



SYMPHONIC BAND

David Scott, conductor

Wednesday, April 12, 2017 - 8 p.m.

MEMORIAL CHAPEL

Americans We	Henry Fillmore (1881-1956)
Legends and Heroes	Pierre La Plante (b. 1943)
California Jubilee	Roger Nixon (1921-2009)
Shenandoah	Frank Ticheli (b. 1958)
Austin Davis, conductor	
Cajun Folk Songs	Frank Ticheli (b. 1958)
Variations on "America"	Charles Ives (1874-1954) arr. William Schuman Trans. for Band by William E. Rhoads
American Civil War Fantasy	Jerry H. Bilik (b. 1943)
Stars and Stripes Forever	John Philip Sousa (1854-1932)

PROGRAM NOTES

by Sasha Paredes

Americans We

Henry Fillmore

Henry Fillmore is considered to be one of the most prolific composers and arrangers of wind band music. In 1928, Fillmore wrote what is regarded to be one of his best marches, *Americans We* for a concert series that was taking place at the Cincinnati Zoo. Though he initially referred to this work using a variety of titles, he settled on the present title and added "to all of us" in the dedication line.

Americans We is written in a standard American march form and borrows material from a British tune called "Believe Me If All Those Endearing Young Charms". The four-measure introduction features solo cornets that establish the key of F major and introduce a four eighth note motif that is repeated throughout the rest of the piece. The second theme builds on the loud and soft lines that contrast in the first theme. The third theme, the trio, uses chromatic notes and the dogfight section recalls the introduction and develops the four eighth note motif used in the first theme, which helps unify the piece as a whole.

Legends and Heroes

Pierre La Plante

Legends and Heroes is a tone poem, which is a work that aims to portray the content of a particular story, mood, scene or other non-musical source. In this piece, there are three movements that are representations of three songs that are derived from different points in American history. The first movement, "Patrick on the Railway" originated in the 1840's and refers to the Irish immigrants who could only find work as laborers, due to the unfair discrimination they faced. The music in this movement is meant to depict the arduous work of laying railroad tracks. The second movement, "Sweet Betsy" draws from the song "Sweet Betsy from Pike", which comes from a larger collection called *Pat's Golden Songster*. This movement is made up of several short variations that are meant to portray the life

of Sweet Betsy and her husband Ike during their travels to California during the gold rush. The third and final movement, “Little David Play Your Harp”, is based on an African American spiritual by the same title. This movement depicts the story of David and Goliath, utilizing the percussion section to anticipate the struggle that is about to commence.

California Jubilee

Roger Nixon

Roger Nixon is an American composer who has written over 60 compositions for orchestra, band, and choir, many of which have received awards and honors. He received his Bachelor of Arts degree in composition at UC Berkley, before serving four years of active duty in the Navy during World War II. After the war, Nixon returned to UC Berkley, where he continued on to receive his master’s and doctorate degrees. Though his primary composition teacher was Roger Sessions, he also studied with Charles Cushing, Frederick Jacobi, Ernest Bloch, Arthur Bliss and Arnold Schoenberg.

His works are characterized by the rhythms and dances that originate from the early settlers in California. This piece was commissioned by the University of Redlands in 1987 and depicts the spirit and heritage of these early settlers.

Shenandoah

Frank Ticheli

“O Shenandoah, I long to see you . . .” These words convey a feeling that some feel is a longing for home and others suggest is a desire for reunion with a lost love. The music has been described as a sea shanty, a song used to coordinate the work of the sailors as they hoisted sails or weighed anchor. Although its source is not definite, it has become a highly recognizable folk song of the United States. *Shenandoah*, is a reflection of the words to the song and a reference to the valley and river located in Virginia. Ticheli stated that he “was less concerned with the sound of a rolling river than with its life-affirming energy --- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes along side

it.” Ticheli teaches composition at the USC Thornton School of Music and has quickly become a staple contributor to the wind band repertoire. His compositions have won numerous awards and earned him much acclaim in the music world.

Cajun Folk Songs

Frank Ticheli

This piece was commissioned by Cheryl Floyd, the director of the Murchison Middle School Band in Austin and was premiered on May 22, 1990. Cajuns are an ethnic group from South Louisiana and descendants of the Acadians, a group of French colonists who were forced out of their home in Nova Scotia by the British in the latter half of the 1700’s. Ticheli says of this work: “Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society. ‘La Belle et le Capitaine’ and ‘Belle’ can both be heard in their original versions on the Lomax recordings. ‘La Belle et le Capitaine’ tells the story of a young girl who feigns death to avoid being seduced by a captain. ... ‘Belle’ is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail.”

