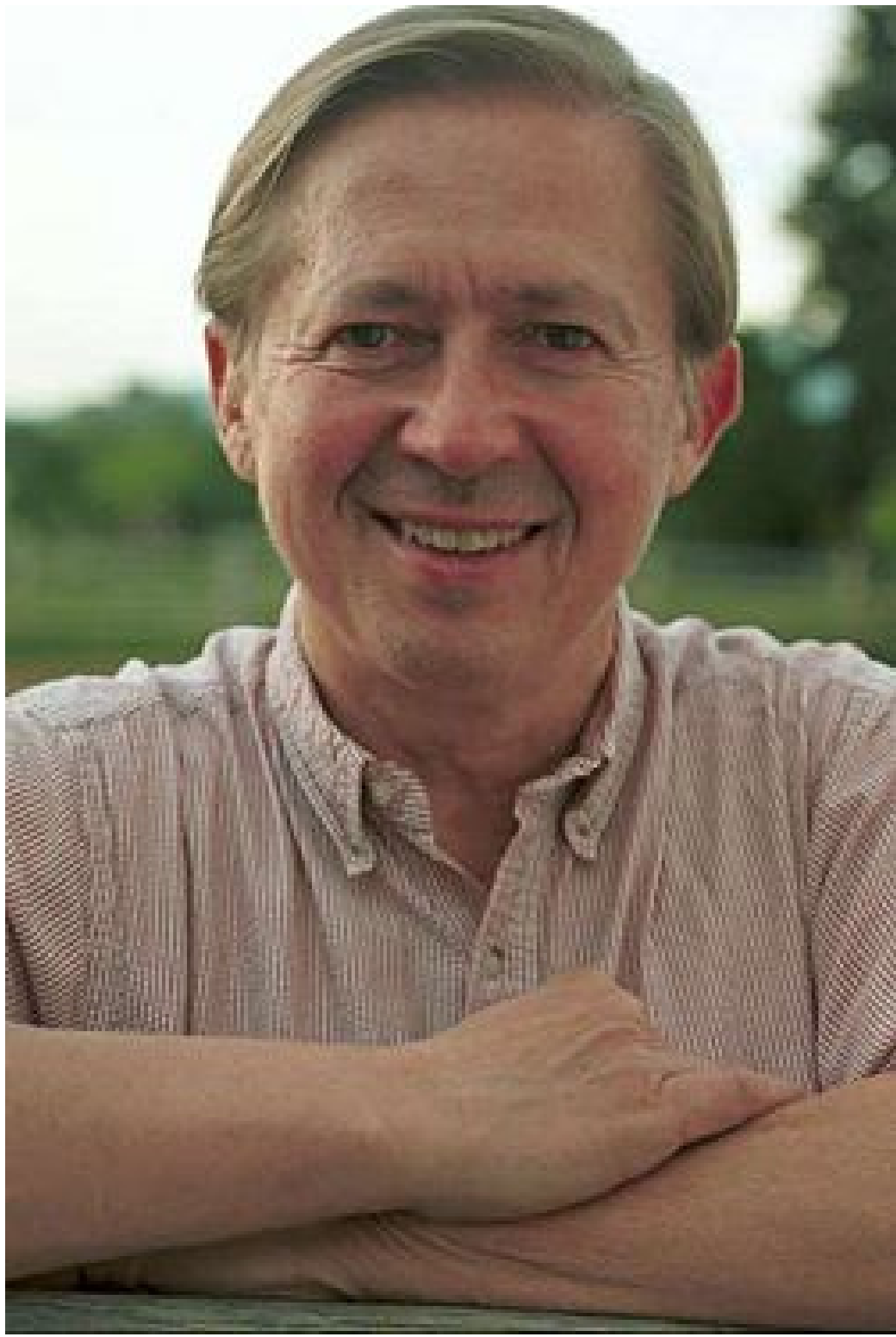
David Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He was a member of ASCAP.

