

UNIVERSITY OF
RRedlands
 SCHOOL OF MUSIC

SYMPHONIC BAND
 David Scott, director

Tuesday, October 6, 2015 - 8 p.m.
 MEMORIAL CHAPEL

Colorado Peaks	Dana Wilson (b. 1946)
March 159 (CLIX)	Dan Adams (b. 1964)
Momentum	Brian Hogg (b. 1953)
Fantasia on British Sea Songs	Henry J. Woods (1869-1944) Arr. By Douglas E Wagner (Ca. 1950)
Serenity	Ola Gjeilo (b. 1978)
The Cowboys	John Williams (b. 1932) Arr. Jim Curnow

PROGRAM NOTES

Colorado Peaks

Dana Wilson

“Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person’s relation to them via a rugged and persistent climb.”
 -Dana Wilson

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. The works of Dana Wilson have been commissioned and performed by a wide range of ensembles such as Detroit Chamber Winds and Strings, Memphis Symphony, Dallas Wind Symphony, Netherlands Wind Ensemble and Tokyo Kosei Wind Orchestra.

March 159 (CLIX)

Dan Adams

Dan Adams is currently Band and Orchestra director at Wooster High School and Instrumental Music Coordinator for the Wooster City Schools in Wooster, Ohio. He received a Bachelor of Music Education degree from The Ohio State University and a Master of Music in Band Conducting from Northwestern University where he studied with John Paynter. Adams is active as an adjudicator, brass musician, and conductor. Memberships include the Ohio Music Education Association, ASCAP, College Band Directors National Association, and American Federation of Musicians Local 159.

Dedicated to the American Federation of Musicians Local 159, the march is inspired by and created from the union’s local number. The Arabic numerals are represented by the scale degrees 1, 5, and 9 that provide much of the melodic material in the work. The Roman numerals for 159 are CLIX. These are represented by the clicking sounds that begin in measure 65 and the snare drum rim clicks at measure 21.

Momentum

Brian Hogg

Momentum celebrates the life and legacy of Eric Page, conductor of Croydon Brass Band (1969 - 1974), music teacher at Croydon High School, founder of the Croydon Concert Band (1971), and the composer’s trumpet teacher (1970 - 1971). The title *Momentum* is musically depicted in the driving, incessant quavers which propel the music forward; and reflects the influence of Eric Page on the composer.

Brian Hogg was born in Yorkshire, in the north of England, in 1953; he has been a resident in Australia since migrating with his parents in 1964. His interest in band music has developed from his involvement in The Salvation Army in which he continues to play as a member of his local church. Brian currently works for The Salvation Army full-time in the Creative Arts Department developing publications for instrumental and vocal ensembles.

Fantasia on British Sea Songs Henry J. Woods, Arr. By Douglas E Wagner

Sir Henry J. Wood (1869-1944) wrote his *Fantasia on British Sea Songs* in 1905 to commemorate the 100th year anniversary of Admiral Lord Nelson's defeat of the French and Spanish fleets at the Battle of Trafalgar. Selected portions from the medley of bugle calls, sea shanties, folk songs and popular melodies are programmed as required fare at the Last Night of the BBC's Promenade Concerts at Royal Albert Hall each year.

The nine sections of this arrangement combine the following familiar tunes "The Saucy Arethusia," "Tom Bowling," "Jack's The Lad," "Farewell and Adieu," and "See, the Conquering Hero Comes," with the addition of an encore "Rule Britannia."

Serenity Ola Gjeilo

Serenity owes its origins to Ola Gjeilo's choral work of the same name. Originally scored for mixed chorus and solo string instrument (either violin or cello), the piece sets the text of the responsorial chant "0 magnum mysterium". The text is one that celebrates the mystery of life with hopefulness and wonder, and composers who have set these words (from Renaissance masters William Byrd and Tomás Luis de Victoria to living composers like Morten Lauridsen) famously have often filled their musical presentations with resplendent optimism.

This version for wind band, arranged by Dr. Eric Wilson (Baylor University Director of Bands) and the composer, maintains all the wonder of the original despite the absence of text. The opening is ethereal and somber, with sustained chords in clarinets and bowed percussion supporting a delicate oboe solo (taking on the role of the string part from the original). The harmonic motion of this first section is thoroughly patient, with a careful placidity. The middle portion of the piece shifts the principal modality from minor to major and while the supporting harmonies move no more quickly than before, the layering orchestration and rising tessitura give birth to a tremendous rush of energy that reaches a moment of triumphant catharsis before receding. The closing section of the piece returns to the timbre of the opening, but now painted with a sensation of transcendent peace. - Jake Wallace (provided by the publisher)

The Cowboys John Williams, Arr. Jim Curnow

This suite, arranged by Jim Curnow, is a typical example of John Williams' capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture "The Cowboys" starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60 year old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river and dealing with many fears and threats, succeeds in maturing the boys into men.

(Notes provided by <http://www.windband.org>)

SYMPHONIC BAND

Flute

Sofia Gomez, co-principal, piccolo
Courtney Otis, co-principal

Justine Morales, principal 2nd
Nghi Nguyen
Kimberly Rodriguez Ross

Oboe

Selena Yates, principal

Clarinet

Tristan Akers, principal
Jessica Ramos

Berenice Martinez, principal 2nd
Carissa Salcido
Rhiannon Fisher

Sarah Serrano, principal 3rd
Christian Medina
Tyiesha Lee
Ryan Ramsey

Bass Clarinet

Samantha Nielsen

Bassoon

Kevin Enriquez, principal
Megan Martin

Alto Saxophone

Gisele Rodriguez, principal
Grant Gardner

Tenor Saxophone

Sebastian Galardo-Hernandez, principal
Bryanne Anderson

Bari Saxophone

Austin Davis

Horn

Sam Tragesser, principal
Johnson Ung
Diana Lopez
Hannah Henry

Cornet

Katrina Smith, co-principal
Jake Ferntheil, co-principal
Tyler Neill

Rory Ziehler-Martin
Hoku Pidot
Andrew Priestler

Francisco Razo
Cui Fei

Trumpet

Matthew Richards, principal
Austin Holland

Trombone

Nathan Montes, principal
Bruno Miranda
Janet Lozada
Todd Thorsen, bass trombone
Andrew Will

Euphonium

David Reyes, principal
John Brownfield

Tuba

Morgan Thrush, principal
Chris Dell'Acqua

Percussion

Darius Warren, principal
Emily Rosales
Sarah Marcus
Andrew Jelsma
Ally Thorson
Joel Carter

Librarian

Courtney Otis