

DEPARTMENT OF  
**MUSIC**  
AT PRINCETON



**Tuesday, April 29, 2025, 7:30 PM**  
**Performing Arts Center, Princeton High School**

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# **Princeton University**

# **Wind Ensemble**

**Joe Bongiovi, Conductor**

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*For more information about the Princeton University Wind Ensemble, our upcoming events, and how to support us, please visit [puwe.princeton.edu](http://puwe.princeton.edu).*

## PROGRAM

Bugler's Holiday

LEROY ANDERSON

(1908-1975)

*Levi Zimmet '28, trumpet 1  
Cueyoung Lee '27, trumpet 2  
Ian Bellush '28, trumpet 3*

Spirit of the Woods

*Theodore Vidal, conductor*

THEODORE VIDAL

(b. 2001)

The Stars and Stripes Forever

JOHN PHILIP SOUSA

(b. 1953)

*Eric Rucker '28, xylophone  
Cas Royalty '25, marimba  
Ariane Adcroft '26, marimba  
Daniel Christie '28, marimba*

*arr. MARTIN HOOD*

Stubernic Fantasy

MARK FORD

(b. 1953)

*Cas Royalty '25, marimba  
Daniel Christie '28, marimba  
Eric Rucker '28, marimba*

### *Intermission*

First Suite in Eb for Military Band

GUSTAV HOLST

(1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Gran "Pequeña"

JUAN LUIS NICOLAU

(b. 1973)

Albanian Dance

*Jacob Jackson '26, conductor*

SHELLEY HANSON

(b. 1951)

Petrichor

*Kade Jackson '28, conductor*

KADE JACKSON '28

(b. 2005)

## PROGRAM NOTES

### BUGLER'S HOLIDAY

*Bugler's Holiday* is one of the best-known pieces of band literature written by the band master Leroy Anderson (1908-1975). Anderson was born in Cambridge, Massachusetts, and began studying piano and music at the New England Conservatory of Music when he was 11 years of age. In 1931, Anderson became director of the Harvard Band. During his four-year tenure with this group, he composed several pieces, one of which was accepted to be played by the Boston Pops. This piece, titled *Harvard Fantasy*, was a success and resulted in Anderson becoming a regular composer for the ensemble. In 1945, the Pops' lead trumpet player, Roger Voisin, requested Anderson to compose an original piece for trumpet. The result was *Trumpeter's Lullaby*.

It was not until 1954 that Anderson composed another piece featuring the trumpet. He initially wrote *Bugler's Holiday* as a solo piece for three trumpets accompanied by a band. At that time, Anderson had his own recording ensemble under Decca Records. He hoped *Bugler's Holiday* would become a hit, possibly helping the group surpass the success of their previous gold-record album released in 1951.

The solo trumpet parts in *Bugler's Holiday* are written to imitate the sound of a bugle, a brass instrument without valves that is commonly used for military calls and fanfares. Anderson intended for the soloists to stand in front of the ensemble instead of sitting in seats among the band. Since the premiere of *Bugler's Holiday* 60 years ago, the piece has remained a favorite among crowds and trumpet enthusiasts.

Travis Bender, edited by Kade Jackson '28

### SPIRIT OF THE WOODS

"*Spirit of the Woods*" is a captivating musical composition that evokes the mystical and serene atmosphere of the forest. This enchanting piece weaves together elements of nature, mythology, and human experience to create a richly textured soundscape.

Theodore Vidal

### THE STARS AND STRIPES FOREVER

If any piece needed no introduction, it would be John Philip Sousa's *The Stars and Stripes Forever*. Following its immediate popular public reception at its premiere in Philadelphia, it has remained incredibly popular today both in the United States (where it was named the National March in 1987) and abroad. *The Stars and Stripes Forever* was famously inspired during a long ocean liner voyage home from Europe in 1896, and after fervently transcribing the first theme that had been playing in his head incessantly throughout the voyage, Sousa alleged that not a single note had changed since. Sousa wrote the piece while dealing with the recent loss of David Blakely, the manager of the Sousa band, and repeatedly said during his lifetime that it was born

of homesickness—a longing for that which seems far away, while dealing with a grief for something that has come to pass. Today, these more somber themes echo louder than in years past, but the undeniable hope and jubilation in the music continues to shine through regardless. This performance features an arrangement of *The Stars and Stripes Forever* for percussion quartet, featuring three marimbists and one solo xylophonist.

