



Western Music

Don Wright Faculty of Music

WESTERN UNIVERSITY SYMPHONIC BAND *COOL, CALM, AND CURIOUS*

Saturday, March 28, 2026
3 p.m., Paul Davenport Theatre
Shawn Chabot, *Music Director*

Symphonic Dance No. 1

Carol Brittin Chambers
(b. 1970)

O Magnum Mysterium

Morten Lauridsen
(b. 1943)
tr. H. Robert Reynolds
(1934-2026)

Mother Earth (A Fanfare)

David Maslanka
(1943-2017)

Steampunk Suite

- I. Charlie and the Mechanical Man Marching Band*
- II. The Strange Case of Doctor Curie & Madame Hyde*
- III. Bertie Wells attends Mr. Verne's Lecture on Flying Machines*
- IV. Barnum & Tesla's Tandem Bicycle*

Erika Svanoë
(b. 1976)

PROGRAM NOTES

Symphonic Dance No. 1 is an energetic and rhythmically driven work commissioned in the spring of 2022 by a consortium of university and high school bands from Wichita, Kansas and the surrounding area. The piece opens with bold, syncopated gestures that establish a strong sense of forward momentum, quickly giving way to contrasting sections of lyricism and color. Influenced by the compositional style of Aaron Copland and Leonard Bernstein, this work is said by the composer to be an “Americana dance of instruments,” as it contains the passing of rhythmic and melodic figures as well as latin and jazz-inspired styles between soloists and larger sections of the wind band.

Carol Brittin Chambers is an American composer, educator, and clinician whose works for wind band, orchestra, and chamber ensembles are performed extensively throughout North America and beyond. She holds degrees from Northwestern and Texas Tech Universities and has taught at both the elementary and high school levels in San Antonio, Texas. Chambers’ compositional style is characterized by rhythmic energy, clear formal structures, and idiomatic writing for winds and percussion. In addition to winning the 2019 Women Band Directors International Composition Competition, she is an active guest conductor whose works are a part of the J.W. Pepper Editor’s Choice list and have been featured at the Midwest Clinic in Chicago.

Morten Lauridsen is one of the most significant American choral composers of the late twentieth and early twenty-first centuries. A longtime professor at the University of Southern California, his music is widely celebrated for its luminous harmonic language and reflective character. Lauridsen’s works frequently set sacred Latin texts, drawing on modal influences and rich tonal sonorities to create a sense of timelessness. His *O Magnum Mysterium* (1994) has become one of the most performed choral works of the modern era, admired for its serene beauty and spiritual depth.

H. Robert Reynolds was a distinguished American conductor and arranger, best known for his twenty six year tenure as Director of Bands at the University of Michigan and the 35 years spent at the helm of the Detroit Chamber Winds and Strings. His transcriptions for wind ensemble are highly regarded for their sensitivity to the original source material, preserving both the structural integrity and expressive nuance of the works he adapts. Reynolds’ transcription of Lauridsen’s work brings the composer’s celebrated choral setting into the wind band medium with warmth and clarity. The work unfolds in a slow, meditative arc, shaped by sustained sonorities and gently shifting harmonic progressions. Long, arching phrases pass seamlessly between sections of the ensemble, requiring careful attention to balance, blend, and breath. Lauridsen’s characteristic interplay of consonance and carefully prepared dissonance is preserved, allowing moments of tension and release to emerge with quiet intensity.

Latin Text:

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepe!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum.
Alleluia!*

English Translation:

O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
Christ the Lord.
Alleluia!

Mother Earth (A Fanfare) written in 2003, is a powerful and concise work that reflects composer **David Maslanka’s** deep spiritual connection to nature. Scored primarily for brass and percussion, it was conceived as a brief three-minute ceremonial work, but the piece grew into an urgent artistic statement calling for greater care and compassion toward treating the earth more kindly. This is reflected in the use of driving an unrelenting rhythmic pulse often developed through orchestrated crescendos as timbres join in the often thick and accented textures. Influenced by the writings of Vietnamese monk Thich Nhat Hanh, the music reflects a philosophy of mindfulness, urging listeners to become fully present and responsive to the needs of the Earth as a living entity.

