

Northwestern University

HENRY AND LEIGH
BIENEN SCHOOL OF MUSIC

Stage and Screen

Northwestern University Concert Band

Daniel J. Farris, *conductor*
Rachel Stiles and Michael Witt,
graduate assistant conductors

PICK-STAIGER CONCERT HALL
2024–25 SEASON

Northwestern University Concert Band

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SUNDAY, MAY 18, 2025, AT 3:00 P.M.

Stage and Screen

Midway March (1976/1994)

John Williams
arr. James Curnow

Silverado (1985/2008)

Bruce Broughton
arr. Randol Bass

Symphonic Suite from Star Trek (2009)

Michael Giacchino
arr. Jay Bocook

Michael Witt, *graduate assistant conductor*

Symphonic Dances from
Star Wars: The Force Awakens (2016)

John Williams
arr. Jay Bocook

INTERMISSION

Symphonic Dances from Fiddler on the Roof (1964/2007) **Jerry Bock**
(1928–2010)
arr. Ira Hearshen

Rachel Stiles, *graduate assistant conductor*

Music from West Side Story (1957)

Leonard Bernstein
(1918–1990)

Four Dances from *West Side Story* (1980)

arr. Ian Polster

I. Scherzo

Mambo from *West Side Story* (2013)

arr. Michael Sweeney

Four Dances from *West Side Story* (1980)

arr. Ian Polster

III. *Cha-Cha*

Selections from West Side Story (1959)

arr. Williams James Duthoit

Tonight

One Hand, One Heart

Cool

America

PROFILE

Daniel J. Farris is in his 25th year as Director of Athletic Bands at Northwestern University where he is responsible for conducting the Wildcat Marching Band and Concert Band, and teaching courses in conducting and music education. He has been the Assistant Conductor of the Northshore Concert Band since 2006. Mr. Farris holds degrees in Music Education from James Madison University and the University of Illinois.

Prior to moving to Northwestern, Farris served as Assistant Director of Bands at Illinois State University and the University of Nevada, Las Vegas. He was also the Director of the Walt Disney World Collegiate All-Star Band in Orlando, FL, and taught in the public schools of Minnesota and Wisconsin. Bands under his direction have performed at the Macy's Thanksgiving Day Parade, Bands of America Regional and National Championships, the Dublin, Ireland St. Patrick's Day Parade, and numerous bowl games including most recently the 2023 Las Vegas Bowl.

PROGRAM NOTES

Midway March

Williams

Midway March is from the film *Midway* (1976), which depicts the Battle of Midway (1942), where the United States forces overturned Japanese Naval forces. However, the film also portrays the reunion of American and Japanese veterans joining together in peace. Williams' father described these scenes to him as a child. Inspired by these memories, Williams not only strove to fit the classic military march that he had grown to love from John Philip Sousa, but to also have a "jazzy swagger" for a unique American feel. Having played in military bands himself, Williams was up for the challenge, as the original score was orchestral. Until recently, this march was the only part of the music score that was commercially released.

This march is straightforwardly patriotic, lending towards the United States victory as well as being an homage to Sousa, the great American band leader and one of Williams' inspirations. However, listen for the swing-like melodies that give this work a uniquely American flare, and potentially whispers of other heroic melodies hidden throughout.

—Lex Burson

Silverado

Broughton

Bruce Broughton is a prolific film composer, who has won 10 Emmy Awards during his career. Broughton grew up musically, learning how to play the piano at the age of seven. He earned his degree in composition from the University of Southern California and began composing soundtracks in 1970. During the course of his career, he has been nominated for an Academy Award, an Oscar, a Grammy, and twenty-two Emmys (of which he won 10). Currently, Broughton is a lecturer at UCLA.

Silverado, composed in 1985 for the Lawrence Kasdan contemporary Hollywood western film, was nominated for the Academy Award for best original score. The original composition is for a large orchestra, including over 40 percussion instruments. In this band arrangement by Randol Bass, although it does not contain as many percussion instruments, the same powerful brass lines with soaring woodwinds can be heard. As you listen, maybe you can picture yourself on an unruly ranch, standing up for what is right.

—Lex Burson

Symphonic Suite from Star Trek

Giacchino

Michael Giacchino started venturing into music at the age of ten, where he spent his time between the cinema and his basement. While creating his own stop motion animation films on his brother's pool table, he found the most enjoyable part of the process was putting music to the pictures. He later joined the School of Visual Arts in New York where he received a major in film production and a minor in history. During his time there, he took an unpaid internship at Universal Pictures as well as working at a department store to pay the rent. Giacchino graduated in 1990 with a Bachelor of Fine Arts and began studying music at the Juilliard School at the Lincoln Center. In 2001, rising director J.J. Abrams hired him to write for his new show, *Alias*. This led to Giacchino's largest project, *Lost*, and eventually Abram's reboot of *Star Trek*.

