



SCHOOL OF MUSIC

SYMPHONIC BAND

Dr. David Scott, conductor

Wednesday, October 20, 2021 - 8 p.m.

MEMORIAL CHAPEL

Colorado (1937)	G.E. Holmes (1873-1946)
Fanfare from <i>Soundings</i> (1995)	Cindy McTee (b. 1956)
Providence (2021)	Randall D. Standridge (b. 1976)
Kitty Hawk (1986)	John Cheetham (b. 1939)
Legends and Heroes (2003)	Pierre La Plante (b. 1943)
Ode to Freedom (1934)	Ferde Grofe (1892-1972) Arr. Charles L. Cooke
Americans We (1929)	Henry Fillmore (1881-1956) Ed. Frederick Fennell

PROGRAM NOTES

Colorado (1937)

G.E. Holmes

Guy Earl Holmes was a prolific American composer from the turn of the 20th century, composing more than two hundred American marches, overtures, and circus band pieces. Many of his works are held in the Circus World Museum in Baraboo, Wisconsin, birthplace of the composer. *Colorado* was dedicated to his friend George Damson and the Western State Music Camp held in what is now known as Western Colorado University. This rousing march, although not one of the circus varieties, is uplifting and a fitting opener for our first concert back on campus since our COVID “break.”

Fanfare from *Soundings* (1995)

Cindy McTee

Soundings is a four-movement work for wind symphony of approximately fifteen minutes’ duration. It was commissioned in 1995 by the Big Eight Band Directors Association.

The title, *Soundings*, has been used by several composers and authors, including Glen Watkins for his book about music in the twentieth century. I chose the title quite literally for its “sound,” but also because its definition, “the making or giving forth of sounds,” complements the more descriptive titles of the individual movements: “Fanfare,” “Gizmo,” “Waves,” and “Transmission.” Each of the four movements explores different musical territory.

“Fanfare” employs familiar musical materials such as quartal harmony and imitative counterpoint, but departs from traditional fanfares in its use of woodwind as well as brass instruments.

-Program Note from the Composer

Providence (2021)

Randall D. Standridge

Nestled on the western edge of Georgia is Providence Canyon. Also known as the “Little Grand Canyon”, this beautiful state park, with its steep cliffs and red clay coloring” is both peaceful and majestic. This work attempts to capture both of those moods, along with the notion that sometimes in our lives, good fortune (“providence”) brings us to the exact places and times that we need to be. When I look back on the chain of events that have led me

to the person I am and the work that I do, I often marvel at the razor's edge of fate where one small change or one different decision could have led to a completely different life.

Providence was commissioned by the Georgia Music Educators Association District 10 Band Directors, with Richard D. Brasco serving as my main contact for the project.

-Program Note from the Composer

Kitty Hawk (1986)

John Cheetham

We visit the Outer Banks of North Carolina and Kill Devil Hill, site of the Wright Brothers' historic first flight of a powered aircraft. John Cheetham's score for *Kitty Hawk* evokes the majesty of flight, and the proud and hopeful spirit of American ingenuity. In that spirit of ingenuity, the piece has been praised for its fresh-sounding harmonic structure and creative twists and turns.

*- Program Note from liner notes for
Klavier CD American Journeys, U.S. Coast Guard Band*

Legends and Heroes (2003)

Pierre La Plante

This folksong-based trilogy is comprised of three folksongs of differing styles and cultural backgrounds, each of which pay tribute to a legendary hero. The Irish immigrant tune from the 1840's "Patrick On The Railways; "the familiar "Sweet Betsy" and the African-American spiritual "Little David, Play On" combine to make a varied and interesting work.

- Program Note from the Publisher

Ode to Freedom (1934)

Ferde Grofe, Arr. Charles L. Cooke

Ode to Freedom was composed as a piece for orchestra by Ferde Grofé in 1937 based on the Battle Hymn of the Republic, a Union battle hymn from the Civil War. In 1861, the poet Julia Ward Howe heard to troops perform the song "John Brown's Body," which inspired her to compose new lyrics to be set for its melody. Her new lyrics are as follows:

Mine eyes have seen the glory of the coming of the Lord:
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on.

Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory hallelujah!
His truth is marching on.

Americans We (1929)

Henry Fillmore

Americans We, first published in 1929, is as happy a piece of music as I know. Fillmore dedicated it "to all of us," and he meant it. It forms one third of that great triad of marches that are the basis of our patriotic inspiration in this positive and traditional source of such an elusive, personal ingredient. The three marches are, of course, Fillmore's "Americans We," Bagley's "National Emblem March" and Sousa's "The Stars and Stripes Forever."

Americans We teams with his other great march, "His Honor March," ... to represent Henry Fillmore to all of those people he so sincerely wished to make happy with his music. And highest on his list of those Americans whom he wished to reach with his "old-fashioned patriotism" are the never-ending thousands of young high school band musicians all over the Republic who are its ever-developing present and future.

When you play this new edition of this truly great American march classic, please remember that Henry Fillmore always had more fun with his music -- than anybody.

- Program Note by Frederick Fennell

SYMPHONIC BAND

FLUTE

Paige Scalise, principal
Manuel Martinez, co-principal, piccolo
Briana Berastain
Kayla Rios +
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 Almazgarcia

BASSOON

Katherine Hartman, principal *~+

ALTO SAXOPHONE

Emanuel Esparza, principal
Rowan Glover

TENOR SAXOPHONE

Connor Edmundson

BARI SAXOPHONE

Travis Woliung

HORN

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

CORNET

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

TRUMPET

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, principal +
Emily Dominguez +
Joseph Candelaria
Tim Laguna

* Librarian

+ Stage Manager

~ Graduate Assistant