



University of North Texas
College of Music

Master's Recital | Saturday, March 22, 2025 | 3:30 p.m. | Paul Voertman Concert Hall

Eric Weaver Studio Orchestra
Eric Weaver, conductor

- Going The Distance (2020–2025) Eric Weaver
(b. 2001)
Lyrics by Terrion Valentine
1. Fernweh
 2. Roam
 3. Yearn For Ubiquity
 4. 2062
 5. Unity
 6. When I Get To See You

*Program two hundred ninety-one of the 2024–2025 season
Photography and videography are prohibited*

Program Notes

1. Fernweh

"Fernweh" is a German word. It translates to "Wanderlust" or "a homesickness for a place you've never been". It represents my desire (and later fruition) of studying and living in London. I have been fascinated with it since the start of high school through the youtubers that I follow (The Sidemen) and my love for soccer, specifically the premier league and my favorite team, Chelsea. My dream came true when I studied at the Royal Academy of Music for a semester in my undergrad. This piece represents that subtle intrigue that grows from my initial interest all the way to the point of applying, and arriving in London. This movement parallels this in its growth from only rhythm, to bass line, to harmony, to melody.

2. Roam

"Roam" is about my endless tours with drum corps and how much I've traveled the U.S. to the point of feeling nomadic for many summers. The subtle and somewhat curious beginning represents my shyness in meeting so many new people and experiencing so many new places. Every time I arrived in a new town/city on tour for the first time there was so much to learn. I would slowly pick up on the environment, people, and culture in each new place. My gradual affection and learning about American cities is reflected in the development of this movement.

3. Yearn for Ubiquity

"Yearn for Ubiquity" is about the constant choices I have to make about where to be and how to spend my time. In a perfect world I would go to every soccer game, every night out with friends, every date with my girlfriend, every class prepared, every holiday back home with my family, every trip to see my old college friends. Since this isn't realistic, I make the best choices possible. This struggle is reflected in the lyrics of the movement. The second half of this movement focuses more on the "scatterbrain" that I get when forming my schedule and filling out my Google calendar. The fast-paced melody, chords, and groove represent the 1,000 miles-a-minute that it can feel like in my head when trying to decide where to spend my time.

4. 2062

"2062" is the number of miles between Vancouver, Washington and Macedonia, Ohio. When COVID-19 hit and my second semester of freshman year at Oberlin Conservatory was aborted, I was forced to leave my best friend and future roommate Isaac Wooten. He had to go back home to Vancouver and I remember looking up the distance to see how far away he would be for the foreseeable future. I was crushed by the thought because this was my first real encounter with anything "long distance" (something I'd become all too familiar with in the future). The classical piano solo at the beginning represents my solitude in the start of COVID, and the heart-wrenching chord progression towards the end represents the despair and anger that I felt with the absence of my college friends for a semester.

5. Unity

"Unity" is the successor of "2062" and it represents getting to see my friends again after being apart. This movement is specifically about that first drum corps camp in the fall after leaving all my new friends and family that I made while on tour over the summer. The transition from spending every day with people for 3 months to living alone again was rough; but that's what makes uniting with everyone throughout all walks of life so thrilling. The movement starts with solo piano, again representing me being alone, but this time after the summer DCI tour ended. The movement grows as I link back up with college friends and slowly rebuild my online and in-person network. The piece continues to grow throughout the yearly cycle as I get to see more and more friends for different things, eventually going through another frantic summer tour. But this time it ends slightly differently: I, alone in Texas, but this time with a long-distance girlfriend (represented by the duet at the end).

6. When I Get To See You

"When I Get To See You" is the final movement of this suite and it tells the story of my girlfriend, Laura Elliott, and me tackling a long distance relationship. It starts where we left off with the last movement: me living alone post aging out of drum corps. It slowly develops through our Facetime calls, our short weekend visits throughout the year, to eventually Laura moving in with me in Denton, Texas. This movement has many peaks and valleys and is a long build to the finale. Each peak/high point in the movement is meant to represent a different weekend or holiday trip that we made to see each other. Every time we reunited it was fantastic and they only got better, as represented by the music. We had challenges as well, a few of which are represented by the somber beginning to the flugelhorn solo (sadness after the end of a visit) and the sax soli with attitude (the occasional disagreement). But ultimately we made it through all of these peaks and valleys to get to where we are today, represented by the grand finale. It's a long movement for a long story that is still being written; but it ends in a grandiose place of content, which is where I currently reside with Laura in Texas.

Eric Weaver is an award-winning composer/arranger originally from Cleveland, Ohio. He has a degree in Jazz Composition and Jazz Trombone Performance from the Oberlin Conservatory and is completing a master's degree in Jazz Studio Arranging at the University of North Texas. Eric has studied with Jay Ashby, Doug Thrower, Pete Churchill, Alan Baylock, and Rich DeRosa. Eric aspires to continue to teach and write for jazz bands, marching bands, and drum corps.

Eric Weaver Studio Orchestra Personnel

Woodwinds

Natalie Wagner, solo saxophones
Ryan Yumang, alto saxophone & flute
Christian Mojica, alto saxophone & flute
Jonathan Arcangel, tenor saxophone & clarinet
Aidan Schwarz, tenor saxophone & clarinet
Aidan Sears, baritone saxophone & bass clarinet

High Brass

Nathan Fisher, solo trumpet & flugelhorn
Dan Foster, trumpet
Isidoro Ramos, trumpet
Jonathan Orellana, trumpet
Alex Billingsley, trumpet
Jake Osmond, horn
Seb Ruiz, horn
Andrew Bennett, horn

Vocalists

Terrion Valentine, rap
Jaden Tabor, soprano
Julie Coggiola, alto
Eli Thiesson, tenor
Dan Shimon, bass

Low Brass

Eric Weaver, solo trombone
Nick Mailes, trombone
Jason Schilling, trombone
Colin Manocchio, trombone
Jeremy Kvale, bass trombone
Paul Covert, bass trombone
Liam Gompf, euphonium
Arturo Ortega, tuba

Rhythm

Ian Zinecker, guitar
Jack Goode, guitar
Jacob Hanson, piano & electric piano
Kai Wagner, double bass & electric bass
Parker Sibley, drumset
Jeffrey Chaidez, auxiliary percussion

Strings

Victoria Ricadele, violin 1	Anthony Brooks, viola
Janicesta Browne, violin 1	Qianqian Fu, viola
Jacob Unruh, violin 1	Kseniya Klyukina, viola
Yuma Okada, violin 1	Breanna Norton, viola
Sandra Martinez, violin 2	Nico Clark, cello
Jade Wesley, violin 2	Dawn Mansfield, cello
Ally Hocking Howe, violin 2	Elise Abbott, cello
Sofia Castellanos, violin 2	Addison Surret, cello