

SYMPHONIC BAND
 Dr. David Scott, director

Wednesday, November 17, 2021 - 8 p.m.
 MEMORIAL CHAPEL

Three Sketches for Winds (1969)	Clare Grundman (1913-1996)
I. Carousel	
II. Charade	
III. Callithump	
Waltz and Chaconne (2010)	Darryl Johnson II (b. 1984)
American Hymnsong Suite (2007)	Dwayne S. Milburn (b. 1963)
I. Prelude on “Wonderous Love”	
II. Ballad of “Balm in Gilead”	
III. Scherzo on “Nettleton”	
IV. March on “Wilson”	
October (2000)	Eric Whitacre (b. 1970)
Urban Dances (2005)	Erik Morales (b. 1966)
The Sacred Pipe (2020)	C. Kyle Green (b. 1996)

PROGRAM NOTES

Three Sketches for Winds (1969)

Clare Grundman

Clare Ewing Grundman (11 May 1913, Cleveland, Ohio - 15 June 1996, South Salem, New York) was an American composer and arranger, one of the 20th century’s most prolific and highly respected composers for band. Grundman’s schooling included Shaw High School in East Cleveland and Ohio State University (BS, 1934; MA, 1939). He also attended the Berkshire Music Center where he studied composition with Paul Hindemith. From 1937 to 1941 he taught arranging, woodwinds, and band at Ohio State; during World War II he was in the Coast Guard.

Grundman credited Manley R. Whitcomb with first encouraging him to write for band and Paul Hindemith with providing practical techniques for composition. During a span of 50 years, he wrote more than 100 compositions for school, university, and professional bands. His works also include scores and arrangements for radio, television, motion pictures, ballet, and Broadway musicals. His music has become repertoire standards in school and college bands throughout the world. Some of Grundman’s most popular band scores include *American Folk Rhapsody No. 4* (1977), *Norwegian Rhapsody* (1979), *Overture on a Short Theme* (1978), *The Spirit of ‘76* (1964), and *Tuba Rhapsody* (1976). His lively, inventive compositions combined substance, playability and audience appeal, and are regarded as standard repertoires in the field.

Three Sketches for Winds was composed in 1969 and is dedicated to John Paynter and the Northshore Concert Band. The work is in three short movements: “Carousel,” “Charade,” and “Callithump.” A callithump is a noisy, boisterous parade and is commonly traced back to the French term, charivari, which signifies a deliberately distorted and noisy performance.

Waltz and Chaconne (2010)

Darryl Johnson II

Darryl Johnson II (b. 1984) is a native of Southern California. And early interest in music let him to study several instruments as well as music theory, composition, and orchestration. The background in music transcription and arranging has fostered a growing interest in diverse musical styles, yielding a fresh, personal style that comprises a patchwork of music old, new, popular, and traditional.

Waltz and Chaconne is a two-movement work revisiting two familiar forms in concert music. The first movement, a moderately paced waltz in 6/8 time, is a collage of mini themes and colors presented sequentially. While at times dense in texture and dynamically bold, the waltz is largely playful with a quirky candor

that can, at times, take the listener by surprise. Listen for the primary theme that begins in the flutes, but reappears several times in different forms throughout the sequence.

The chaconne form is defined by Grove's Dictionary as "A Baroque dance in triple meter whose musical scheme was incorporated into a continuous variation form." The chaconne and its synonymous forms are very fascinating and fulfilling genres in that they afford the composer the opportunity to incorporate several melodies and thematic elements into one work. Each restatement breathes new life into the work with the addition of each moment.

The second movement strays from the traditional genre constraints in its common time setting and form, but is still recognizable as a chaconne in its use of an ostinato and repeated harmonic progression. The vibraphone introduces the ostinato at the beginning of the movement and is gradually joined by three other melodic lines that occur consecutively and simultaneously, all conforming to a central 8-measure harmonic progression. The progression is eventually interrupted by a starkly contrasting middle section that whisks the listener away with an ethereal wash of pseudo-impressionistic harmonies and textures that while tonally ambiguous, quickly materialize into a return of the chaconne theme in a grand and vibrant restatement.