Over the past four decades, David Maslanka has become one of America's most original and celebrated musical voices. He has published dozens of works for wind ensemble, orchestra, choir, percussion ensembles, chamber ensembles, solo instrument, and solo voice. However, he is especially well-known for his wind ensemble works. Of his nine symphonies, seven are written for wind ensemble, and an additional forty-one works include among them the profound "short symphony" [Give Us This Day](#), and the amusing [Rollo Takes a Walk](#). Year after year, Maslanka's music is programmed by professional, collegiate, and secondary school wind ensembles around the world.

When Maslanka wrote *A Child's Garden of Dreams*, he was living in New York City and teaching music composition at Sarah Lawrence College and New York University. He was rapidly becoming interested in psychology, psychotherapy, and meditation, and was particularly captivated by the writings of Swiss psychiatrist Carl Jung. Maslanka began to incorporate self-hypnosis and lucid dreaming into his meditative exercises, which heavily influenced his musical thought. He began to notice specific symbols in his "mental landscape" that he translated into music. Today, Maslanka's unique compositional technique is known for its emphasis on meditation, psychoanalysis, self-discovery, and the accession of one's own subconscious energies. His search for spiritual and metaphysical discovery ultimately spurred him to leave New York City in 1990, and move to Missoula, Montana, where he lived and worked until his death.

Continued

# About the Composers



## Dr. David Maslanka

Maslanka's works for winds and percussion have become especially well known. They include among others, *A Child's Garden of Dreams* for Symphonic Wind Ensemble, *Concerto for Piano, Winds, and Percussion*, the 2nd, 3rd, and 4th symphonies, *Mass* for soloists, chorus, boys chorus, wind orchestra and organ, and the two wind quintets.

Percussion works include *Variations of 'Lost Love'* and *My Lady White* for solo marimba, and three ensemble works: *Arcadia II: Concerto for Marimba and Percussion Ensemble*, *Crown of Thorns*, and *Montana Music: Chorale*

*Variations*. In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

# About the Composers



## Mr. Bruce Yurko

Mr. Yurko received his bachelor's degree in music education from Wilkes College and his master's degree in performance/composition from the Ithaca College School of Music. He has studied horn with Douglas Hill and John Covert, and while at Ithaca College studied conducting with Thomas Michalik and [Frederick Fennell](#). He has also attended the College Band Directors National Association's conducting workshops with Eugene Migliaro Corporon, [H. Robert Reynolds](#), and [Donald Hunsberger](#), and was a composition student of [Karel Husa](#). From 1974 to 1981 Mr. Yurko was director of bands at Madison High School in Madison, New Jersey.

Since 1981 Mr. Yurko has been the director of the wind ensemble at Cherry Hill High School East in Cherry Hill, New Jersey. Additionally at Cherry Hill High School East, he directs the chamber wind ensemble, brass ensemble and orchestra. In 1987 the Cherry Hill High School East Wind Ensemble toured the Soviet Union, performing in Moscow, Leningrad and Tallinn Estonia and in 1998 the orchestra performed in Carnegie Hall. From 2000 to 2004 Mr. Yurko conducted the Princeton University Wind Ensemble and is now the director of music for the Wenonah Presbyterian Church. He is also professor of composition at Rowan University.

Mr. Yurko has guest conducted the New Jersey All-State Wind Ensemble and Symphonic Band, All South Jersey Region III Wind Ensemble and Symphonic Band, North Jersey Region I Wind Ensemble, and Central Jersey Region II Wind Ensemble. Mr. Yurko's Chant and Toccata was awarded first prize by the Virginia Intercollegiate Band. His Concerto for Horn and Concerto for Percussion and Wind Ensemble were featured in the Florida State University's Festivals of New Music and were performed by the University Wind Orchestra, conducted by James Croft. His Concerto for Percussion and Wind Ensemble has been performed by the Eastman Wind Ensemble, conducted by [Donald Hunsberger](#). [Jack Stamp](#) premiered his [Concerto for Flute and Wind Ensemble](#) with the Indiana University of Pennsylvania Wind Ensemble, Terry Wacker soloist, and Eugene Migliaro Corporon recently premiered "emc-x," a wind composition commissioned by the Gamma Theta Chapter of Phi Mu Alpha Sinfonia of the University of North Texas.



