



Wind Symphony

Sarah Dawson, conductor

Thursday, March 12, 2026 • 7:30pm

Lyell B. Clay Concert Theatre

Canady Creative Arts Center



PROGRAM

WVU Wind Symphony

Sarah Dawson, conductor

GALA FLAGELLO
(b. 1994)

Bravado

PERCY FLETCHER
(1879-1932)
arr. Brant Karrick

Vanity Fair

EDWARD ELGAR
(1857-1934)
trans. Alfred Reed

Enigma Variations

IX. Nimrod

PIERRE LEEMANS
(1897-1980)
arr. Charles Wiley

Marche des Parachutistes Belges

ERIKA SVANOE
(b. 1976)

Steampunk Suite

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

LEONARD BERNSTEIN
(1918-1990)
trans. Clare Grundman

Candide Suite

V. Make Our Garden Grow

*This performance presented in partial fulfillment of the requirements
for the Master of Music - Conducting degree.*

Bravado / *Gala Flagello (b. 1994)*

B*ravado* (2023) was written for the Tanglewood Music Festival 2023 orchestral readings and explores the many connotations of the word “bravado,” a descendent of the Old Italian adjective *bravo*, meaning “wild” or “courageous.” A person with *bravado* can be seen as bold or reckless, daring or arrogant, confident or overbearing. The orchestra musically embodies this range of traits through the transformation of the piece’s primary melody.

- Gala Flagello

Vanity Fair / *Percy Fletcher (1879-1932)* *arr. Brant Karrick*

V*anity Fair*, subtitled “A Comedy Overture”, is one of many artistic works inspired by the 1848 novel of the same name by English novelist, William Makepeace Thackeray. Thackeray was known for his satire and commentary of the Victorian Era, and was a contemporary of Charles Dickens. The airs of high society and its dazzling wealth, as well as the love and loss which often comes with it, can be heard throughout the piece...as if the characters are playing out scenes before us. The overture opens with a sparkling A section, complete with woodwind flourishes, brass fanfares, and shimmering cymbals. The legato B section introduces new themes in triple meter, and showcases the ensemble’s lyricism, bringing to mind the romance and splendour of the aristocratic life. With the return of the A section comes an embedded quotation of the primary B theme, and an even more rapid pace which leads to an exciting finale.

- Sarah Dawson

Enigma Variations, IX. Nimrod / *Edward Elgar (1857-1934)* *trans. Alfred Reed*

Elgar’s orchestral masterpiece, *Enigma Variations*, is a collection of variations on a singular theme (the “Enigma”) written to honor loved ones and friends in the composer’s life. The ninth, and considered most popular, variation is dedicated to Elgar’s dear friend and colleague, Augustus J. Jaeger. The variation’s title, “Nimrod” refers to a biblical character, described in Genesis as “a mighty hunter”, as “jaeger” is the German word for “hunter.” Within the variation, Elgar intends to musically depict the record of a conversation had with his companion in the midst of a spell of depression when he considered leaving a life of music and composition altogether. During this talk between friends, Elgar recalled that Jaeger drew a comparison to Ludwig Van Beethoven, who amid great struggles wrote some of the most beautiful music imaginable. Jaeger referred to Beethoven’s *Piano Sonata No. 8*, “Pathétique”, and inspired by this shared experience, Elgar nods to the “Pathétique” gently in the opening to “Nimrod”.

The ninth variation has taken on a life of its own outside of the original context, as it is often now performed at funerals, memorial services, and ceremonies. Its solemn and reverent quality befits such occasions, as Elgar’s intent was to commemorate his loyal friend. The stirring music in “Nimrod” reminds us to reflect on those who have remained steadfast by our side in the journey of life, and admire with humble gratitude the beauty they have added to our time on this earth.

- Sarah Dawson

PROGRAM NOTES (cont.)

