

**SYMPHONIC BAND**

Dr. David Scott, conductor

Wednesday, February 19, 2020 - 8 p.m.

MEMORIAL CHAPEL

Sailing with the Tall Ships Philip Sparke  
(b. 1951)

Into the Blue Kevin McKee  
(b. 1980)

**University of Redlands Trumpet Ensemble**

Diego Altamirano, Jorge Araujo Felix, Angel Garcia, Hannah Gaugush,

Jonathan Hathaway, Kenley Nakao, Mark Perez and Angel Rivas

Cajun Folk Songs Frank Ticheli  
I. La Belle et le Capitaine (b. 1958)  
II. Belle

Graceful Ghost Rag William Bolcom  
(b. 1938)

Illuminations (on *America the Beautiful*) Mark Camphouse  
(b. 1954)

Elegy and Fanfare-March Roger Nixon  
(1921-2009)

**PROGRAM NOTES**

Sailing with the Tall Ships

Philip Sparke

*Sailing with the Tall Ships* was commissioned by the Inverclyde Schools Wind Orchestra of Greenock, Scotland. The title refers to the Tall Ships Race that visits many locations around Europe, including Greenock. The title of the race itself — which is reserved for large sailing ships — comes from John Maefield’s famous poem: “I must go down to the sea again, to the lonely sea and the sky/ All I ask is a tall ship and a star to steer her by.” The dramatic opening paints an image of the tall ships, with waves of sound that ebb and flow in volume and timbre.

The middle section recreates the joy of sailing, with a joyful breeze whipping round in the upper winds and the rocking (here mimicked by off beats) under foot. It concludes with the same dramatic opening, much as a ship returning to port.

Cajun Folk Songs

Frank Ticheli

The Cajuns were a group of early French colonists who settled in modern-day Nova Scotia before relocating to Louisiana after a British invasion. Various westernized variations of their traditional music arose, leading the Lomax brothers to record many folk songs from the South. It is two of these recordings — “Le Belle et le Capitaine” and “Belle”— that appear in *Cajun Folk Songs*. The composer notes that he attempted to retain the emotive freedom of “Belle” by changing time signatures to fit the melancholy melody, which is made all the more bittersweet with an additional countermelody. The second movement is a dramatic tale of an attempt to rescue their ill sweetheart. It is full of the rush to return to the unwell sweetheart, broken by anxious brass interjections. It rushes to the end before concluding with fanfare.

Graceful Ghost Rag

William Bolcom

Though Bolcolm composed *Graceful Ghost Rag* well after the height of the rag time craze, it remains enduringly popular and is one of the composer’s best known works. It is one of three “ghost rags,” all written in memory to his father. But unlike the following *Illuminations* and *Elegy*, *Graceful Ghost* drifts through memories of the departed rather than exploring subsequent grief. The nostalgic nature of the rag, almost stately melodies, and the sweet harmonies amidst the melancholy passages are a wistful remembrance of a happier time.

## Illuminations (on *America the Beautiful*)

Mark Camphouse

*Illuminations* was written in honor of the late Robert D. Jorgensen, Army veteran and Director of Bands Emeritus at the University of Akron. The piece begins reverently and mournfully in the euphoniums, and swells as more and more instruments join in the fragments of a minor variation of *America the Beautiful*. This first section culminates in a highly chaotic chord — it is not easy to listen to, but living with the absence of a loved one is not easy either. It is followed by a similarly subdued section, and a resolute tribute whose fanfares cast light on Dr. Jorgensen's time in the Army and celebrate his life. As such, *Illuminations* is both a tribute to a well-loved figure and a mournful reflection on loss.

## Elegy and Fanfare-March

Roger Nixon

Nixon's *Elegy* presents another interpretation of loss. An elegy is a serious reflection or lament for the deceased, and the first movement is filled with contemplation and evolves around the opening motif. Starting in the low brass, a chromatic ascent struggles upward, reaching a triplet that brings it to some semblance of rest. It is picked up shortly after by the trumpets and appears in full, but continues ascending and adding instruments, different at each appearance but all unified in their struggle and eventual conclusion. It culminates with a dissonant and wrenching forte on fragments of the theme — just as in *Illuminations*, it is not easy to listen to, but it is not an easy subject to bear. It slowly winds itself down to a subdued end.

The serenity of the first is interrupted by the dramatic fanfare of the second movement. The fanfare is a celebration in response to the elegy (a more formal separation of the same themes we saw in *Illuminations*), and begins at a breakneck speed spurred by rapid calls in the brass and ascending runs in the woodwinds. It slows to a march whose quirky character and interjections recall the opening fanfare. When the opening fanfare returns it is with even more drama: rapid changes in dynamics and sudden tempo changes culminate in an exciting end.

## UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

## SYMPHONIC BAND

### Flute

Alyssa Fejeran, principal  
Briana Berastain  
Eduardo Mejia, principal 2nd  
Karena Wold  
Zalene Acosta, piccolo  
Kaely Verduzco  
Teyha Tovar

### Oboe

Cristina Bayne, principal  
David Gallardo

### Clarinet

Felicia Padilla, principal  
Ryan Goodrich  
Maranda Ratinoff Gomez, principal 2nd  
Owen Hill  
Alexandra Betancure, principal 3rd

### Bass Clarinet

Miaha Horton

### Contra Bass Clarinet

Owen Hill

### Bassoon

Jessica Salguero, principal

### Alto Saxophone

Emanuel Esparza, principal  
Isaac Meza

### Tenor Saxophone

Sarah Martinez, principal  
Alec Hier

### Bari Saxophone

Travis Woliung

### Horn

Gloria Aranda, principal  
Jezreel Sanchez  
Jilleacia Evans  
Rose Averette  
Amanda San-Miguel

### Cornet

Jonathan Hathaway, principal  
Angel Rivas  
Diego Altamirano

### Trumpet

Annie Diaz, principal  
Haylee Meissner

### Trombone

Michelle Reygoza, co-principal  
Jacob Griffin, co-principal  
Allysa Hannawi, principal 2nd  
Esmeralda Gilman  
Nicole Martin  
Nicholas Bingaman, bass trombone  
Steven Medina

### Euphonium

Dakota Otis, principal  
Emily Davis  
Mackenzie Maxwell

### Tuba

Denis Grijalva, principal  
Maggie Eronymous  
Haylee Fincher

### Double Bass

Fatima Baeza

### Piano

Joseph Candelaria

### Percussion

Skyler Cain, co-principal  
Zach Salmeron, co-principal  
Joseph Candelaria  
Isaac Morrow-Buchanan  
Bohdan Stern  
Julian Kley  
Curtis Pettygrove

### Librarians

David Gallardo  
Michelle Reygoza

### Stage Managers

Esmeralda Gilman  
Kenley Nakao