American Hymnsong Suite (2007)

Dwayne S. Milburn

Dwayne S. Milburn (b. 1963), a native of Baltimore, Maryland, is currently a lecturer in composition at UCLA and the composer in residence for St. Matthew's Church. He is a 1986 graduate of UCLA where he earned a Bachelor of Fine Arts degree in music education and composition, as well as a graduate of the Cleveland Institute of Music where he earned a Master of Music degree in Orchestral Conducting in 1992.

Upon his graduation from UCLA he became the Director of Cadet Music for the United States Military Academy at West Point, the position that included musical responsibility for the Cadet Glee Club and Cadet band. During his four-year tenure both these organizations performed with some of the finest orchestras in the country, appearing in New York's Carnegie Hall and the Myerson Symphony Hall in Dallas, as well as making their European debut in 1887.

After completing his Master's degree, he served in the United States Army. In 1993 he graduated from the United States Army Officer candidate school (Fort Benning, Georgia) with rank of Second Lieutenant then went on to serve for twelve years as one of only twenty-four commissioned officer conductors in the Army Band program. His duty stations include three years each as the Associate

Bandmaster for the United States Army Band Pershing's Own (Washington, DC) and the Deputy Commander of the United States Army Europe Band and Chorus (Heidelberg, Germany). He concluded his military career as the commander and Conductor of the Army Ground Forces Band (Atlanta, Georgia), holding the rank of Major.

Dwayne Milburn is in great demand as a conductor, composer, arranger, and clinician. In 2002 he was one of the conductors for the Kennedy Center's Annual *Messiah* Sing-Along. In 2003, he acted as an Instructor for the University of Wisconsin's Conductor's Art Workshop. The Cleveland Orchestra, the United States Army Band, the Pennsylvania Wind Ensemble, and other major university ensembles have performed his works.

The composer writes, "*American Hymnsong Suite* is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One action of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kuykendall, I adopted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on "Wondrous Love" ("What Wondrous Love is This") opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on "Balm in Gilead" features a rich jazz harmonization of this familiar spiritual. The Scherzo on "Nettleton" ("Come Thou Fount of Every Blessing") contains all the rhythmic playfulness inherent in the best orchestral third movements and the March on "Wilson" ("When We All Get to Heaven") calls to mind the wildest marching band ever heard."

October (2000)

Eric Whitacre

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. His works are programmed worldwide, and his ground-breaking Virtual Choirs have united singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of the prestigious Juilliard School of Music (New York). He completed his second and final term as Artist in Residence with the Los Angeles Master Chorale in 2020 following five years as Composer in Residence at the University of Cambridge (UK). In 2021, Eric was named a Yamaha Artist.

The composer writes, "October is my favorite month. Something about the crisp autumn air and the subtle change in the light always makes me a little sentimental,

as I started to sketch, I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as they felt the style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there isn't enough lush, beautiful music written for winds. *October* was premiered on May 14, 2000, and it's dedicated to Brian Anderson, the man who brought it all together.

Urban Dances (2005)

Erik Morales

Erik Morales is well recognized for his compositions and arrangements, which are performed by high schools and colleges throughout the nation. In addition to having numerous published works, he's been commissioned by schools and community bands nationwide. Mr. Morales earned his Bachelor of Music degree in theory and composition from the University of Louisiana at Lafayette. Currently, he composes music and plays his trumpet in the New Orleans area.

Urban Dances is a piece based on the concept of developed in one of Morales's earlier works entitled *Rhythmata*. The most important part of this work is rhythm. The rhythms used are inspired and found in much of today's popular music. He said his biggest challenge was to find ways to play these rhythms in a manner appropriate to serious concert band literature. The melodic and thematic elements important but place secondary (and largely supportive) role. In many instances, the thematic material flows over the rhythmic posts, creating a double time feel. The pulse of this work is persistent and lively throughout.