Marche des Parachutistes Belges / Pierre Leemans (1897-1980) arr. Charles Wiley

Pierre Leemans was a Belgian composer and educator whose compositions won several prizes during his lifetime. The Marche des Parachutistes Belges (French for March of the Belgian Parachutists, although it is often translated as Paratroopers instead) was his most famous composition. He wrote it near the end of World War II, allegedly in just one night, after meeting with a group of real Belgian paratroopers. It was first published in 1945 (notably, Belgium did not have an official battalion of paratroopers until 1946, so Leemans likely encountered members of the 5th Special Air Service). It made its way to the United States thanks to Charles Wiley, who created an arrangement of it in 1975 for American bands. The program notes for that edition claim that "Dr. Wiley talked personally to Pierre Leemans for exact markings and tempos; thus this arrangement adheres to the composers original intent for the piece." It takes the form of a patrol, giving the impression of a passing parade band by beginning and ending softly.

- Andy Pease, *Wind Band Literature*

Steampunk Suite / Erika Svanoë (b. 1976)

Steampunk Suite is a work in four movements which depicts individuals both historical and fictional from the "steampunk" era. Dr. Svanoë describes "steampunk" as "a subgenre of science fiction and sometimes fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery...Steampunk features retro-futuristic inventions as people in the 19th century might have envisioned them, and is likewise rooted in the era's perspective on fashion, culture, architectural style, and art."

Each of the four movements in the suite portrays fictional, and sometimes outlandish, scenarios featuring various characters of the time. Movement I makes for a playful opener which imagines Charles Ives as a young boy with his father leading a band of automatons. Movement II begins slowly with curiosity, and eventually leads to a dizzying waltz as we witness an alternate scenario where Marie Curie is overcome by the radiation as she works. Movement III depicts H. G. Wells (Bertie, for short) and Jules Verne, two authors of science fiction at the time, holding a lively discussion about science and literature. The suite comes to an exciting conclusion with Movement IV, where we imagine famed circus man P. T. Barnum and inventor Nikola Tesla riding a bicycle built for two about a circus ring, as Tesla continues to frantically keep the bicycle held together throughout the ride.

- Sarah Dawson

Candide Suite, V. Make Our Garden Grow / Leonard Bernstein (1918-1990) arr. Clare Grundman

Candide, the 1956 opera by Leonard Bernstein, has lived a long and storied life of revisions, reinventions, and creative productions in both opera and musical theatre. Although its critical reception has been tremendously mixed, the final song, "Make Our Garden Grow," is among a few of the selections from the opera which have achieved great individual popularity and regard. The song begins as Candide, a young man in desperate search for his meaning in the world, sings of his love for the young maiden, Cunegonde. He proposes to her and they sing together, soon to be joined by the entire chorus in singing:

Let dreamers dream what worlds they please, those Edens can't be found.

The sweetest flowers, the fairest trees, are grown in solid ground.

We're neither pure, nor wise, nor good - we'll do the best we know.

*We'll build our house and chop our wood,
and make our garden grow!*

- Sarah Dawson

PERSONNEL

Flute

Abigail DeKam
Platte, SD - Music Business & Industry (BA)

Kaitlyn Dotson
Murrysville, PA - Music (BA)

Greta Hulterstrum
Litchfield, MN - Music Performance (BM)

Jackson Thee
West Milton, OH - Music Performance (MM)

Emma Wright
Fairmont, WV - Music Education (BM)

Oboe

Taylor Antigo
Wheeling, WV - Music Performance (BM)

Georgia Palmatory
Morgantown, WV - Music (BA)

Bassoon

Madison Cardenas
Mundelein, IL - Music Performance (DMA)

Anderson Lee
Pittsburgh, PA - Music (BA)

Clarinet

Ella Boyce
Morgantown, WV - Music Education (BM)

Owen Cosner
Morgantown, WV - Music & Health (BS)

Gabriel Flanagan
Morgantown, WV - Music Therapy (BM)

Joel Panas
St. Clairsville, OH - Music Performance (DMA)

Tiara Simon
Dallas, TX - Music (BA) & Psychology (BA)

Helena Townsend-Grove
Galena, IL - Music Performance (BM) & Psychology (BA)

Michael Taylor
Middleway, WV - Music Education (BM)

