



UNIVERSITY OF
Redlands
SCHOOL OF MUSIC

SYMPHONIC BAND
David Scott, Director

Tuesday, February 18th, 2013 - 8 p.m.
MEMORIAL CHAPEL

Fairest of the Fair	John Philip Sousa (1854-1932)
	Jeff Osarczuk, conductor
Do I hear a Waltz?	Richard Charles Rodgers (1902-1979) arr. Robert Russell Bennett
Fantasy on English Folksongs	Gene Milford (b. 1946)
Theme from “Schindler’s List”	John Williams (b. 1932) arr. Calvin Custer
	Jeanne Skrocki, soloist
Suite of Old American Dances	Robert Russell Benett (1894-1981)
1. Cake Walk	
2. Schottische	
3. Western One-Step	
4. Wallflower Waltz	
5. Rag	
Shenandoah a Sea Fantasy	Claude T. Smith (1932-1987)
Marche Slave	Peter I. Tchaikovsky (1840-1893) arr. L.P. Laurendeau

Fairest of the Fair

John Philip Sousa achieved great musical success early in life. By age 26, he was conductor of the United States Marine Band. During his 12 years with the Marine Band, they would rise to national recognition and his compositions earned him the title “The March King”. In 1892 Sousa gained global recognition with the formation of The Sousa Band. For 40 years they toured constantly, astounded Europe in a 1900 tour by introducing ragtime. The tour created a fascination with American music that influenced many composers. The Fairest of the Fair is considered by many to be one of Sousa’s most melodic and best-written marches. The march was written for the annual Boston Food Fair in 1908.

Do I hear a Waltz?

Richard Rodgers composed more than 900 songs and 43 Broadway musicals. In 1919, Rodgers and Hart formed a partnership that began writing musical comedy for amateur shows. Their first professional production, “Poor Little Ritz Girl”, debuted in 1920. Their professional break was in 1925 writing songs for a benefit show for the Theatre Guild, “The Garrick Gaities”. During the depression, the team tried Hollywood which was unsuccessful. They returned to New York and had a string of success that ended with Hart’s death in 1943. Subsequently, Rodgers began working with Oscar Hammerstein. They had a string of highly successful musicals: Oklahoma! (1943), Carousel (1945), South Pacific (1949), The King and I (1951), and The Sound of Music (1959). “Do I hear a Waltz?” was a musical adaptation of “The Time of the Cuckoo,” a play written by Arthur Laurents in 1952. In 1965, “Cuckoo” became a Broadway musical with a run of performances lasting a mere six months. The music, written by Richard Rodgers with lyrics by Stephen Sondheim, was considered an imperfect match for the musical because of its light tones, which some thought were in contrast with the difficult and frightening themes of the story. Nevertheless, as an overture, this band arrangement is pleasant and enjoyable.

Fantasy on English Folksongs

Milford currently holds the position of Senior Lecturer in Music Education at The University of Akron. He has been an instrumental music educator over 30 years. While teaching at Edgewood High School, his bands earned superior ratings at Ohio Music Education Association events and performed around the country. “Fantasy on English Folksongs” uses three melodies in the Aeolian mode from Cecil Sharp’s “One Hundred English Folksongs” that were collected in Somerset County. The first melody is a haunting sea ballad, “Farewell, Nancy”. The next melody, the “Sign of the Bonny Blue”, is a country dance tune. The final melody is “Lady Maisry”.

Theme from “Schindler’s List”

While composing the film score for Schindler’s List, John Williams felt that the film was too challenging, so he attempted to pass the task off. Steven Spielberg would not hear of it. Williams played the main theme on the piano, while Itzhak Perlman performed on the violin. “Schindler’s List” is a 1993 film directed and co-produced by Steven Spielberg and scripted by Steven Zaillian. Adapted from the novel Schindler’s Ark by Thomas Keneally, the film tells the story of Oskar Schindler, a German businessman who saved the lives of more than a thousand mostly Polish-Jewish refugees during the Holocaust by employing them in his factories. Calvin Custer scored this orchestral favorite for band.