Jacob Jackson '26

## **STUBERNIC FANTASY**

Stubernic (pronounced "Stew-burr-nick") was originally written as a marimba trio for one 4 ½ or 5-octave marimba shared by three performers. Dedicated to Stefan and Mary K. Stuber and their music studies in Nicaragua, the title's meaning becomes clear: "Stuber-Nic." The piece's first section sounds minimalistic and modal, and there is evidence of Ford's musical humor in that the performers rotate up the marimba, almost as if in a traditional Nicaraguan dance, before returning to their original register. The final section includes portions where all octaves are doubled so as to further enhance the melodic and rhythmic impact of the grand finale. This version is designed as a marimba concerto for band alongside Ford's *Stubernic* sequel piece, *Afta-Stuba!*

## **FIRST SUITE IN E<sub>b</sub> FOR MILITARY BAND**

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst's *First Suite in E-flat*. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the "1st Suite for Military Band Op. 28A" on the page for 1909. However, there is no record of a performance until 1920, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written. The three-movement work begins with the *Chaconne* in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The *Intermezzo*, marked *vivace*, is lighter and highlights Holst's skill in writing for woodwinds. In contrast to the *Chaconne*, this movement ends quietly. The piece ends with the *March*, a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

US Marine Band, edited by Kade Jackson '28

## **GRAN "PEQUEÑA"**

*Gran "Pequeña"* was named a national finalist in the Professional Division of The American Prize in Composition for band/wind ensemble in 2024.

This composition is dedicated to Juan Manuel Colomer Prats (affectionately nicknamed "Pequeña"), ambassador of the 2023 festival in Muro (Alicante, Spain). The title is a pun as it

recreates an intended oxymoron since, on one hand, the dedicatee belongs to the “Pequeñas” family, and on the other, he is a “Great” person.

As the ambassador during the festival, the dedicatee was set to parade atop a stately float. Accordingly, the composition required an initial solemn section that would herald the float’s arrival. At the same time, it also required the work to be imbued with joy and festivity.

To convey the alluded solemnity of the float’s passage, the composition begins with calls from the instruments—primarily the brass section—announcing its arrival, intermingled with rhythmic passages from the woodwind instruments—reflecting the excitement of the parade attendees. After these calls, a series of motifs extracted from the main theme appear, whose sole function is to recreate the Spanish ambience—with a marked Andalusian character—and prepare the atmosphere for the main theme’s entrance. The main theme fulfills the function of instilling joy and expressing the jovial and festive spirit of the work.

This main theme is followed—almost interrupted—by a section where the energy and strength of the parade are vividly manifested. After returning to the main theme, the composition gives way to the trio of the pasodoble. The trio evokes the passage of a carriage leading the ballet performance that preceded the float in the parade. Therefore, percussion instruments take on a special prominence, as they evoke the trot of the horses and the bells that adorn them. In addition, the castanets along with the interventions of the trumpets and oboes in the trio’s counterpoint, distinctly evoke the Spanish character of the work. The pasodoble concludes with the tutti merging the two major themes. Specifically, the main theme of the trio incorporates the main motif of the pasodoble in its counterpoint, thereby uniting and combining the melodic and cantabile character of the trio with the joyful spirit of the main theme of the pasodoble.

Juan Luis Nicolau

## **ALBANIAN DANCE**

The shota is an Albanian dance originating in the Baltic states. It is an important symbol of Albanian sentiment and patriotism, and it is commonly played at weddings, folk festivals and other events, which is where this concert band piece takes its high-octane energy. Based on a typical traditional shota dance, *Albanian Dance* finds itself bursting forward with deceptively variable themes. While the main melody is, on the surface, quite repetitive, listen closely under each repeated section to reveal a much richer orchestration that actively varies and ensures that each repeat is as novel as possible. The actual dance’s characteristic synchronized steps can be heard in this band version as well, and the instruments themselves might be characterized as interacting dancers as the piece develops.

## **PETRICHOR**

When writing *Petrichor*, I approached it with three distinct perspectives in mind. The first is quite literal: “petrichor” is the name for the earthy smell that always comes with, and often before, rain. As such, the piece follows the path of a rolling storm, from the first hints of

petrichor in the air to the first raindrops, and then through a steady crescendo as the storm becomes more violent. Just when the volatile climax is reached, it abruptly drops off, leaving the listener in the “eye of the storm,” so to speak, before the storm cascades in once more. After this last push, the storm begins to subside into a peaceful shower, and the clouds part to reveal hidden rainbows in the aftermath. The main theme and ostinato from the beginning make one more triumphant return at the end to represent both the completion/reignition of a cycle as well as the overwhelming awe that nature proudly presents.

Another interpretation, keeping in the same vein as the first, touches on the emotions that accompany petrichor rather than the actual procession of the rainstorm. Petrichor, in marking the arrival of rain, is inherently expectant and perhaps even anxious or apprehensive. While the piece is capped by victorious, sweeping melodies, there is an extremely violent middle section that doesn't immediately seem to fit the song's presented theme. This, to me, shows the true nature of being stuck in a limbo of apprehension, of unwavering expectancy that begins to gnaw at the very fiber of one's being. Petrichor is simultaneously both dread and tranquility, all wrapped up into one deceptively simple package.

