

SYMPHONIC BAND
 David Scott, conductor

Wednesday, November 15, 2017- 8 p.m.
 MEMORIAL CHAPEL

Highlights from *South Pacific* Richard Rodgers & Oscar Hammerstein
 (1902-1979) & (1895-1960)
 Arr. Philip Lang

Roma Valerie Coleman
 (b. 1970)

Moonscape Awakening Joni Greene
 (b. 1981)

Dancing at Stonehenge Anthony Suter
 (b. 1979)
 Austin Davis, conductor

With Quiet Courage Larry Daehn
 (b. 1939)

Firmament (1995) Rolf Rudin
 (b. 1961)

Kahn Julie Giroux
 (b. 1961)

PROGRAM NOTES

Highlights from *South Pacific* Richard Rodgers/Oscar Hammerstein

South Pacific is a hallmark of American art. Written in 1949 by Rodgers and Hammerstein (composer and lyricist respectively), it was universally lauded for its take on war, danger, and romance. The year it premiered on Broadway, the show won 10 Tonys and a Pulitzer prize. In 1958, the musical was made into a film which remained the highest grossing film based on a Rodgers and Hammerstein musical until the *Sound of Music* was released (1967). The soundtrack for the movie also reached critical success in the U.S., the album stayed at #1 on the Billboard charts top 200 albums for seven full months, making it the fourth longest run in the top spot in history. In the United Kingdom, the album topped charts for 115 weeks (total), 70 of which were consecutive (the album was the top selling album for the entirety of 1959).

The story of the musical is based on the series of short stories by John A. Michener entitled *Tales of the South Pacific*. The stories tell the story of the U.S.'s involvement in the Pacific War portion of World War II. The book itself is told from a first person point of view (an unnamed Commander) and is based upon Michener's own experiences on the battlefield of WWII.

Roma Valerie Coleman

The consortium that commissioned *Roma* was assembled by the College Band Directors National Conference Committee on Gender and Ethnic Issues to promote and highlight the accomplishments of ethnicities usually underrepresented in the classical music world. Valerie Coleman was selected to write the work, which was then shared first with members of the consortium, which included the TLU School of Music.

Valerie Coleman is an African-American flutist and composer, raised in Louisville, Kentucky and now based in New York City, with her woodwind quintet, the Imani Winds. *Roma* is based on the nomadic Romani tribes, known as gypsies. Their traditions stretch from the Middle East, the Mediterranean region, and Iberian Peninsula, cross the ocean to the Americas. The melodies and rhythms represented in *Roma* are a fusion of styles and cultures: Malagueña of Spain, the Argentinean Tango, Arabic music, Turkish folksongs, and Latin and jazz styles.

Moonscape Awakening

Joni Greene

Moonscape Awakening is a beautiful, shimmering piece that exemplifies Joni Greene's style of writing. It uses layered strands of melody in an arch form to depict the rise, sudden burst into an awakening of full presence and intensity, then fall of the "Moonscape." The progression to the moon's zenith is presented musically as a slow building of melody, texture, note duration, and range within the choirs of the ensemble. After the apex, releasing of tension begins through a spinning out of melodic ideas in the brass and woodwinds. The music slowly dissipates in texture and rhythmic intensity, signifying a weakening of the moon's presence. The full presentation of the main theme is embedded at several points in the work and serves as a melodic echo throughout. Along with the theme's motivic fragments, rising flourishes of sixteenth-notes add to the progression of intensity and arrival. The work comes to a close after a final chord with the return of the solo flute.

Dancing at Stonehenge

Anthony Suter

The inception of Stonehenge is a source of much debate- some speculate it to be a burial site, an astronomical calendar, a site of early pantheistic worship, amongst other things. To compose this work, composer Anthony Suter attempted to source its material from a plethora of sources, rather one single style. He writes "I have taken cues from Brazilian music, American jazz, and Renaissance music. This pluralistic approach is, however, is suggested by the title. From this unclear diversity, it seems to me natural that an assemblage of varied musical materials could collide." - T.S.