Suite of Old American Dances

Robert Russell Bennett is best known for his orchestration of Broadway and Hollywood musicals by other composers. In 1957 and 2008, Bennett received Tony Awards recognizing his orchestrations. "Suite of Old American Dances" was composed in 1949 with 5 movements; 1. Cake Walk, 2. Schottische, 3. Western One-Step, 4. Wallflower Waltz, 5. Rag. According to Bennett himself, "as far as notes for the program are concerned, there's no particular purpose in mind in the composition of the Suite except to do a modern, and, I hope, entertaining version of some of the dance moods of my early youth. Another equally important purpose was to do a number without any production tie-up such as World's Fairs and municipal pageants, for symphonic band."

Shenandoah a Sea Fantasy

Claude T. Smith's repertoire consists of band, orchestra, and choral works. His first published work, "Emperata", led works being published by Wingert-Jones. In 1978, he became staff composer for Jenson Publications (Hal Leonard Publications) and the educational consultant for Wingert-Jones. Claude T. Smith Publications, Inc. was founded in 1993 to publish his works that had not been released, as well those that had gone out of print. The origins of tune "Shenandoah" are unknown. It may be the song of an old sea voyager or Missouri River boatman. It is a popular song of the sea along with being a favorite American folk song.

Marche Slave

Marche Slave was written as a response to the war between Serbia and the Ottoman Empire in 1876. The Russian Musical Society commissioned Tchaikovsky to compose a piece for a concert in aid of the Red Cross Society and for the benefit of wounded Serbian veterans. It is highly programmatic in form and organization. The first section uses two Serbian folksongs describing the oppression of the Serbs. The second section in the relative major key describes the Russians rallying to help and is based on a simple melody with the character of a rustic dance giving way to the Russian national anthem, "God Save the Tsar". The third section is a repeat of a furious climax, reiterating the Serbian cry for help. The final section describes the Russian volunteers marching to assist the Serbs. It uses a Russian tune, in the tonic major key, and again playing of "God Save the Tsar". The overture finishes with a rousing coda for full Band in all its glory.

Jeanne Skrocki, Violin

Jeanne Skrocki is the newly appointed Artist in Residence at the University of Redlands and Concertmaster of the Redlands Symphony Orchestra. She has established herself locally and nationally as an outstanding teacher and performer. In her first season with the Redlands Symphony her presence and artistry was superbly demonstrated with her performance as soloist in Vivaldi's The Four Seasons. Ms. Skrocki continues the legacy of the legendary Jascha Heifetz, with whom she studied at the University of Southern California, and has recently been invited to join the faculty of the Jascha Heifetz Symposium held each June at Connecticut College. Jeanne is also Assistant Concertmaster of the Pacific Symphony and was Concertmaster of the Opera Pacific orchestra for twelve years. She is a frequent performer for motion picture soundtracks and has worked with John Williams regularly since 2004.

Flute

Valerie McGlasson, Principal
Stacie Lindenbaum
Nghi Nguyen, piccolo
Hope Watts
Emily Hall, Principal 2nd
Megan Thudium
Justine Morales
Tanya Camper
Tanner Shimkus
Courtney Otis

Clarinet

Andrea Wiseman, Principal
Jessica Nunez
Kira Golombek, 2nd
Maureen Montoya
Sasha Parades, 3rd
Tyeisha Lee
Simon Titone
Melissa Sobolik

Bassoon

Kevin Enriquez, Principal
Rachel Darney-Lane
MacKenzie Hakala

Alto Saxophone

Nicolai Gervasi, Principal
Bradley Witter
Kyle Byquist

Tenor Saxophone

Wyatt Maggard

Bari Saxophone

Austin Davis

Horn

Kerrie Pitts, Co-Principal
Janelle Francisco, Co-Principal
Enrique Macias
Diana Lopez
Zackary Schrimpf

Cornet

Brandon Hansen, Co-Principal
Nathan Bujanda-Cupul, Co-Principal
Mark Omiliak

Trumpet

Ubaldo Batiz
Louie Espitia

Trombone

Zachary Krug, Principal
Lorenzo Williams
Gilbert Chavez
Amanda Weinland
Alex Mummery, bass trombone
Amalia Calvillo

Euphonium

Gustavo Chino
John Brownfield

Tuba

Hava Young, Principal
Kent Broersma

Percussion

Chase Nissen, Principal
Dylan Lopez
Andrew Jelsma
Jeff Osarczuk
Marley Crean
Juan Anecito
Kevin Flores