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# About the Composers

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## **Mr. Bruce Yurko**

Mr. Yurko is a member of the Music Educators National Conference, The World Association for Symphonic Bands and Ensembles, Who's Who Among Teachers, The College Band Directors National Association, and the New Jersey Music Educators Association. In 1990 the National Band Association awarded Mr. Yurko and his Wind Ensemble at Cherry Hill High School East the Citation of Excellence Award.

# About the Works

## Gavorkna Fanfare, Jack Stamp

Gavorkna Fanfare is one of Stamp's most-played pieces. He wrote it in 1991 for Eugene Corporon and the University of Cincinnati College-Conservatory Wind Symphony. The official program notes give an account of how it came to be:

"The work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychordal transition based on the upcoming "fugato" subject leads to a minimalist accompaniment to the four-part counterpoint. The opening idea returns with a coda based on the melodic minor third."

Jack Stamp told a more colorful story to the Heritage Encyclopedia of Band Music:

"I wish I had never named this work Gavorkna. I constantly receive calls inquiring as to the meaning of the title. It is a made-up word and a joke between Eugene Corporon and myself. Gene called me in October 1990, stating that his Cincinnati College Conservatory Wind Symphony would be performing at the College Band Directors National Association Conference in Kansas City in February. He asked me to suggest an opener. I said, "Let me write you one. If you like it, you can have it for free. If you don't I won't be upset." I wrote the piece in two days. I scored it and sent it to Gene. He called and said, "You can ignore me completely, but the fugue is boring." I said, "How can a four-part fugue be boring?" But he was right! So, on Christmas Eve, I re-wrote the fugue by ornamenting each entrance. It made the work much stronger. To date, this is my most popular work and has launched some of the earlier works as well as provided numerous commissions. I owe Gene a lot, both as my teacher of conducting, and as a friend."

Exerpt from "Gavorkna Fanfare by Jack Stamp" by Andy Pease  
[Click Here](#) to read more

# About the Works

## Nettleton, Johnnie Vinson

Most widely known as Come, Thou Fount of Every Blessing, the early American hymn tune Nettleton is creatively arranged in this beautiful setting. Using the horns as a focal point for the first section and followed by a lyric portion scored for woodwinds, this work also includes nicely orchestrated sections for brass as well as effectively written dynamic nuances.

- Program Note from publisher

Commissioned by and dedicated to the Thompson Middle School Band, Alabaster, Ala., Connie and Tim Hammond, directors.

- Program Note from score

This is a beautifully scored and attractive setting of the American hymn tune. It opens with an introduction featuring parts of the tune, leading to a first statement of the melody in the horns, with the concluding phrase in tutti scoring. The next setting is in upper woodwinds with brass accompaniment. A short contrasting passage using materials from the introduction follows. The next setting features solo oboe with clarinet choir accompaniment, followed by woodwind choir in the closing phrase. The concluding coda uses the opening phrase with a slow tag.

- Program Note from Music for Concert Band

Come Thou Fount of Every Blessing is a Christian hymn written in 1757 by pastor and hymnist Robert Robinson. In the United States the hymn is usually set to an American folk tune, Nettleton, composed by printer John Wyeth or possibly Asahel Nettleton. More recently it has appeared as a partial or full quotation in works by the composer Charles Ives, including his First String Quartet and the song The Innate.

Nettleton is here arranged in a unique setting for concert band by Johnnie Vinson. The horns are featured in the first part, followed by a lyrical section for woodwinds. The work is scored to capitalize on a full brass section, benefiting from nuanced dynamics and careful writing.