With Quiet Courage

Larry Daehn

Larry Daehn's background in music is primarily that of education. He was born in Fond du Lac, Wisconsin in 1939. He earned degrees from the University of Wisconsin-Oshkosh and University of Wisconsin-Platteville and then spent 35 years serving as a elementary, middle, and high school teacher. His high school program, New Glarus High School, earned national and state recognition for excellence in music. Like *Longing*, *With Quiet Courage* is a symphonic setting of the following poem:

Her life was heroic, but without fanfare.
She worked and hoped and inspired.
She loved and was loved.
Her life was a noble song of quiet courage.

With Quiet Courage was written in memory of Daehn's mother following her passing. Daehn writes the following regarding his mother, Lois:

"There is not a day that I don't think of her, and others tell me that they also remember her often. She inspired many of us. Whenever we face great obstacles, we think of the courage and determination of Lois Daehn, and we know that we can go on and face just about anything, because she did; because she courageously lived her life and faced her death with quiet courage."

Lois Daehn suffered many health problems throughout her life leading to the loss of her legs (an associated effect of diabetes). When describing the piece, Daehn notes that he tries to embody her existence through the music- it is "... Simple, with strength, nobility, and beauty". This is captured by its gentle and gradual crescendo throughout the piece and it's reliance on open, pastoral chord structures perhaps utilized to symbolize the farmlands and open spaces of Wisconsin.

Firmament

Rolf Rudin

The source of inspiration for this composition is the indescribable extent of the firmament and the breathtaking impression one gets when observing it. The piece has 5 sections (A B C B A) and attempts, with many musical elements, to draw a heavenly arch. After the great opening section (A) radiates hymnal splendor. Rhythm is the main feature of the moving second section (B), whereas the slower middle section (C) bases on a wide melodic line. The following repetition of sections A and B, in reverse order, round off the wide arch.

Khan

Julie Giroux

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, "Warlord", represents Genghis Khan, which is followed by the "Horseback" theme (comprised of A and B sections). These 3 musical representations are used throughout the piece, creating a musical "campaign" complete with a serene village scene (mm.79-89) just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion, which continuously propel the music urgently forward. Extreme dynamic contrast throughout the piece contributes to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme, with great force, ends this work.

SYMPHONIC BAND

Flute

Paige Scalise,
co-principal
Ashley Somers,
co-principal
Suzanne Basson,
principal 2nd
Alyssa Fejeran, piccolo
Zalene Acosta

Oboe

Gilbert Camacho
David Gallardo

E♭ Clarinet

Tristen Akers

Clarinet

Austin Simon, principal
Megan Congdon

Victoria Williams,
principal 2nd
Felicia Padilla
Gabriel Piceno

Carissa Salcido,
principal 3rd
Christian Medina

Bass Clarinet

Miaha Horton
Berenice Martinez

Bassoon

Diego Hammond,
principal

Alto Saxophone

Michael Kalb, principal
Connor Edmundson +
Isaac Meza

Tenor Saxophone

Sarah Martinez, principal
Anthony Castellon

Bari Saxophone

Donald Johnson
Austin Davis

Horn

Sam Tragesser, principal
Sebastian Gallardo-
Hernandez
Terrence Perrier
Hannah Henry

Cornet

Katrina Smith, principal
Moises Ortiz
Sebastian Smith
Andrew Priester
Kirsten Orrahood
Diego Altamirano
Rory Ziehler-Martin

Trumpet

Elena Jacquoit, principal
Francisco Razo

Trombone

Michelle Reygoza,
co-principal *
Geoff Halgas,
co-principal
Jacob Griffin
Alyssa Hannawi,
principal 2nd
Bruno Miranda
Esmeralda Gilman
Nicholas Bingaman,
bass trombone

Euphonium

Leslie Ojeda
Josh Reba
Lindsay Mellado

Tuba

Margaret Eronymous
Denis Grijalva

Piano

Marie Strassenburg

Percussion

Darius Warren
Eric Fortson
Robbie Lyons
Skyler Cain
Zach Morrow
Adam Joseph
Jhon Alvarado

* Librarian
+ Stage Crew

For a complete calendar of the School of Music Events visit

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