Maslanka was one of the most influential American composers for wind ensemble. He studied at Oberlin College and Michigan State University, developing a distinctive compositional voice characterized by expansive forms, rich harmonic language, and deep emotional resonance. In 1990, Maslanka began work as a freelance composer until his passing in 2017. His music often explores themes of nature, spirituality, and human introspection, frequently drawing on meditation as part of his creative process. Maslanka's works, including his symphonies for wind ensemble, have become central to the modern repertoire and are performed worldwide.

Dr. Erika Svanoë is an American composer, conductor, and educator known for her imaginative and stylistically eclectic works for wind band. She earned degrees in music education and conducting from the University of Wisconsin–Eau Claire, Oklahoma State University, and The Ohio State University, where she completed a Doctor of Musical Arts under conductor Russel C. Mikkelson. Her music has received national recognition, including winning the National Band Association Young Band Composition Contest in 2014 for *The Haunted Carousel*, and has been performed by leading ensembles such as “The President’s Own” United States Marine Band. Svanoë’s compositions reflect a diverse range of influences, often blending humor, literary inspiration, and inventive musical narratives. In addition to her composing, she maintains an active career as a guest conductor, clinician, and advocate for music education and new wind repertoire.

Steampunk Suite (2016) is a four-movement work that imagines an alternate Victorian-era world where historical figures and fantastical inventions collide. Dedicated to her husband, it was inspired by the musical styles of numerous composers including Stravinsky, Sousa, Karl King, Satie, and Danny Elfman. The opening movement, *Charlie and the Mechanical Man Marching Band*, blends traditional march style with quirky, mechanized gestures, evoking both the charm and uncanny precision of clockwork performers. *The Strange Case of Doctor Curie & Madam Hyde* follows with a darker, more mysterious character, contrasting lyrical and agitated material to suggest transformation and duality. In the third movement, buoyant rhythms and soaring melodic lines capture a sense of curiosity and wonder inspired by early visions of flight. The final movement, *Barnum & Tesla’s Tandem Bicycle*, is playful and theatrical, combining circus-like energy with unexpected twists that reflect the eccentric personalities of its namesakes. Across the suite, Svanoë draws on popular and classical idioms of the 19th century, reimagined through the lens of steampunk invention and imagination.

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WESTERN UNIVERSITY SYMPHONIC BAND

Shawn Chabot, Music Director

Piccolo

Gill, Nimrit
Kooistra, Nolan

Flute

Aarts, Jordan
Carrasco Gil, Celia
Chan, Chloe
De Boer, Alexandria
Ferguson, Chloe
Gill, Nimrit*
Grayson, Selia
Johnson, Toby
Kariman, Parnian
Kooistra, Nolan
Lau, Christy
Lee, Lucy
Li, Jiaye
Macdonald, Andrew
Rutherford, Ruby
Williams, Shaira*

Oboe

Bui, Karen
Lalonde, Charlotte*

Bassoon

Golder, Erika
Quan, Annabelle

Clarinet

Busch, Teddy
Dammeier, Nina
Franklin, Jade*
Papastamos, Emmanuel
Roberts, Olivia
Wang, Jessica
Zu, Carina*

Bass Clarinet

Busch, Teddy

Alto Saxophone

Acres, Hailey
Baltazar, Yanna-Angela
Barkowski, Abby
Cheng, Joycey
Friesen, Kiona
Lahat, Raz
Nam, Andy
Papastamos, Emmanuel*+
Quinsaas, Rusell

Tenor Saxophone

Hasselmann, Samantha*
Moayed, Arsham

Baritone Saxophone

Hertz, Nick
Vernon, Nate

Trumpet

Bond, Ethan*
Charlebois, Hunter
Cosstick, Abigail
Di Maria, Angelo
Fordyce, Sean
Hodges, Brooke
Horack, Matthew
Roberts, Tyler
Szecsodi, Joseph
Watts, Seth
White, Kenny

Horn

George, Ron^o
Grewal, Paramjot*
Jiang, Zeph
Noor, Ayham

Trombone

Amoah, Charles*
DeLathouwer, Ada
Hodgson, Dee
Kagan, Audrey
Meadowcroft, Graham
Radossevich, Caleb

Euphonium

Noels, Emmaleeah
Peers, Ben
tenHag, Spencer*

Tuba

Lau, Joni
Mand, Jasmin*

Percussion

Amato, Andrew
Chalmers, Logan
Colling, Derek
Grover, Samantha*
Leung, Jeffery

**Section Leaders
+Concert Master
^oGuest Performers*