Variations on “America”

Charles Ives, arr. William Schuman
Trans. for Band by William E. Rhoads

Charles Ives is among the most significant American composers. His innovative compositions preceded many musical developments that helped shape the development of 20th century music. He was born in Danbury, Connecticut and was the son of a U.S Army bandleader

in the Civil War. He felt that his New England background in hymn tunes, patriotic songs and town band music was the foundation that his music needed in order to be nationalistic and distinctly “American”. And so, at age 17, Ives composed a set of variations for organ that was based off of the patriotic song, “America” and premiered it himself at a Fourth of July celebration. These variations are light-hearted and somewhat satirical, as they feature the use of barbershop harmonies, several modulations, a polonaise variation in a minor key and two interludes that are written in two keys at once. In 1963, Willian Schuman, an American symphonist and promoter of American music, orchestrated these organ variations to celebrate the 20th anniversary of Broadcast Music Incorporated. The version you will hear today has been transcribed for wind band by William E. Rhoads.

American Civil War Fantasy

Jerry H. Bilik

This piece was originally composed for a half time show played by the University of Michigan Marching Band in 1961, under the direction of William Revelli. After it was arranged for wind band, it became a standard in the symphonic concert repertoire. This piece uses several popular nineteenth century songs that are woven together in order to depict the mood of the country before, during and after the Civil War.

The beginning of the piece presents the pre-war state of the nation, and includes “Listen to the Mocking Bird”, “Dixieland” and “De Camptown Races”. The snare drum is introduced and mixed with the opening of “John’s Brown Body”, which hints at the approaching conflict. The tension is built upon when “Dixie” becoming intermingled with “The Battle Cry of Freedom”, before the South’s rallying song, “Maryland, My Maryland” is played. This announces the beginning of the war, and when the Union hymn “Marching Home” begins, it creates a quieter and meditative mood that is brought on by recalling the American soldiers that were called from the North and the South to fight against each other. The music continues a soft decline as the sentimental melody “Just Before the

Battle Mother” ends this section.

The middle portion of this work is introduced by the rumbling of drums that are meant to depict the Northern and Southern armies quickly marching towards one another. There are two songs quoted here, “Marching Through Georgia” that is meant to represent the North and “The Yellow Rose of Texas”, which is meant to represent the South. Tension is built as the armies continue to approach each other, with the music swelling in volume until the explosive moment the two armies meet.

The final section, the post-war reflection, fades out to conclude the fighting and “The Battle Hymn of the Republic” is quoted. As the piece ends, the music builds to a majestic finale, representing the hope of a peaceful future for the country.

Stars and Stripes Forever

John Philip Sousa

John Philip Sousa is an American composer who composed 137 military and patriotic marches and is often referred to as “The March King”. At the age of 13, his father enlisted him in the United States Marine Band as an apprentice musician in order to keep him from joining a circus band. When he finished his apprenticeship, he focused on conducting and composing, before returning to the Marine Band to serve as its conductor until 1892. After leaving the Marine Band, he formed The Sousa Band and they toured from 1891-1932. It was during this time that “The Stars and Stripes Forever” was composed and it has remained his most famous and beloved work since then. This march is seen as an embodiment of the American spirit and President Ronald Reagan signed an Act of Congress that declared it the national march of the United States in 1987.

SYMPHONIC BAND

Flute

Jacob Miner, co-principal
CoCo Xiuxan Hu, co-principal
Sofia Gomez, piccolo *
Ashley Somers, principal 2nd

Oboe

Selena Yates

Clarinet

Kristine Llanderal, principal
Austin Simon
Megan Congdon, principal 2nd
Felicia Padilla
Ashley Park

Carissa Salcido, principal 3rd

Christian Medina
Sarah Taquet
Ryan Ramsey

Bass Clarinet

Samantha Nielsen
Berenice Martinez

Bassoon

Megan Martin
Cindy Hernandez

Alto Saxophone

Michael Kalb, principal
Connor Edmundson +

Tenor Saxophone

Sebastian Galardo-Hernandez,
principal
Sarah Martinez

Bari Saxophone

Austin Davis

Horn

Hannah Vagts, principal
Johnson Ung
Sam Tragesser
Star Wasson

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, co-principal +
Darius Warren, co-principal
Ally Thorson
Erica Camargo
Skyler Cain
Zach Morrow

* Librarian
+ Stage Manager

For a complete calendar of School of Music events visit
www.redlands.edu/music