Bass Clarinet

Jenna Carpenter
Wheeling, WV - Music Education (BM)

Alto Saxophone

Evan Barnette
Ripley, WV - Music Education (BM)

Alexis Mason
Waynesburg, PA - Music Performance (BM)

Tenor Saxophone

Catherine Glodowski
Weirton, WV - Music Performance (BM)

Baritone Saxophone

Elliot Henry
Morgantown, WV - Music & Health (BS)

Horn

Collin Briggs
Martins Ferry, OH - Music Education (MM)

Isaac Price
Paden City, WV - Music Education (MM)

Ryan Shriver
Clarksburg, WV - Music Education (BM)

Aiden Swan
Alma, WV - Music Composition (BM)

Gwyn Wheeler
Clarksburg, WV - Music Education (BM)

Trumpet

Angelo Buffalini
North Huntingdon, PA - Social Studies Ed (BS)

Samara Chamberlain
Charleston, WV - Music (BA)

Leah DeGarmo
Kansas City, MO - Music (BA)

Carter Egesdal
Duluth, MN - Conducting (MM)

Jameson Loop
Morgantown, WV - Music Performance (BM)

Garrett Materne
Buckhannon, WV - Music Education (BM)

Bethany Piercy
Harpers Ferry, WV - Music (BA) & Criminology (BS)

Trombone

Sarah Harris
Daniels, WV - Music Performance (BM)

Brody Keller
Ripley, WV - Music Education (BM)

Nicholas Parker
Weirton, WV - Finance (BS)

Olivia Smith
Hillsboro, VA - Criminology (BS)

Jordan Wattie-Shear
Roanoke, VA - Mechanical Engineering (BS)

Euphonium

Sebastian Duenas-Diaz
Morgantown, WV - Biomedical Lab Diag. (BS)

Jacob Tucker
Ashburn, VA - Physics (BS)

Zachary Tunick
Fairfax, VA - Music (BA)

Tuba

Ewan Smith
Weston, WV - Music (BA)

Aveline Stimeling
Morgantown, WV - Music Composition (BM)

Caleb Rowan
Mineral Wells, WV - Music Education (BM)

Piano

Ryan McWilliams
Perryopolis, PA - Music Performance (BM) & Music Composition (BM)

Percussion

Isaac Beverlin

Paden City, WV - Music Education (BM)

Jose Gonzales

Somerville, TX - Music Performance (DMA)

James Kawasaki

Wheeling, WV - Music Performance (BM)

Jeremiah Rogers

Flemmington, WV - Music Business & Industry (BA)

Jude Thomas

Moundsville, WV - Music Composition (BM)



Sarah Dawson is in her final semester of the Master of Music program for Wind Band Conducting, and works as a graduate assistant for the WVU Bands Program. She is a Pittsburgh native and holds a BM in Music Education from Grove City College with concentrations in trumpet and voice.

Previously, Sarah served for three years as the Director of Bands at Clarion Area High School, where she taught instrumental music at the middle and high school level. She is a founding director of the Clarion County Community Band, and has appeared as a guest conductor with several local organizations, including the PennWest Clarion University wind ensemble, the Mercer Community Band, and the Carnegie Mellon University Pre-College Brass Ensemble. Sarah is also an educator and performer in the theater arts, currently serving as Music Director & Pit Conductor for the award-winning Elizabeth Forward High School musical program. As a graduate assistant for the WVU Bands Program, Sarah assists with ensembles in the band area including “The Pride of West Virginia” Mountaineer Marching Band and the Mountaineer Pep Band. Also within the School of Music, Sarah teaches vocal and trumpet lessons through the Community Music Program, and has been a member of the WVU Chamber Singers.

Beginning this spring, Sarah will continue her teaching career at Thomas Jefferson High School in the South Hills of Pittsburgh as the Director of Instrumental Ensembles, including all bands and orchestras at the high school level. Sarah is a WVU Campus Ambassador, a member of the MAESTRA conductors directory, the National Band Association, and national theater honorary Alpha Psi Omega.

ACKNOWLEDGEMENTS

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