

**SYMPHONIC BAND**  
 David Scott, conductor

Wednesday, February 22, 2017 - 8 p.m.  
 MEMORIAL CHAPEL

Second Suite in F Gustav Holst  
 I. March (1874-1934)  
 II. Song without words  
 III. Song of the Blacksmith  
 IV. Fantasia on the 'Dargason'

Elixer Michael Markowski  
 (b. 1986)

Dancing Day Jim Colonna  
 (b. 1970)  
 Conducted by Austin Davis

After a Gentle Rain Anthony Iannaccone  
 I. The Dark Green Glistens with Old Reflections (b. 1943)  
 II. Sparkling Air Bursts with Dancing Sunlight

Finale from *Symphony No. 5* Dimitri Shostakovich  
 (1906-1975)  
 Arr. Charles B. Richter

**PROGRAM NOTES**

Second Suite in F

Gustav Holst

Born in Cheltenham, England on September 21, 1874, Gustav Holst composed for many different genres, including choral music, song cycles, operas, orchestral pieces and wind band pieces. He began playing the piano at an early age but due to neuritis in his hands, he was unable to continue progressing. This led to him developing an interest in composition and was later admitted to the Royal College of Music where he studied composition with Charles Stanford. There were many influences that led to the development of his unique compositional style and when the English folksong revival of the early 20th century began to take place, he used this as inspiration for many of his works.

Due to his inability to continue playing piano, Holst took up the trombone. It was after he began studying his new instrument, that he began to have a new appreciation for wind band music. He realized that wind band literature was lacking and this led him to use his interest in folk music to compose both his first and second suites for band. *Second Suite for Band* was written in 1911, two years after the first suite, and is based on material from folk songs and morris dances. The second suite opens with a March that combines the folk songs "Sweansea Town" and "Cloudy Banks," which features a euphonium solo and brass choir. This opening movement also uses a morris dance that is characterized with lilting triplets. The second movement, "Song without Words," is based on the folk song, "I'll Love my Love" and is much slower and gentler. It begins with a solo clarinet that introduces the main melody, which gradually builds in intensity as other harmonies are layered on. As it comes to a close, Holst has each section drop out one by one so that the last sounds we hear are the low brass. The third movement, "Song of the Blacksmith" follows with an opening of an abrupt percussion line. This movement is characterized by the syncopated and heavily accented pulses that give the impression of a blacksmith striking a hammer on an anvil. The fourth and final movement, "Fantasia on the Dargason," brings back the influence of folk melodies. The Dargason is a Renaissance dance melody and is used here in the folk song "The Irish Washerwoman." The melody begins in the saxophones and is then passed around to other sections of the band. The dance keeps pushing forward until the clarinets play the main theme again and a second theme is introduced- the low brass playing "Greensleeves." The movement ends as the folk melody is passed between the piccolo and tuba.

Elixer

Michael Markowski

Michael Markowski was born in 1986. He received his Bachelor of Arts degree in "Film Practices" from Arizona State University in 2010 and although he did not

formally study music while in college, he studied privately with Jon Gomez and Dr. Karl Schindler. He continued to work on his composition skills by participating in workshops and competitions and it led to him writing a total of twenty-nine compositions for wind band.

*Elixir* was premiered by Scott Coulson and the students of the Poteet High School Honors Band on May 22, 2012 in Mesquite, Texas. Throughout history, there have been many myths and legends surrounding the idea of immortality. Countless stories involving the Fountain of Youth, the Holy Grail, or the Sword of Excalibur all share the common thread of humanities search for a way to extend life in an attempt to reach beyond what they are capable of in their singular life. This piece is based upon the mythology behind one of those common myths, The Elixir of Life, which is a magical elixir that allows the drinker to prolong their life for as long as they choose, if they consume the elixir on a regular basis. Markowski said of this piece: “*Elixir* is dedicated to Scott Coulson, a man who has passionately devoted his life to others through music. Above all, the piece is a musical “toast”- a “cheers” to a continued journey and to a long, healthy life not only to Mr. Coulson, but also to the students at Poteet High School, whose amazing journeys are just beginning.”

### Dancing Day

Jim Colonna

This celebratory work for symphonic band was commissioned in honor of the retirement of John Endahl, long-time director of the Lansing Concert Band (Lansing, Michigan). The driving dance movement occurs from the very opening measures through to the end. The composition is an extraordinary array of sonorities, which are presented in various combinations of instruments. Developed contrapuntally the piece often suggests the compositional technique of a fugue. *Dancing Day* is a contemporary yet highly enjoyable piece of symphonic band repertoire.