Star Trek began as a 1960s television series that imagined a future of interstellar travel and exploration of progressive values. Alexander Courage's theme music from the original show is constant through the many spin-offs and sequels in the franchise. Giacchino used this theme when composing new music for the 2009 reboot of the movie franchise. The *Star Trek* Symphonic Suite uses portions of Giacchino's original film score, including the section that highlights Courage's original theme in the end credits. Overall, the score captures the energy and danger the crew of the U.S.S. Enterprise faces as they "go where no man has gone before."

Symphonic Dances from *Star Wars: The Force Awakens* Williams

In a career that spans five decades, John Williams has become one of America's most accomplished composers for film and the concert stage. He has served as music director and laureate conductor of the Boston Pops Orchestra. He also maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony, and the Los Angeles Philharmonic. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, 48 Oscar nominations and 5 Academy Awards, 21 Grammys, 4 Golden Globes, 5 Emmys, and numerous gold and platinum records. Williams has composed the music and served as music director for more than 100 films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, and *Lincoln*. Williams composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, and *The Patriot*, among many others. The *Star Wars* saga began in 1977, with the seventh film in the series, *Star Wars: The Force Awakens*, released in 2015. Williams returned to the film franchise with a score that weaves familiar melodies with new themes. Arranged by Jay Bocook, the Symphonic Suite is true to John Williams' scoring for *Star Wars: The Force Awakens*. The suite is based on the soundtrack's *Jedi Steps* and *Finale*, where one encounters themes from the *Main Title*, *The Attack on the Jakku Village*, *Rey's Theme*, *Follow Me*, *I Can Fly Anything*, and *March of the Resistance*.

Symphonic Dances from *Fiddler on the Roof* Bock

Jerry Bock was born in 1928 in New Haven, Connecticut, and was raised in Flushing, New York. Bock displayed musical talents from an early age, and he studied piano for three years. In his final year at Flushing High School, he wrote all the music, co-wrote lyrics, and assisted in the production of an original musical, *My Dream*. At the University of Wisconsin, Bock pursued a full course of formal musical study, at the same time collaborating in extracurricular musical and dramatic productions. Bock's first success in musical theater came in 1955 with the production of *Catch a Star*, which he wrote with lyricist Larry Holofcener. However, it was his collaboration with lyricist Sheldon Harnick, a Northwestern alumnus, that would bring him his greatest success. In 1960, Bock and Harnick teamed up with writer Joseph Stein to create *Fiddler on the Roof*, a musical based on the stories

of Sholem Aleichem. First premiered in 1964, *Fiddler on the Roof* quickly became a Broadway classic, resonating with audiences worldwide due to its poignant storytelling, unforgettable characters, and vibrant music. The show won nine Tony Awards, including best musical, score, book, direction, and choreography.

Symphonic Dances from *Fiddler on the Roof* is a captivating suite arranged by Ira Hearshen that brings to life the timeless melodies and emotional depth of Bock's beloved musical. The suite opens with a spirited and energetic introduction, instantly transporting listeners to the quaint village of Anatevka, where the musical is set. The first dance, *Tradition*, is a jubilant celebration of the villagers' way of life, rooted in the customs passed down through generations. Next is the *Wedding Celebration and Bottle Dance*, a whirlwind of energy and excitement that mirrors the exuberant dance sequence from the original musical. This is followed by the *Perchik and Hodel Dance*. Perchik, a young student, and Hodel, the second eldest daughter of Tevye the milkman, find themselves irresistibly drawn to each other. As the rest of the villagers gather for the traditional wedding celebrations, the two take to the center and share a tender dance that beautifully showcases their growing affection and shared values. Following the wedding dances, the *Chava Sequence* is a poignant and emotionally charged moment. Set during the wedding of Tevye's daughter Chava to a non-Jewish man, the sequence depicts Chava choosing love over tradition. The piece ends with the *To Life* dance, a poignant symbol of the characters' resilience in the face of adversity.

West Side Story Medley Bernstein

Leonard Bernstein is perhaps best known for being one of the premiere American conductors of the mid- to late-1900s. However, he was also an accomplished composer adding a wealth of exciting repertoire to the American tradition of Western art music. *West Side Story* is one of Bernstein's most well-known works and is an outgrowth of his love of musical theatre. The musical is a modern rendition of Shakespeare's classic, *Romeo and Juliet*, set amidst the cultural gang wars of the 1950s in New York's west side. The story revolves around two rival gangs, the Jets and the Sharks, and the star-crossed lovers from each side, Tony and Maria. Bernstein incorporates a wide variety of musical styles into the show to evoke a cultural connection to the Puerto Rican Sharks.