- Program Note from The Virginia Wind Symphony concert program, 21 December 2017

Information about this work collected by The Wind Repertory Project  
[Click Here](#) to read more

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# About the Works

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## American Hymnsong Suite 3 Scherzo on Nettleton, Dwayne Milburn

Milburn wrote American Hymnsong Suite in 2007. His program notes describe how the piece came into being and how he approached the four tunes in the suite:

“American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers [Joe Utterback](#) and [Brooks Kukendall](#), I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on Wondrous Love (“[What Wondrous Love is This](#)”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on “[Balm in Gilead](#)” features a rich jazz harmonization of this familiar spiritual. The Scherzo on “[Nettleton](#)” (“[Come Thou Fount of Every Blessing](#)”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the March on “[Wilson](#)” (“[When We All Get to Heaven](#)”) calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.”

Exerpt from “American Hymnsong Suite by Dwayne Milburn” by Andy Pease  
[Click Here](#) to read more

# About the Works

## Pageant, Vincent Persichetti

To quote the score:

“Pageant, commissioned by the American Bandmasters’ Association, was completed in January, 1953, and was [Persichetti’s] third band work. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively “parade” section introduced by the snare drum. In the final portion of the work the principal subjects are developed simultaneously to a lively climax. The first performance of this work took place on March 7th, 1953, at the American Bandmasters’ Association Convention in Miami, Florida. It was performed by the University of Miami Band, with the composer conducting.

The New York premiere took place on June 19, 1953, with the Goldman Band playing and the composer conducting.”

Pay attention to that last factoid. Not many pieces print their New York premiere in the program notes!

Further to what the program note says, Pageant’s two sections use different compositional techniques, which result in remarkably different textures. The initial slow section uses the opening horn call to germinate long phrases supported by chordal harmonies. These phrases are then passed around between small choirs of instruments. The tonal center shifts as often as the instrumentation, finally settling in B-flat on the very last chord. The subsequent “parade” does indeed begin with the snare drum, which sets up the rhythmic motive for much of the material to come. This section is a study in polytonality: even the first chord is in both A-flat and B-flat at once, and the final chord has B-flat and E-flat at its core, but with an A-flat in the bass and an A-natural-E-natural perfect fifth at the top.

There is some spotty coverage on Pageant out there: the Wind Repertory Project and the Foothill Symphonic Winds shed light on the piece. But by far the most in-depth article I’ve seen comes from David Goza, the Director of Orchestral Studies at the University of Arkansas. It’s very technical (to give you an idea, it opens with a quick refresher on the relationship of quartal and pentatonic harmony), but it should be a fun read for anyone interested in music theory.

Exerpt from “Pageant by Vincent Persichetti” by Andy Pease  
[Click Here](#) to read more

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# About the Works

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## Mother Earth, David Maslanka

Mother Earth (A Fanfare) was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. It is based on the short poem by the influential medieval friar St. Francis of Assisi:

Praised by You, my Lord, for our sister, MOTHER EARTH,  
Who nourishes us and teaches us,

Bringing forth all kinds of fruits and colored flowers and herbs.

- St. Francis of Assisi

The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and Mother Earth is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was For a Future to be Possible by the Vietnamese monk and teacher Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

- Program Note by composer

Information about this work collected by The Wind Repertory Project  
[Click Here](#) to read more

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# About the Works

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## Danza No. 2, Bruce Yurko

Commissioned by the Indiana University of Pennsylvania High School Honors Band, Jack Stamp, conductor, in memory of Matthew Hornick.

- Program Note from score

Danza No. 2 (2003) was commissioned by the Indiana University of Pennsylvania IUP High School Honors Band (Jack Stamp, conductor) in memory of Matthew Hornick, a member of the Wind Ensemble at IUP. Matthew tragically passed away in an automobile accident.

Danza is a musical genre that originated in Ponce, a city in southern Puerto Rico. It is a popular turn-of-the-twentieth-century ballroom dance genre slightly similar to the waltz. Although Danza No. 2 was written as a memorial piece, this is unique in that it is highly energetic and vibrant. This work displays vivid contrasts between winds and percussion as it drives relentlessly from start to finish.

