

UNIVERSITY OF

Redlands
 SCHOOL OF MUSIC

SYMPHONIC BAND
 Dr. David Scott, conductor

Tuesday, November, 15, 2016 - 8 p.m.
 MEMORIAL CHAPEL

Abram's Pursuit

David Holsinger
 (b. 1945)

Lightning Field

John Mackey
 (b. 1973)

Chant and Jubilo

Francis McBeth
 (1933-2012)

Austin Davis, conductor

Appalachian Spring

Aaron Copland
 (1900-1990)
 Arr. Robert Longfield

As a Wind from the North

Robert Sheldon
 (b. 1954)

Russian Christmas Music

Alfred Reed
 (1921-2005)

PROGRAM NOTES

Abram's Pursuit

David Holsinger

This work is an overture that is based on a story from the fourteenth chapter of the Book of Genesis. In this story, the King of Elam, Chedorlaomer, is joined by three other Kings and their forces to fight a rebellion of the Jordan River cities against the Elam. This leads to the destruction of many surrounding cities, including Sodom and Gomorrah. When Chedorlaomer's forces overran the city, they also kidnapped Lot, Abram's nephew. When Abram heard this news, he assembled 318 trained servants who were born of his house and set out in pursuit of the Elamite army. He devised a clever battle plan by dividing his forces into two groups unit attacking the Kings during a night raid. Chedorlaomer's forces were caught completely off guard and subsequently defeated. Abram freed Lot, his household and possessions, and reclaimed the goods from Sodom that had been taken.

Lightning Field

John Mackey

Lightning Field was commissioned by Chris Gleason, the director of bands at Patrick Marsh Middle School and was premiered on May 12, 2015. The title of this piece comes from a work of art by Walter de Maria that depicts the New Mexico desert at night. The painting shows steel rods that have been placed in the earth throughout the desert scene that reach up towards the sky. Each of these rods draws power from sky and essentially creates a man-made lightning storm, depicted by the large flashes of lightning set against the night sky. Both this work of art and Mackey's piece bring up the ancient impulse to summon nature's power and what happens when this power is unleashed. The piece reflects the same sense of energy that the painting conveys through the dynamic onstage percussion and the use of hand held "thunder tubes" to imitate the sound of thunder.

Chant and Jubilo

Francis McBeth

Francis McBeth was a prominent American composer and educator who wrote works for piano, choir, orchestra, chamber ensembles and wind band. He held the position of Professor of Music and Resident Composer at Ouachita Baptist University in Arkansas from 1957 until 1996, when he retired from his position. His popularity in the latter half of the twentieth century led to many invitations and appearances as a guest conductor, and he often conducted the premieres of commissions of his own works.

Chant and Jubilo was commissioned by the Four States Bandmasters Convention

in Texarkana, TX, and was premiered by Four States Bandmasters Band in 1962. The melodic material is drawn from a ninth century Greek Hymn and is divided into two contrasting movements. The first movement is the Chant, which imitates the early styles of organum sung in churches in the 12th and 13th century. Because this movement is imitating the human voice, it is meant to portray its smooth and flowing characteristics. The Jubilo, which is the second movement, is much more powerful and reflects the change in character through the forceful lines in the brass and percussion.

Appalachian Spring

Aaron Copland, Arr. Robert Longfield

Aaron Copland composed this piece between the spring of 1943 and the summer of 1944 and it was premiered at the Library of Congress, Washington, D.C. on October 30, 1944. It was a commission for Martha Graham, a popular American dancer and choreographer, from the Elisabeth Sprague Coolidge Foundation. She had been trying to have Copland write a ballet for her company for quite some time and once he accepted the commission, they came up with a plot that was centered around a young farmer and his bride-to-be. Copland said this when asked for a symbiosis of the ballet: “The bride-to-be and the young farmer enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests, now and then, the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspect of human fate. At the end the couple are left quiet and strong in their new house.”

Though *Appalachian Spring* shared many qualities with Copland’s other works, its immense popularity and positive reception led it to establish the “American sound” that he became so well known for. His uses of folk music and its natural melodic charm, along with wide-open intervals helped characterize this sound. The original music from this composition has been scored for several different settings, including a suite for orchestra and a smaller chamber group, as well as excerpts from this suite for wind band which will be performed tonight.

