

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

SYMPHONIC BAND
David Scott, Director

Wednesday, March 27th, 2013 - 8 p.m.
MEMORIAL CHAPEL

The Stars and Stripes Forever	John Philip Sousa (1854 -1932)
Blue Moon	Richard Rodgers (1902 - 1979) Lorenz Hart (1895 - 1943)
Blue and Green Music	Samuel R Hazo (b. 1966)
Symphonic Dance No. 3 "Fiesta"	Clifton Williams (1923 - 1976)
Amazing Grace	Frank Ticheli (b. 1958)
Moonscape Awakening	Joni Greene
Symphonic Suite I. Intrada II. Chorale III. March IV. Antique Dance V. Jubilee	Clifton Williams

Flute

Valerie McGlasson, Principal
Stacie Lindenbaum
Nghi Nguyen, piccolo
Hope Watts
Emily Hall, Principal 2nd
Megan Thudium
Justine Morales
Tanya Camper
Tanner Shimkus
Courtney Otis

Oboe

Andrew Valencia

Clarinet

Amara Marcklay, Principal
Jessica Nunez
Kira Golombek, 2nd
Maureen Montoya
Sasha Parades, 3rd
Tyeisha Lee
Simon Titone
Melissa Sobolik

Bass Clarinet

Taylor Heap

Bassoon

Kevin Enriquez, Principal
Rachel Darney-Lane
MacKenzie Hakala

Alto Saxophone

Nicolai Gervasi, Principal
Bradley Witter
Kyle Byquist
Elliot Ammon

Tenor Saxophone

Wyatt Maggard

Bari Saxophone

Austin Davis

Horn

Kerrie Pitts, Co-Principal
Janelle Francisco, Co-Principal
Enrique Macias
Diana Lopez
Zackary Schrimpf

Cornet

Brandon Hansen, Co-Principal
Nathan Bujanda-Cupul, Co-Principal
Mark Omiliak
James Summers

Trumpet

Ubaldo Batiz
Louie Espitia

Trombone

Zachary Krug, Principal
Lorenzo Williams
Gilbert Chavez
Amanda Weinland
Alex Mummery, bass trombone
Amalia Calvillo

Euphonium

Gustavo Chino
John Brownfield

Tuba

Hava Young, Principal
Kent Broersma

Percussion

Chase Nissen, Principal
Dylan Lopez
Andrew Jelsma
Jeff Osarczuk
Marley Crean
Juan Anecito
Kevin Flores

Piano

Anthony Ribaya

PROGRAM NOTES

Stars and Stripes Forever- John Philip Sousa, composer and conductor known primarily for marches, known as “American March King”. From 1880 until his death, he focused exclusively on conducting and writing marches. He joined the Marine Band serving 12 years as director. When he left, he organized The Sousa Band. When World War I began, he was commissioned as Lieutenant Commander of the Naval Reserve Band in Illinois. Following his tenure, he returned to conduct his Band until his death in 1932.

Sousa conceptualized *Stars and Stripes Forever* on Christmas Day, 1896, as he was on an ocean liner on his way home from vacation and had learned of the death of David Blakely, Sousa Band manager. He committed the notes to paper upon his arrival home. The march begins with a four-bar introduction, followed by a dotted, playful melody. The Sousa Band practiced having one or three (never two) piccolo players play the obbligato in the first repeat of the trio. In the final trio repeat (*grandioso*), the low brass joins the piccolo players with a countermelody.

Blue Moon- Richard Rodgers and Lorenz Hart met in 1919. Working together and struggling in the field of musical comedy. They wrote songs for a benefit show by the prestigious Theatre Guild, called *The Garrick Gaieties*. Throughout the rest of the decade, they wrote several hit shows for Broadway and London. After a short unsuccessful run in Hollywood, they returned to Broadway and wrote an unbroken string of hit shows that ended only with Hart’s death in 1943.