- Program Note from University of North Texas Concert Band concert program, 3 November 2021

Information about this work collected by The Wind Repertory Project  
[Click Here](#) to read more

# DR. DOMENIC JOSEPH CHRISTIAN PISANO

## DUCB MUSIC DIRECTOR & CONDUCTOR



Dr. Pisano is currently the Director of the Drexel University Concert Band and Pep Band, as well the Coordinator of Visual and Performing Arts for the Brandywine School District, serving over 80 teachers in 16 schools with over 8,000 Visual and Performing Arts students.

Dr. Pisano has been a music educator for over 27 years, teaching at the Philadelphia High School for the Creative and Performing Arts and the Upper Perkiomen School District before becoming the Music Department Chair and instrumental music teacher at Concord High School in Wilmington, Delaware for 17 years.

Dr. Pisano has written extensively about music education, including "Music Educators:

Investigating the Relationship Between Undergraduate Music Education, State Certification, and Professional Responsibilities," and he was a contributing author for the book "Creative Music Making at Your Fingertips: A Mobile Technology Guide for Music Educators."

He has directed ten honor bands through Europe with American Music Abroad and edited several pieces of band literature with his mentor, Dr. Jack Stamp. Dr. Pisano has also served as a clinician, guest speaker, adjudicator, guest conductor, and lecturer for Universities and several state MEAs and worked on educational policy with various state agencies.



# Interested in a Music Minor?

Drexel offers four different music minors:

Music: requires 26 credits, including work in Music Theory, History, private lessons, ensemble performance, and 9 credits of music electives.

Music Theory and Composition: aimed at people who are writing their own music or who would like to begin doing so. You will take courses in Music Theory, Arranging, Composition, and Digital Composition, and end with a portfolio of several completed pieces.

Music Performance: requires two years of private lesson studies with our artist faculty culminating in a recital. The Music Program will provide support for the recital venue and accompanist.

Jazz & African-American Music: includes course work in Jazz History, African-American Music, Jazz Theory, private study in Jazz performance, and ensemble work in several ensembles devoted to jazz.

## Support Great Performance

Dance, Music, and Theatre are a vital, central part of the Drexel academia and student life. Donations support performing arts ensembles and programs, as well as the operation of our performing arts venues, including the Mandell Theater and URBN Annex Black Box Theater.

**Celebrate the arts with a gift to Drexel Performing Arts today!**

**[Giving.drexel.edu/PerformingArts](https://giving.drexel.edu/PerformingArts)**



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Performing Arts

*Antoinette Westphal College of Media Arts & Design*

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# **Drexel University Department of Performing Arts Staff**

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## **Department Head**

Dr. Miriam Giguere

## **Program Directors**

Luke Abruzzo

Music

Nick Anselmo

Theatre

Jennifer Morley

Dance

## **Administrative Staff**

Ellie Ebby

Department Assistant

Hannah Burke

Department Administrator

Caroline Leipf

Mandell Theater Managing Director

Cece Hill

Performing Arts Graduate Assistant

Liv Shoup

Audience Services Coordinator

Lauren Tracy

Ensemble Production Associate

## **Production Staff**

Paul Jerue

Theatre Production Manager/Black Box Theater Technical Director

Asaki Kuruma

Costume Shop Manager

Chris Totoro

Mandell Theater Technical Director

# Upcoming Performing Arts Events

## **DREXEL DANCE ENSEMBLE WINTER PERFORMANCE**

February 7, 2025 | 7:30 PM | Mandell Theater

February 8, 2025 | 7:30 PM | Mandell Theater

## **FRESHDANCE WINTER PERFORMANCE**

February 6, 2025 | 7:30 PM | Mandell Theater

February 8, 2025 | 2:00 PM | Mandell Theater

## **MANTUA THEATER PROJECT: THE SUPER POWER PLAYS!**

February 14, 2025 | 7:00 PM | URBN Annex Black Box Theater

February 15, 2025 | 2:00 PM | URBN Annex Black Box Theater

February 15, 2025 | 7:00 PM | URBN Annex Black Box Theater

Learn more about our upcoming events:

[drexel.edu/performingarts](https://drexel.edu/performingarts)



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