



UNIVERSITY OF
Redlands
SCHOOL OF MUSIC

CONCERT BAND

David L. Scott, conductor

Thursday, February 25, 2010, 8 p.m.
Memorial Chapel

Royal Air Force March Past	Henry Walford Davies (1849-1941) George Dyson (1883-1964) Arr. Harold R. Gore
Ambrosian Hymn Variants	Donald H. White (b. 1921)
Dancing at Stonehenge	Anthony Suter (b. 1979)
Fanfare, Ode and Festival	Bob Margolis (1949)
Second Suite in F for Military Band (1911)	Gustav Holst (1874-1934)
i. March	
ii. Song without words	
iii. Song of the Blacksmith	
iv. Fantasia on the 'Dargason'	

Flute
Kira Harris, Principal
Kristi Shelton
Candice Haden, Picc
Jamie Johnson
Taj Newton
Kristin McGowan
Valerie McGlasson

Clarinet
Laura Jordan, Principal
Allie Chiaradonna
DaJuan Brooks
Daniel Hollis
Jennifer Young
Bryanna Acosta
Jessica Nunez

Bass Clarinet
Matt Hargreaves, Principal
Vaana John
Kylie Stiglbauer

Oboe
Christy Moon, Principal
Sami Poindexter

Bassoon
Alannah Roberson, Principal

Alto Saxophone
Ryan Garigliano, Principal
Kourtney Brandon
Kelsey Broersma
Elliot Ammon

Tenor Saxophone
Chris Abbiss
Janie Vail

Baritone Saxophone
Troy Rausch

Horn
Ashley Schmidt, Principal
Luke Hilland
Steuart Goodwin
Olivier Huebscher

Trumpet
James Edwards, Principal
Rachel Courtright
Sheena Dreher
Mark Omiliak
Nathan Cupul
James Sharp

Trombone
Bill Saulnier, co-principal
Emmett Ely, co-principal
Colin Jennings
Trevor White, 2nd
Amalia Calvillo, Bass
Jack Amaral

Euphonium
Larry Frost, Principal
Jack Amaral

Tuba
Larry Frost, Principal
Kent Broersma

Percussion
Larry Franquez, Principal
David Mantle
Sam McAdam
Janet Ferreyra
Jakob Kandl
Patrick Sundlof
Pete Gibson
Lauren Argonza

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Program Notes

Royal Air Force March Past

Henry Walford Davies was a composer, organist, and broadcaster in England. During his life, he gained the recognitions, “Knight Commander of the Royal Victorian Order” and “Officer of the Most Excellent Order of the British Empire” for his service and contributions in the military and as Master of the King’s Music, which position he held from 1934 until his death in 1941. It was during his tenure as director of music to the Royal Air Force that he composed the Royal Air Force March Past.

George Dyson was a well-known composer and won the Mendelssohn Traveling Scholarship while attending the Royal College of Music, which provided him the opportunity to study in Italy and Germany. He later joined the Royal Air Force and became involved with their military bands. He served as Director of the Royal College of Music, received a knighthood and was also made a “Knight Commander of the Royal Victorian Order.”

This march is the official march of the Royal Air Force and can be performed both as a slow march or a quick march. One of the public uses of the march when performed by Royal Air Force Central Band is for the mounting the guard at Buckingham Palace.

Harold Gore was a band director in Texas that owned a college shop specializing in school, art and music supplies. During the 1970’s and 80’s, he began arranging marches and orchestral music for concert band, which led to the revision of hundreds of marches and overtures for band.

Ambrosian Hymn Variants

Donald H. White served on the faculty of DePauw University in Indiana until 1981 and then served as Chairman of the Department of Music at Central Washington University until his retirement. He has composed numerous pieces for concert band as well as solo works. While at DePauw University, he established the first contemporary music festival in 1962, which brought to campus composers such as Aaron Copland and Vincent Persichetti.

Composed in 1963, *Ambrosian Hymn Variants* is a processional hymn (by Ambrose or one of his imitators) with a number of variations in tempo, timbre and style. This style of processional hymn originates from around the sixth century and was later to be used in the canonical hours or monastic worship and later the breviary hymn with liturgical recognition.

Fanfare Ode & Festival for Concert Band

Bob Margolis studied music at Brooklyn College and the University of California. In 1981 he founded *Manhattan Beach Music*, a music publishing firm. Many of his compositions are modern settings of melodies and musical ideas from the Renaissance period.

Claude Gervaise was a French composer, editor and arranger of music during the Renaissance period. Most of Gervaise’s musical output consists of chansons for three or four voices and instrumental music, mostly dances. It is interesting to note that he did not compose any sacred music, which is highly unusual for composers of his era.

This three-movement work is a setting of dance music originally arranged by Gervaise in the mid 16th-century. Each movement has its own distinct rhythm pattern associated with its own dancing step. As one can expect in dance music, the music is strongly tuneful and rhythmic in nature.

Dancing at Stonehenge

Anthony Suter is a professor of composition here at the University of Redlands. He earned his undergraduate degree in Music Composition from the University of Southern California - Thornton School of Music, Masters in Composition from the University of Michigan and Doctor of Music in Composition from the University of Texas at Austin. Dr. Suter has won awards from the College Band Director’s National Association, ASCAP and the National Opera Association, among many others and has received commissions from the NOW Ensemble and a consortium of Austin, Texas-area schools and universities.

According to the composer, *Dancing at Stonehenge* uses musical ideas from a variety of sources, including Brazilian music, American Jazz, and Renaissance music. Such a varied approach is suggested by the title, as Stonehenge is thought to have served many purposes over the years, including a burial site, an astronomical calendar, and a site of early pantheistic worship.

Second Suite for Military Band in F Major

Gustav Holst is a British composer possibly best known for his orchestral work “The Planets” as well as his suites for military band. The first child of pianist Adolph von Holst and Clara Lediard, Gustav studied piano under his father in addition to the violin. Due to neuritis in his right arm, extensive practice on either of these instruments proved difficult and he later took up the trombone in order to earn money to support himself while attending the Royal Conservatory of Music. Teachers with whom Holst studied include George Sims, Charles Stanford, and Parry. Some other influences on the music of Holst include Wagner (following a performance of *Götterdämmerung*), Purcell, Grieg, Tchaikovsky and Dvořák and the idealistic philosophies of Walt Whitman and William Morris. In addition, Holst enjoyed a friendship with Ralph Vaughan Williams throughout his career.

This suite was composed in 1911 and uses English folk songs and folk dance tunes throughout. Among these songs and dance tunes are *Swansea Town*, *Claudy Banks*, *I’ll Love My Love*, *The Song of the Blacksmith*, the *Dargason* and *Greensleeves*.