The Sacred Pipe (2020)

C. Kyle Green

Kyle Green (b. 1996) has been an avid musician since beginning band in junior high school. Kyle began playing the trumpet in his middle school band and instantly found a desire to continue to learn anything and everything related to music. He spent countless hours studying scores while in middle school and eventually wrote his first note during his seventh-grade year. Through high school, Kyle picked up the clarinet and began to perform in community ensembles in his area. As he progressed through high school, his compositional work began to mature and was premiered by various university level and community level ensembles. During Kyle's senior year of high school, he attended Woodland High School in Cartersville, GA, under the direction of Eric Willoughby. Kyle attended Kennesaw State University in Kennesaw, GA, where he obtained a Bachelor of Arts degree in Music Theory. While in college, Kyle's works have been premiered by the Kennesaw State University Wind Ensemble, other instrumental ensembles at Kennesaw State University, as well as The Dallas Wind Symphony. Mr. Green has been awarded the winner of the 2015 Dallas Wind Symphony Call for Fanfares,

and the 2016 Kennesaw State University Composition Contest. In 2017, Kyle became part of the RWS Music Publishing Company family, where many of his works are now published. Since Kyle graduated from Kennesaw State University in 2018, he has begun his journey through a Master of Clinical Social Work program at Kennesaw State University to obtain licensure as a psychotherapist. Kyle has commissioned numerous works, including a premiere by the Woodland High School Wind Symphony at the 2016 GMEA In-Service Conference. He has expanded his composition skills to the marching band setting, as well. Kyle's marching band programs have been performed by the Woodland High School Marching Band, as well as the Carrollton High School Marching Band.

The Sacred Pipe is inspired by a Native Cherokee myth that outlines the principles of responsibility and persistence. A thematic interpretation, *The Sacred Pipe* retells through music the journey of Arrow Woman, symbolized by the piccolo. Arrow Woman is an avid warrior woman and is living against social norms of her Native Cherokee tribe. Through this musical depiction, Arrow Woman encounters a multitude of events and mythological beings which tests her abilities both physically and morally. She triumphs and lives on as a bearer of *The Sacred Pipe*, an honored and ceremonial position for her tribe and all Nations.

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

For a complete calendar of School of Music events visit
www.redlands.edu/music

SYMPHONIC BAND

Flute

Paige Scalise, principal
Manuel Martinez, co-principal,
piccolo
Briana Berastain
Samantha Pham, principal 2nd
Montserrat Corral
Allison Kobayashi
Angela Bozman
Madison Hathaway
Kim Tran

Oboe

Cristina Bayne, principal

Clarinet

Andrew Espinosa, co-principal
Jehsica Castle, co-principal
Esperanza Azhocar
Aliya Almazogarcia

Bassoon

Katherine Hartman, principal*+

Alto Saxophone

Emanuel Esparza, principal
Kayla Rios

Tenor Saxophone

Connor Edmundson

Baritone Saxophone

Travis Woliung

Horn

Daniela Garasi, principal
Jilleacia Evans, co-principal utility
Alexa Velazco, 2nd
Sean Carranza, 3rd
Amanda San-Miguel, 4th
Rose Averette

Trumpet

Mark Perez, principal
Haylee Meisner
Zachary Martin
Paul Dempsey
Mei Shiomi

Cornet

Derrick Ball, principal

Trombone

Timothy Ruzon, principal
Nicole Martin
Steven Medina, bass trombone
Matthew Nakafuji

Euphonium

Justin Pompa, principal
Mackenzie Maxwell
Emily Davis

Tuba

William Torres, principal*
Hayley Fincher

Piano

Joseph Candelaria

Percussion

Mathew Tashima
Emily Dominguez
Joseph Candelaria
Tim Laguna
Noah Parady
Emily Roper

* Librarians

+ Graduate Assistant

~ Stage Managers