



UNIVERSITY OF  
**Redlands**  
SCHOOL OF MUSIC

CONCERT BAND

David L. Scott, conductor

Thursday, October 22, 2009, 8 p.m.  
Memorial Chapel

Lethbridge Overture	James D. Ployhar (1926-2007)
On A Southern Hymnsong	David Holsinger (b. 1945)
Feria	Frank Erickson (1923-1996)
Antiphon for Concert Band	Anton Bruckner (1824-1896) Arr. Philip Gordon
Concerto for Band	Gordon Jacob (1895-1984)
i. Allegro	
ii. Adagio	
iii. Allegro con brio	
Begin the Beguine	Cole Porter (1891-1964) Arr. John Krance
Mother Earth (A Fanfare)	David Maslanka (b. 1943)

Flute  
Kira Harris, Principal  
Kristi Shelton  
Candice Haden, Picc  
Taj Newton  
Kristin McGowan  
Valerie McGlasson

Clarinet  
Laura Jordan, Principal  
Bill Richards  
Jenny Lindner  
Allie Chiaradonna  
Nick DeMartini  
Rhea Smith  
DaJuan Brooks  
Bryanna Acosta  
Marissa Roberson  
Matt Hargreaves

Bass Clarinet  
Amelia Kirschner

Oboe  
Christy Moon, Principal

Bassoon  
Joe Bleistein, Principal  
Alannah Roberson

Alto Saxophone  
Ryan Garigliano, Principal  
Kelsey Broersma  
Kourtney Brandon  
Elliot Ammon

Tenor Saxophone  
Chris Abbiss  
Janie Vail

Baritone Saxophone  
Troy Rausch

Horn  
Ashley Schmidt, Principal  
Luke Hilland  
Victor Torres  
Ashley McBrien  
Steuart Goodwin

Trumpet  
James Edwards, Principal  
Rachel Courtright  
Mark Omiliak  
Nathan Cupul  
Paul Kane

Trombone  
Bill Saulnier, Principal  
Colin Jennings  
Trevor White  
Amalia Calvillo, Bass  
Jack Amaral, Bass

Euphonium  
Larry Frost, Principal

Tuba  
Nicholas Lee, Principal  
Kent Broersma

Percussion  
Larry Franquez, Principal  
David Mantle  
Brian Bingham  
Sam McAdam  
Janet Ferreyra  
Daniel Pendergrass

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## Program Notes

*Lethbridge Overture* was written in 1973 by American composer James D. Ployhar, who was inspired by the beauty of one of the warmest and sunniest cities in Alberta, Canada including its friendliness and community spirit. Ployhar a music educator and film producer is considered one of the most prolific writers in the field of music education. In addition to teaching for nineteen years in the public schools he was highly regarded and enthusiastically welcomed throughout the United States and Canada as a clinician and conductor. He was given the Distinguished Alumnus Award at Valley City State University in 1977 and co-produced the Disney film *Iron Will* in 1994.

*On a Southern Hymnsong* is composed by David R. Holsinger. The piece is based on the spiritual entitled "There is a Balm in Gilead" found in many denominational hymnals throughout the country. Although white spirituals were published in shape-note tunebooks two decades before African American spirituals began to appear in print, both bodies of congregation folk song existed side by side in the pre-Civil War period. It is clear that these bodies of song intermingled and influenced each other but the evidence is insufficient for either tradition to claim priority of several or more familiar spirituals. Betty Bates, director of the Scottsboro High School Symphonic Band in Scottsboro, Alabama, commissioned *On a Southern Hymnsong*. It joins a series of hymnsong compositions based on traditional hymns of America. Previous works include "*It Is Well With My Soul*", "*My Faith Looks Up To Thee*", "*Where You There When They Crucified My Lord*" and "*Nothing But the Blood of Jesus*."

