

UNIVERSITY OF REDLANDS SYMPHONIC BAND

FLUTE

Allison Kobayashi, Co-Principal
Kayla Rios, Co-Principal
Angela Bozman, Piccolo
Leena Helo, Principal 2nd
Lilybeth Banchon
Paulina Ramirez
Alice Lawless

OBOE

Kaitlyn Dennis, Principal
Lane Eppenberger

CLARINET

Nylea Garcia, Principal
DeMarqis Frazier, Jr
Ja'Lena Harris, 2nd

BASS CLARINET

Christopher Yanez

ALTO SAXOPHONE

Emma Boyd, Principal
Delaney Werner

TENOR SAXOPHONE

Anyssa Penalosa

BARI SAXOPHONE

Jocelyn Giles

HORN

Valorie Valencia, Principal
Celia Conti, 2nd

TRUMPET

Paul Dempsey, Principal
Jacob Aceto
Zachary Martin, 2nd
Derrick Ball
Ivan Rivas, 3rd

TROMBONE

Timothy Ruzon, Principal
Justin Pompa
Ernest Lopez, bass trombone

EUPHONIUM

Brian Linares, Principal
Paige Neuenswander

TUBA

Diego Williams, Principal
Vincent Garavito

DOUBLE BASS

Ethan Lotrario

PERCUSSION

Aidan Conley, Principal
Chloe Loken
Shelby Perez-Harrison
Mena Williams
Tj Roger
Matthew Tashima
Dylan Smith

STAGE MANAGERS

Emma Boyd
Paulina Ramirez
Kayla Rios

GRADUATE ASSISTANT

Kayla Rios



UNIVERSITY OF Redlands

CONSERVATORY OF MUSIC

SYMPHONIC BAND

Dr. David Scott, director

Wednesday, October 4, 2023 - 8 p.m.

MEMORIAL CHAPEL

Army of the Nile

Kenneth J. Alford (1881-1945)

Mock Morris

Percy Alridge Grainger (1882-1961)
Arr. Joseph Kreines

To Be Free

Tyler Mazone (b. 1998)

Sarabande and Polka

Malcolm Arnold (1921-2006)
Arr. John P. Paynter

Cantilena for Band

Arthur Frackenpohl (1924-2019)

Hope

Matthew Leach (b. 1994)

Zacatecas

Genaro Codina (1852-1901)
Arr. L.P. Laurendeau

UNIVERSITY OF REDLANDS CONSERVATORY 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 Conservatory 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.

PROGRAM NOTES

Army of the Nile

Kenneth J. Alford

Kenneth Alford's arresting title, ARMY OF THE NILE, cokes the past with his customary and telling dedication to a time in history when British soldiers were gathered in this part of Africa. Why they were there is a subject long passed into the record of the 20th century. In this however musically simple but highly convincing and stylistic little essay in march form, Kenneth J. Alford (1881-1945) expresses all that words cannot say of what an Army of the Nile must have been all about. And here's music written in great contrast by a man at the height of his craft, a piece that is clearly his in a style of march composition unlike that of any other composer: those marvelous bass-lines, "simple" scales, flashing attacks and striking contrasts - major/minor - add to a musically pleasant and unique aggressiveness. The Army of the Nile and what it represented have passed, of course - but, again, the music survives the occasions, the purpose, the moment, and provides expression that supersedes press comment and historical entry. With ARMY OF THE NILE I invite you to join Kenneth Alford in a review of those minutes of history as only music can record them.

Mock Morris

Percy Alridge Grainger

A native of Chicago. Joseph Kreines came to Florida as associate conductor of the Florida Symphony Orchestra in Orlando. He has been associate conductor of the Florida Orchestra in Tampa, and conductor of the Brevard Opera Guild, the Florida Symphony Youth Orchestra, the Pinellas County Youth Symphony, and musical director of the Rollins College Theater and the Performing Arts Center in Cocoa. He has served as clinician and guest conductor with many college, high school, and junior high school bands, orchestras and choruses including All-State and All-County groups in Florida. Mr. Kreines serves as pianist and accompanist for numerous recital and festival performances throughout the southeast. He is an active arranger, composer and editor. As a recognized authority on the music of Percy Grainger, and has transcribed several Grainger works for band and published articles in the Grainger Society Journal.