Smelling petrichor, much in the same vein as causing apprehension or excitement, opens one's imagination to infinitely many possibilities (usually centralized around the coming of rain, of course, although at this point petrichor is but a mere metaphor). But with an active imagination comes an equally likely chance of overthinking, of trapping oneself in a mental cage of dejectedness and self-oppression. I think of this song as encapsulating the very nature of the human mind, to serve as an illustration of the corners we, as human beings, can think ourselves into. Our imagination, our *intelligence*, is just as overwhelmingly powerful as a rainstorm, complete with equally magnitudinous highs and lows. *Petrichor* is, above all else, the story of one's descent into a dark mind-storm and subsequent rise from the ashes of what once was into the promise of what could become.

*Program notes written and compiled by Kade Jackson '28 unless otherwise noted.  
Program notes edited by Kade Jackson '28 and Jacob Jackson '26.*

# ABOUT

## Joe Bongiovi



Joe Bongiovi earned his Bachelor of Music in Film Scoring from Berklee College of Music in Boston and a Master of Arts Teaching from The University of The Arts in Philadelphia. For the past 19 years he has been the band director at Princeton High School where he directs the renowned Princeton Studio Band and produces their recordings. During his time at Princeton High School, the jazz program has won 10 state championships and 16 national championships. In addition to conducting the Princeton University Wind Ensemble, Mr. Bongiovi has served as the musical advisor to The Princeton University Band since the fall of 2018. He is the founder and director of the Philadelphia Jazz Orchestra, an all-star high school and college ensemble that performs locally and tours Europe each summer. The Philadelphia Jazz Orchestra hosts summer educational camps for students in grades 3-12 as well. Mr. Bongiovi is also the founder of the National Jazz Festival which has developed into the largest high school jazz festival in the country and is held in Philadelphia each spring.

## The Princeton University Wind Ensemble

The Princeton University Wind Ensemble (PUWE) was originally founded in 1997 by Rick Modica '99 and was reestablished in 2023 by Jacob Jackson '26, Wesley Sanders '26, Henry Freligh '25, and Cas Royalty '25. PUWE is dedicated to performing challenging, diverse, and important wind band repertoire both from the established Western canon and from contemporary composers, with a particular emphasis on performing works by underrepresented composers. PUWE is entirely student run, and all decisions made on behalf of the ensemble are made by our board of student officers. Thank you for joining PUWE for this concert!

### Student Officers

<b>President</b>	Jacob Jackson '26	<b>Librarian</b>	Cueyoung Lee '27
<b>Vice President</b>	Kade Jackson '28	<b>Librarian</b>	Stephanie Ko '28
<b>Music Director</b>	Artha Abeysinghe '26	<b>WW. Section Leader</b>	Simon Law '27
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<b>Equipment Manager</b>	Kate Andrews '28	<b>Brass Section Leader</b>	Wesley Sanders '26
<b>Media Chair</b>	Matt Schulz GS	<b>Perc. Section Leader</b>	Daniel Christie '28

## PUWE MEMBERS

### Flute

Gina Arnau^  
Vivian Huang  
Stephanie Ko\*+  
Hui Taou Kok^  
Delaney McCarty^  
Annika Plunkett  
Madelyn Smoyer  
Maya Stori  
Alessandro Troncoso\*

### Oboe

Laura Chen  
Quinn Haverstick\*  
Kade Jackson+  
Mary Ponnuru

### Eb Clarinet

Josh Pawlak

### Bb Clarinet

Kate Andrews+  
Jay Georges  
Kai Harting  
Sabrina Hopkins  
Caroline Johnson  
Elliot Lee^  
Connor McKeown^  
Ethan Spain  
Serena Zhang^  
Olin Zimmet

### Bass Clarinet

Jacob Jackson+  
Matthew Rudolph

### Bassoon

James Dyson  
Wunnyuriti Ziblim

### Alto Sax

Henry Freligh  
Ayanna Goonesekere  
Cade Hemond  
Marie-Lou Laprise^  
Connor Long^  
Marcello Troncoso\*+  
Ryan Zimmitti

### Tenor Sax

Simon Law+  
Brody Matthias  
Tiffany Rawlston  
Jaden Stewart

### Bari Sax

Indy Elboubkri  
Matt Schulz+

### Trumpet

Ian Bellush  
John Cureton  
Hassan Khan^  
Cueyoung Lee+  
Nick Lorenzen  
Stanley Stoutamire^  
Levi Zimmet

### F Horn

Franchesca Alejo  
Spencer Bauman  
Jake Tessnow

### Trombone

Remzi Abaci\*+  
Artha Abeysinghe+  
Nahum Garcia  
Alex Kahiga^  
Tim Shimizu  
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### Euphonium

Ethan Seidler  
Basant Bruce Singh

### Tuba

Julian Fente  
Wesley Sanders+

### String Bass

Henry Beard^  
Harrison Levin

### Piano

Brianna Dai

### Percussion

Ariane Adcroft  
Isaac Bernstein  
Ian Chang^  
Daniel Christie+  
Casara Croswell  
Malik Resheidat^  
Cas Royalty  
Eric Rucker  
Milo Salvucci

\* = **doubling auxiliaries**

+ = **officers**

^ = **on leave**





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