Blue Moon was the only Rodgers and Hart song to become a hit not written for a show or movie. They were under contract to MGM for a month when they were given the task of writing songs for the movie “Hollywood Party” which was to be the big screwball comedy to end all screwball comedies. Jean Harlow would be shown as an innocent young girl singing her prayers as the first version of the song. A second version of “Prayer”/“Blue Moon” was given new lyrics and became the title song of the 1934 MGM film “Manhattan Melodrama”. Rodgers liked the melody and when MGM asked for a nightclub number for the film, Hart wrote a third version. Hart wrote a fourth version becoming “Blue Moon” which was given to the radio program *Hollywood Hotel* as their theme.

Blue and Green Music- Samuel R. Hazo resides in Pittsburgh, Pennsylvania. In 2003, he became the first composer to be winner of both composition contests sponsored by the National Band Association. He has composed for professional, university, public schools, writing scores for television, radio and stage. He received his bachelor’s and master’s degrees from Duquesne University.

Georgia O’Keeffe’s style is apparent in her famous 1921 painting entitled “Blue and Green Music.” Samuel Hazo does an outstanding job of portraying the subtle and bold colors into this musical representation of the artwork. He was looking into the life of Ms. O’Keeffe when he found this artwork. It is based on a single theme that is manipulated and varied throughout the piece progressing from delicate mallet percussion effects to climactic impact points for the ensemble. He tried to have parts of the music tie to specific aspects in the painting. The more he went over the composition, the more he saw many different match-ups of musical and visual textures.

Symphonic Dance No. 3, “Fiesta”- *Symphonic Dance No. 3, “Fiesta”*, is one of five pieces originally commissioned by the Minnie Stevens Piper Foundation to commemorate the twenty-fifth anniversary of the San Antonio Symphony Orchestra. Later, composer Clifton Williams would refashion the work for the symphonic band, adding new dimensions of sound and color. “*Fiesta*” depicts the pageantry of Latin-American celebrations- street bands, bull fights, bright costumes, and the colorful legacy of a proud people.

Amazing Grace- Frank Ticheli an American composer of different types of band works. Living in Los Angeles, he is Professor of Composition at USC. He was the Pacific Symphony’s composer in residence from 1991 - 1998. He earned a Bachelor of Music in Composition from SMU, receiving his master’s and doctoral degrees in composition from University of Michigan.

Amazing Grace is a hymn written by the English clergyman John Newton. He became involved in the Atlantic slave trade after leaving the Royal Navy. In 1748, a violent storm severely battered his vessel and he called to God for mercy however he continued slave trading until 1755, when he began studying Christian theology. He was ordained in the Church of England in 1764 where he began to write hymns with poet William Cowper. The New Testament is the basis for the lyrics. The first verse is traced to the story of the Prodigal Son in the Gospel of Luke where the father says, “For this son of mine was dead and is alive again; he was lost, and is found”. The story of Jesus healing a blind man who tells the Pharisees that he can now see is told in the Gospel of John. Newton used the words “I was blind but now I see” and declared “Oh to grace how great a debtor!”

Moonscape Awakening is a beautiful, shimmering piece that exemplifies Joni Greene’s style of writing. It uses layered melodic strands of melody in an arch form to depict the rise and sudden burst into an awakening of full presence and intensity, then fall of the “Moonscape.” The progression to the moon’s zenith is presented musically as a slow building of melody, texture, note duration, and range within the choirs of the ensemble. After the apex, releasing of tension begins through a spinning out of melodic ideas in the brass and woodwinds. The music slowly dissipates in texture and rhythmic intensity, signifying a weakening of the moon’s presence. The full presentation of the main theme is embedded at several points in the work and serves as a melodic echo throughout. Along with the theme’s motivic fragments, rising flourishes of sixteenth-notes add to the progression of intensity and arrival. The work comes to a close after a final chord with the return of the solo flute.

Symphonic Suite- James Clifton Williams Jr. wrote the 5-movement *Symphonic Suite* in 1957. It uses one primary theme treated in a different way in each movement. The first, “Intrada,” is fanfare-like flowing directly into the second, “Chorale,” featuring solo trumpet. “March,” the third movement, is reminiscent of the opening material, followed by “Antique Dance,” which has a modal melody by flute. The fifth, “Jubilee,” is the most intense and energetic having samples from preceding movements.

-Program Notes by Lorenzo Williams and Jeffrey Osarczuk