Grainger produced several versions of Mock Morris for different media. This transcription is based on the string orchestra version, composed in 1910, but takes several scoring ideas from the 1950 version which Grainger made for Leopold Stokowski. The composition is best described by Grainger in the preface to the string orchestra score. "No folk-music tune stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape."

To Be Free

Tyler Mazon

To Be Free chronicles an emotional transformation. Originally, the piece was written after I admitted romantic feelings to a friend but it means so much more than that. I learned to allow myself to feel my emotions fully through writing this music. Human relationships with emotions are unique and much like flowers; that is, we start closed off (like a bud) but then blossom and become receptive to our emotional "world." Thus, we allow our emotions... "to be free."

Sarabande and Polka

Malcolm Arnold, arr. John P. Paynter

John P. Paynter was born and raised in Mineral Point, Wisconsin where he received his early training in music. He entered the School of Music at Northwestern University in 1946 and earned B.M. and M.M. degrees in theory and composition in 1950 and 1951. Since 1953, John P. Paynter has been Director of Bands at Northwestern University. He is conductor for the University's musical productions. Under his direction the Northwestern University "Wildcat" Marching Band, Symphonic Wind Ensemble, Concert Band and Symphonic Band all rank with the finest of their kind.

Sarabande and Polka are two short movements taken from Malcolm Arnold's charming ballet called Solitaire. Originally scored for a small chamber ensemble of orchestral instruments, the pieces are also available in piano solo form. This arrangement for band

offers two delightfully melodic, contrasting works that emphasize the gift for tune writing that is Malcolm Arnold's. They are unpretentious, pleasant, unassuming little forms that will enhance, in a light and entertaining way, any concert program.

Hope

Matt Leach

Amidst the chaos of the Covid-19 pandemic that swept throughout the world during 2020 and 2021, the world pulled together and demonstrated its unwavering support and deep bond with one another. The emergency services, armed forces, politicians, supermarkets, education establishments and many others continued to work to support the world in its crisis. In the UK the NHS and Armed Forces worked together to combat the spread and devastation of the coronavirus whilst putting their own lives in harm's way.

"Hope" aims to illustrate the battle that takes place within every crisis, be it local, regional, affecting countries, continents, and the world. As history has demonstrated, and the future will show, we as humankind will always win.

"Hope" symbolizes the beauty of the world, the impact of crisis, the soul wrenching fortitude of humankind, the battle against all odds and the result of our unyielding bond.

Certain motifs must be highlighted within the music. The use of the anvil illustrates the modern, industrial world we live in and how this battle plays out today and not just in the history books. The use of rhythmic percussion and the overlapping 7 / 8 rhythm with the 4/4 time signature. This idea symbolizes the terror of a crisis and its unpredictability, matched with the wind orchestra combining rhythmic forces to depict the global bond. Lastly, the motif heard in the horn and trumpet illustrates the glory and power of the will of the people. To stand up to crisis' in whatever form and to never back down is a trait of the true heroes amongst us.

Cantilena for Winds

Arthur Frackenpohl

Arthur Frackenpohl (1924-2019) was an American composer and arranger known for his contributions to the wind band repertoire. He was born in Wisconsin and studied at the Eastman School of Music. Frackenpohl composed a wide range of music, including symphonies, concertos, chamber music, and works for bands. His compositions are characterized by their melodic and accessible style, often drawing inspiration from jazz and popular music. Frackenpohl's works have been performed by numerous ensembles around the world and have received critical acclaim for their craftsmanship and musicality.

Zacatecas

Genaro Codina, arr. L.P. Laurendeau

Zacatecas was composed about 1891 and premiered by the Municipal Band of Zacatecas in October 1893. The band was conducted by Codina's brother-in-law, Fernando Villalpando, and the concert was presented at the city's Plaza de Armas. The march was dedicated to Gen. Jesus Arechiga, the governor of the state.

The composition resulted from a number of meetings with other musicians in Villalpando's home. The conductor decided to sponsor a march composition contest and also to submit his own entry. Both Codina (using his faithful harp) and Villalpando worked tirelessly on their manuscripts throughout the time period. Even though Villalpando's march was described as "beautiful" by the other musicians, Codina won the contest. His brother-in-law exhibited his good sportsmanship not only by premiering the work, but also by assisting with the arrangement. After A. Wagner y Levien published the march in 1893, it was performed by the largest bands in the cities as well as by every conceivable type of ensemble in the villages. Zacatecas has become Mexico's "second national anthem" (after *Mexicanos, al grito de guerra*).