As a Wind from the North

Robert Sheldon

Composer Robert Sheldon received music degrees from the University of Miami and the University of Florida. He has taught instrumental music in the Florida and Illinois public school system and has served on the faculty at Florida State University teaching conducting and instrumental music education classes, as well as directing the university bands. He is currently the Concert Band Editor for Alfred Music Publishing, as well as an active composer and guest conductor.

As a Wind from the North was inspired by the work of writer Byron Herbert Reece. He is the author of four books of poetry and two novels, all of which reflect his

love of nature as well as the beauty he found in the words of the King James version of the Holy Bible. Growing up in northern Georgia near the mountains helped add further inspiration to his work and many references to the scenery from his birth place can be found in his writings. This piece was commissioned by the Northwinds Symphonic Band of Gainesville, Georgia and was premiered at the Georgia Music Educators All-State Conference. It is based on the hymn “King of Glory” by David Charles Walker and draws inspiration from one of Reece’s more popular poems “The Ballad of Bones”, which is based on the 37th chapter of the Book of Ezekiel. The following is from the first stanza of that poem:

“As I sat a-drowse
At my very meek board,
Why, who should arouse
Me from my sleep but the Lord.

He entered my garret
As a wind from the North,
And in the spirit
Carried me forth
Over town and town
Of cobbles and stones
And sat me down
In a valley of bones...”

Russian Christmas Music

Alfred Reed

This piece was commissioned in 1944 in attempts to improve the relationship between the Russians and the Allies during World War II. There was a holiday concert planned to premiere new works by Russian and American composers but at the last minute they found that they were short a selection. Alfred Reed stepped in and wrote this piece in just sixteen days, with its nationwide premiere happening on December 12, 1944 during an NBC broadcast.

Reed intended for this music to reflect the liturgical music of the Eastern Orthodox Church. Because this tradition is based on vocal music and does not allow instrumental music in its services, he was presented with a unique challenge of imitating the rhythmic inflections, clarity and flowing nature of the human voice. The piece is divided into four sections and the first opens with the slow and quiet tune of “Carol of the Little Russian Children” and creates a gentle and restrained mood. The trombones, horns and trumpets take over this melody and it swells to blend into the “Antiphonal Chant,” which is introduced by the woodwinds and builds up into a faster, slightly frenzied melody. The “Village Song” is much gentler and is played in rising and falling two bar phrases that are passed back

and forth between the woodwinds and brass. In the final section, the “Cathedral Chorus,” the trombones and percussion help build a crescendo that starts at the end of the last section and brings in the rest of the ensemble. Before reaching the end of the piece, the woodwinds introduce a sonorous chorale and the finale mimics church bells with the use of the chimes.

- Program Notes by Sasha Paredes

SYMPHONIC BAND

Flute

Jacob Minor, co-principal
CoCo Xiuxan Hu, co-principal
Sofia Gomez, piccolo * ~

Cheyenne Hernandez, principal 2nd +
Ashley Somers

Oboe

Selena Yates
Lynnette Kobernik, english horn

Clarinet

Kristine Llanderal, principal
Austin Simon
Megan Congdon, principal 2nd
Felicia Padilla
Christian Medina

Carissa Salcido, principal 3rd
Sarah Serrano +
Ryan Ramsey

Bass Clarinet

Berenice Martinez

Bassoon

Megan Martin
Larry Dang

Alto Saxophone

Michael Kalb, principal
Connor Edmundson +

Tenor Saxophone

Sebastian Galardo-Hernandez, principal
Sarah Martinez
Bryanne Anderson

Bari Saxophone

Austin Davis

Horn

Hannah Vagts, principal
Johnson Ung

Sam Tragesser
Terrence Perrier

Cornet

Jake Ferntheil, co-principal +
Jorge Araujo-Felix, co-principal
Andrew Priester
Rory Ziehler-Martin ~
Francisco Razo ~

Trumpet

Moises Ortiz, principal

Trombone

Jonathan Heruty, principal
Bruno Miranda
Michelle Reygoza
Todd Thorsen, bass trombone

Euphonium

Andrew Will, principal

Tuba

Chris Dell'Acqua, principal
Margaret Eronimous

String Bass

Ben Purper

Percussion

Sarah Marcus, principal +
Skyler Cain
Zach Morrow
Ally Thorson
Erica Camargo
Emily Rosales

Piano

Kacie Williams

* Librarian
+ Stage Manager
~ Thunder Tube