### After a Gentle Rain

Anthony Iannaccone

A native of New York City, Anthony Iannaccone is a graduate of Manhattan and Eastman Schools of Music. As a performed Iannaccone was a violinist and later taught composition at Eastern Michigan University. A student of Aaron Copland and Samuel Adler, his compositions have received critical acclaim, including *Apparitions*, which won the 1988 National Band Association’s Annual Composition Contest.

*After a Gentle Rain* was premiered in 1979 and is comprised of two movements. It is Iannaccone’s most well known work. The first movement “The Dark Green Glistens with Old Reflections” is characterized throughout with what Iannaccone calls “superimposed major triads.” The music is based melodically and harmonically

on these major triads built on Bb and C. This idea is heard in the first measure and can be found throughout this mostly quiet and contemplative movement. The lively second movement “Sparkling Air Bursts with Dancing Sunlight” is marked “with spirit.” It is a dancelike movement in three sections, primarily in a 6/8 meter and filled with rhythmic energy infused with hemiola. After a brief slower middle section the piece comes to a rousing and quicker close.

### Finale from *Symphony No. 5*

Dimitri Shostakovich  
Arr. Charles B. Richter

Dimitri Shostakovich wrote *Symphony No. 5* in April 1937, during a time when he was under intense political pressure and scrutiny. He had achieved fame almost overnight with the premiere of his *First Symphony* when he was just 19 years old. Several successful premieres of symphonies, ballets and operas followed, many with political statements woven into their back stories and musical material. In January 1934, he premiered his opera *Lady Macbeth* and it was so popular, that another production was scheduled at the Bolshoi Theater in Moscow two years later. It was during this time that Stalin attended the opera and left before it finished, extremely unhappy with the political message conveyed. Immediately following that disastrous event, critics began giving Shostakovich negative attention in the *Pravda*, the official newspaper of the Communist Party. It was during this time that he had also begun the rehearsals for his *Fourth Symphony*. Just before it was set to premiere, the work was withdrawn at the last minute, due to the negative impact it would have had on Shostakovich’s image in the eyes of the Communist Party.

As political tensions mounted higher, Shostakovich faced many challenges in how to proceed after the attacks on his music. His response took on the form of the *Fifth Symphony*, which many believe would have gotten him killed had it not been for the response it received from the audience at the premiere. Following the performance, there was a standing ovation that lasted nearly half an hour, with most of the audience in tears. Many understood what Shostakovich was trying to communicate to them through his music and that this was a sign that he was not giving into the party, but would continue resisting through his music. The incredible “Finale,” the closing movement, follows a slow and somber lament. The opening of the movement opens with march-like material that recalls some of the themes from the climax of the first movement. It is followed by a quiet and somber middle section that makes some musical references to the opera *Boris Gudonov*, specifically in a scene where crowds are forced to praise the Tsar. The ending that follows is triumphant, but with an emphasis on the note B-flat, which signals the return to the minor tonality that the *Fifth Symphony* is based upon.

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# UNIVERSITY OF REDLANDS SYMPHONIC BAND

## FLUTE

Jacob Miner, co-principal  
CoCo Xiuxan Hu, co-principal  
Sofia Gomez, piccolo \*  
  
Ashley Somers, principal 2nd  
Melissa Blanco

## OBOE

Selena Yates

## CLARINET

Kristine Llanderal, principal  
Austin Simon  
  
Megan Congdon, principal 2nd  
Felicia Padilla  
Ashley Park  
  
Carissa Salcido, principal 3rd  
Christian Medina  
Sarah Taquet  
Ryan Ramsey

## BASS CLARINET

Samantha Nielsen  
Berenice Martinez

## BASSOON

Megan Martin  
Cindy Hernandez

## 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  
Star Wassen

## 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  
Janet Lozada  
Todd Thorsen, bass trombone

## EUPHONIUM

Andrew Will, principal

## TUBA

Chris Dell'Acqua, principal  
Margaret Eronymous

## PERCUSSION

Sarah Marcus, co-principal +  
Darius Warren, co-principal  
Ally Thorson  
Erica Camargo  
Skyler Cain  
Zach Morrow  
Kevin Bellefeuille

## PIANO

Margaret Eronymous

\* Librarian + Stage Manager