*Antiphon for Concert Band* was composed by Anton Bruckner. Known in the concert hall for his symphonies, he was by occupation a church organist. The mood of the choir loft had an influence on his musical thinking. The *Antiphon for Concert Band* is one of many short choral pieces he composed for the Church service. The subject of the underlying text is: "His name is above all names." He marked this composition "Misteroso" not in the sense of mysterious but in the theological sense as applied to things beyond human comprehension. In its massive sonorous phrases and its contrasting passages based on individual strands of melody, this piece looks back to the seventeenth century and the church music of Victoria.

*Feria* is a Spanish word that means fair or festival. The music harks back to the Spanish celebrations witnessed by the composer while he was living in Los Angeles. The form, as well as, the melodic, harmonic and rhythmic elements is quite simple and straightforward. But the piece is rather unusual in that the Latin percussion instruments generally employed in a composition of this type, are not utilized other than claves accompanied by the snare drum.

Composer Frank Erickson began studying piano at the age of eight, trumpet at ten and began composing while in high school. Until his death, Erickson had been associated with the Bourne Company as a composer, editor and clinician since 1952, with the exception of two years spent as assistant professor of music at San Jose State College. He also lectured at the University of California at Los Angeles (1958) and was professor of music at San Jose State University. In 1995 he established Frank Erickson Publications. Over the last 50+ years his compositions have become standards of the school band repertoire, and his book *Arranging for the Concert Band* had served as a guide for many music majors.

*Concerto for Band* was written in 1974 by English composer Gordon Jacob. The piece has two brisk outer movements, and a slow second movement typical of a solo classical concerto. The rhythmic complexities of the outer movements require precision playing while the central movement flows restrained and expressive. The fortissimo passages create powerful and thrilling excitement, yet the greatest of self-control is expressed when the music is marked pianissimo. There are numerous solos for winds and muted brass including an evocative nocturne in the slow movement however, the percussion is limited and restricted.

Gordon Jacob is one of the most respected British composers of the 20<sup>th</sup> Century. He studied composition, theory and conducting at the Royal College of Music, where he taught from 1924 until his retirement in 1966.

*Begin the Beguine*, written by Cole Porter, was composed at the piano bar of the Ritz Carlton in Paris in 1935. It was the longest song ever written at 108 bars as compared to the conventional length of 32 bars. That year June Knight introduced it in the Broadway musical comedy *Jubilee* produced at the Imperial Theatre in New York. Moss Hart wrote the book for *Jubilee*, and on hearing the extraordinarily long song for the first time said, "I thought it had ended when he was half way through."

The beguine is a dance that was developed on the islands of Martinique, Cuba, and Guadeloupe in the 1930's. It is similar to rumba, but slower, with dance moves performed smoothly and deliberately. Though the beguine is now one of the more obscure dances in the Latin ballroom dance tradition, it was popular in the United States during the 1930s and 1940s.

Praised be You, my Lord, for our sister. MOTHER EARTH,  
Who nourishes us and teaches us.

Bringing forth all kinds of fruits and colored flowers and herbs.

Saint Francis of Assisi

These words were the inspiration to David Maslanka composition of *Mother Earth*. He writes: "*Mother Earth* is a brief essay, not on the rustic simplicity or beauty of Earth (as in the "Westphalia Chorale"), but on our planet's raw, life-supporting/giving power."

Some of his works for winds and percussion that have become especially well known include, "*A Child's Garden of Dreams*" for Symphonic Wind Ensemble, "*Concerto for Piano, Winds and Percussion*," the 2nd, 3rd, and 4th symphonies, "*Mass*" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. Percussion works include, "*Variations of 'Lost Love'*" and "*My Lady White: for solo marimba, and three ensemble works: 'Arcadia II: Concerto for Marimba and Percussion Ensemble,' 'Crown of Thorns,' and 'Montana Music: Three Dances for Percussion.'*" In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

David Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria and did graduate work in composition in Michigan State University with Owen Reed.

Program Notes provided by Larry Franquez, graduate assistant.