Four Dances from *West Side Story* features *Scherzo* and *Cha-Cha*. *Scherzo* is a light-hearted, carefree movement that comes from the dream ballet of the musical, in which Tony imagines a world of peace and harmony to which he can take Maria. *Cha-Cha* occurs when Tony and Maria notice each other for the first time and dance together, transfixed.

Mambo occurs early in the play's first act during a neighborhood dance both gangs attend. A challenge dance is soon called as the two gangs attempt to out-do one another. During this exhibition of egos, Tony and Maria meet eyes from across the room and fall instantly in love. Both the original Broadway production and the 1961 movie rendition of *West Side Story* were noted for their incredibly impressive dance numbers. The vigorous energy and Latin-infused rhythms of *Mambo* coupled with the scene's flashy choreography make it one of the most iconic scenes from Bernstein's theatrical masterpiece.

Selections from *West Side Story* features *Tonight*, in which Tony and Maria profess their love for each other. *One Hand, One Heart* is a duet between Tony and Maria when they have a make-believe wedding. The piece also features *Cool*, in which one of the leaders of the Jets encourages his gang to stay cool at their rumble with the Sharks. During *America*, members of the Sharks argue about life in America; while the women uphold the positive lifestyle changes, the men poke fun, point out the hypocrisies, and question whether life is truly better in America or in Puerto Rico."

BAND PROGRAM

Director of Bands	Robert Taylor
	<i>John W. Beattie Chair of Music</i>
Associate Director of Bands	Shawn Vondran
Director of Athletic Bands	Daniel Farris
Department Assistant	Maggie Whiteman
Doctoral Assistants	Imran Amarshi, Sheldon Frazier
Graduate Assistants	Rachel Stiles, Michael Witt
Stage Managers	Troy Archer, Stewart Bridgeforth,
	Chris Carrigg, Arlo Hollander,
	Zachary Hommel, Raúl Orellana, Sarah Perry
Ensemble Librarians	Maggie Umanetz-Lertprasopsak, Kevin Acuña
Equipment Managers	Brian Kachur, Micah Northam
AV Manager & Outreach Coordinator	Oliver Stark

CONCERT BAND

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<i>Flute</i> Emerson Brown Hina Kazama Katherine Li Alexander Lueras Andrea Luna Daniel Mallory Adan Quan Maya Rosalez Anthony Xie Anna Zhao	<i>Bassoon</i> Dylan Yan <i>Saxophone</i> Trevor Chau Grant Kahler Peter Kim Clayton Michaels Darren Qiu Caleb Shim Frank Wang	<i>Trombone</i> Kevin Acuña Andy Griñe Nicholas Lynch Jonah Turner <i>Euphonium</i> Kevin Beck Andy Habib Parth Rana <i>Tuba</i> Pedro Rodríguez Sam Russ Michael Witt
<i>Oboe</i> Ella Higginson Cadence Hornsby	<i>Horn</i> Sarah Carley Troy Kim Nathan Pruyne Connor Zamborsky	<i>Percussion</i> Katie Chen David Drinko Benjamin Lin Joshua Lin Ryan Wilkov Jimmy Zhang
<i>Clarinet</i> Lex Burson Kaleah Estep Josie InTham Steven Johnson Sarah Mersch Anna Murray Zia Robbins Alan Shu Maya Vuchic Sophia Wang Colin Wong	<i>Trumpet</i> Creighton Cantrell Greg Dempsey Jacob Emmons Rachel Garich Paul Kwak Xander Senechal Brendan Stahl Brandon Steiert Noah Tannas Zengtao Xing	
<i>Bass Clarinet</i> Gavin Boren Zoey Hall		

CONCERT MANAGEMENT OFFICE STAFF

Director of Concert Management	Jerry Tietz
Concert Operations Manager	Kait Samuels
Ticketing Manager	Maxwell A. Johnson
Marketing Manager	Laura Nielsen
Marketing Coordinator	Elizabeth Avery
Technical Services Manager	Bill Milgram
Technical Services Manager	Zachary Lovitch
Concert Business Manager	Meg Lindsey
Supporting Staff	150 Northwestern Students
Dean, Bienen School of Music	Jonathan Bailey Holland

KEYBOARD MAINTENANCE

Supervisor of Keyboard Maintenance	Wesley Owen
Piano Technician	Chris Scroggins

FOR YOUR INFORMATION

- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office.
- A limited number of assisted listening devices are available for the hearing impaired. Inquire at the box office.
- Smoking is prohibited by law in all Bienen School of Music performance venues.
- Every patron who will be occupying a seat must have a ticket in order to be admitted into the concert.
- The presenter reserves the right to ask any patron who is disrupting the event in any way to leave the concert hall.
- In the event of a medical emergency, please notify the nearest usher.
- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847-491-5441) with anyone who might need to reach you in case of emergency.