

SYMPHONIC BAND
 David Scott, conductor

Tuesday, October 4, 2016 - 8 p.m.
 MEMORIAL CHAPEL

The Gallant Seventh (1922)	John Philip Sousa (1854-1932) ed. Frederick Fennell
Dance of the Jesters	Pyotr Ilyich Tchaikovsky (1840-1893) arr. Ray Cramer
Song of Threnos "A Thenody for Band" (1961) Austin Davis, conductor	Alfred Reed (1921-2005)
Fortress (1988)	Frank Ticheli (b. 1958)
Beside Still Waters (2011)	David R. Gillingham (b. 1947)
First Suite in Eb for Military Band (1909) I. Chaconne II. Intermezzo III. March	Gustav Holst (1874-1934)

PROGRAM NOTES

The Gallant Seventh

John Philip Sousa

Written during the final decade of his life, *The Gallant Seventh* is widely considered to be among the composer's greatest works. Sousa composed this march for the 7th Regiment, 107th Infantry of the New York National Guard. The conductor of the regiment's band was Francis W. Sutherland, who had been a member of Sousa's own band before joining the military during the First World War. This piece was premiered by an ensemble consisting of members of both the Sousa band and the 7th Regiment band.

Dance of the Jesters

Pyotr Ilyich Tchaikovsky

Tchaikovsky experienced a renewed fascination with his Russian nationalism in music following his meeting with fellow Russian composer Nicolai Rimsky-Korsakov in 1868. From this point forward, Russian folk music and dance would become a major driving force in Tchaikovsky's compositions. In this piece, you will hear sounds characteristic of his many ballets, his melodic excitement, and his boundless energy.

Song of Threnos "A Thenody for Band" (1961)

Alfred Reed

The word "threnody" comes from the Greek "threnoidia", which, in turn, is derived from a combination of two other Greek words, "threnos", meaning lament, and "oide", meaning song. While this traditionally alludes to a type of solemn funeral music, Alfred Reed wanted to keep that mood from this piece. Rather, Reed sought to create a piece quietly, but gladly remembering a life well-lived. Instead of focusing on death and loss, Reed chooses to celebrate the goodness and nobility of the spirit.

Fortress

Frank Ticheli

Fortress opens with a militant cadence in the percussion section, followed shortly by the first entrance of the trumpet call which sets up one of the central themes of the piece. This piece features sections reminiscent of a strict march interplayed with sections of a smooth legato. Of harmonic significance to *Fortress* is the fact that Ticheli chose to make the dissonant tritone the primary interval that forms the foundation upon which the rest of the piece is built.

Beside Still Waters

David R. Gillingham

In 1862, Newton Theological student, Joseph H. Gilmore, wrote the words to the hymn, He Leadeth Me, having been inspired by one of his own sermons on the 23rd Psalm. The words, “He leadeth me” from the Psalm took on new meaning for Gilmore and in a matter of minutes, he had penciled out the words to this new hymn. It was later set to music by William B. Bradbury. The title of this work is inspired by the third line of Psalm 23, He leads me beside still waters. *Beside Still Waters* is a chorale fantasy on the Bradbury tune and seeks to highlight both the peaceful and dramatic message of the words.

-Program notes from the publisher

First Suite in E-flat

Gustav Holst

Gustav Holst composed the *First Suite in E-flat for Military Band* as a piece written specifically for the wind band. Prior to this, the common practice was for military bands to perform arrangements of pre-existing pieces from the orchestral repertoire or from popular tunes. One of the primary difficulties for composers was that there was no set instrumentation for a wind band, bands being comprised of whatever non-string instruments that they could assemble. The *First Suite* was the critical foundation for creating the modern wind band, and for making it a legitimate medium found in universities and professional forums.

Program Notes by Austin Davis

SYMPHONIC BAND

Flute

Jacob Minor, co-principal
CoCo Xiuxan Hu, co-principal
Sofia Gomez, piccolo

Cheyenne Hernandez, principal 2nd
Ashley Somers

Oboe

Selena Yates

Clarinet

Kristine Llanderal, principal
Austin Simon

Megan Congdon, principal 2nd
Felicia Padilla
Christian Medina

Carissa Salcido, principal 3rd
Sarah Serrano
Ryan Ramsey

Bass Clarinet

Berenice Martinez

Bassoon

Megan Martin
Lanny Dang

Alto Saxophone

Michael Kalb, principal
Connor Edmundson

Tenor Saxophone

Sebastian Galardo-Hernandez, principal
Sarah Martinez
Bryanne Anderson

Bari Saxophone

Austin Davis

Horn

Hannah Vagts, principal
Johnson Ung
Sam Tragesser
Hannah Henry

Cornet

Jake Ferntheil, co-principal
Jorge Araujo-Felix, co-principal
Andrew Priester
Rory Ziehler-Martin
Francisco Razo

Trumpet

Moises Ortiz, principal

Trombone

Jonathan Heruty, principal
Bruno Miranda
Michelle Reygoza
Janet Lozada
Todd Thorsen, bass trombone

Euphonium

Andrew Will, principal

Tuba

Chris Dell'Acqua, principal
Margaret Eronymous

Percussion

Sarah Marcus, principal
Skyler Cain
Zach Morrow
Ally Thorson
Erica Camargo
Emily Rosales
Kacie Williams

Librarian

Sofia Gomez

Stage Managers

Jake Ferntheil
Cheyenne Hernandez
Sarah Serrano
Sarah Marcus