

SYMPHONIC BAND

Buddy Clements, conductor

Wednesday, October 3, 2018- 8 p.m.

MEMORIAL CHAPEL

America: Legends and Landscapes

Where Never Lark Or Eagle Flew	James Curnow (b. 1943)
Shenandoah	Frank Ticheli (b. 1953)
Chorale and Capriccio	Caesar Giovannini (1925-2017) Arr. Wayne Robinson
Lonely Beach	James Barnes (b. 1949)
Star Spangled Spectacular	George M. Cohan (1878-1942) Arr. John Cacavas (1930-2014)
America the Beautiful	Samuel A. Ward (1847-1903) Arr. Carmen Dragon (1914-1984)

PROGRAM NOTES

Where Never Lark or Eagle Flew is in memoriam of John Gillespie Magee Jr, a volunteer fighter pilot who died at the age of 19 during the second world war. Mr. Magee's love of flight inspired his poem *High Flight*, which is the basis for Curnow's tribute. The first section reflects Mr. Magee's enthusiasm for flight: it is propelled by consistent eighth notes; ascending runs that contribute to upward mobility; and a lilting meter, all of which collectively capture the joy of flight. After gaining momentum and energy, the piece tops the wind-swept heights and pauses in the sanctity of the space. A trumpet solo over rich harmonies captures the reverence of the moment before once again plunging into the tumbling clouds. In such a vibrant resetting of Mr. Magee's poem, Curnow effectively focuses on the joy and liberty of flight as a celebration of the life of Mr. Magee.

Oh! I have slipped the surly bonds of earth,
 And danced the skies on laughter-silvered wings;
 Sunward I've climbed, and joined the tumbling mirth
 Of sun-split clouds, --and done a hundred things
 You have not dreamed of --Wheeled and soared and swung
 High in the sunlit silence. Hov'ring there
 I've chased the shouting wind along, and flung
 My eager craft through footless halls of air...
 Up, up the long, delirious, burning blue
 I've topped the wind-swept heights with easy grace
 Where never lark or even eagle flew --
 And, while with silent lifting mind I've trod
 The high untrespassed sanctity of space,
 Put out my hand, and touched the face of God.

Shenandoah is not caught up in text depiction- that is, creating a musical image of the Shenandoah river- but instead captures the space in between the observer and the subject. Ticheli clarifies, saying that he "was less concerned with the sound of a rolling river than with its life-affirming energy, its timelessness". To achieve this, Ticheli resets the traditional Appalachian folk song in several different variations, and much as a jeweler may set a gem, the resulting presentation showcases the multifaceted nature of the theme. In Ticheli's hands, the folk song opens as a peaceful chorale in the low woodwinds, its smooth lines and flowing accompaniment evoking the

eternal. Fragments of the melody propel the emergence of the folk song in the triumphant brass that bursts forth with the aforementioned life-affirming energy, before once again drifting softly toward the peaceful- each section tied together with the same fluidity of the Shenandoah.

Chorale and Capriccio is in two sections. The vocal origin of the chorale is apparent in this first section- rich harmonies and connected melodic lines are abundant. The second section is titled ‘Capriccio,’ which implies a general disposition towards the whimsical and the apparently arbitrary, here embodied with an off-kilter march that establishes patterns only to quickly deny them, living up to its arbitrary nature. The juxtaposition of the two is also significant. Not only are the two musically complementary, but each section is a tribute to a tradition that played an important role in the development of the wind ensemble as we know it. The rich harmonies in the chorale are a nod to the tradition of wind ensembles playing orchestral transcriptions, and the march-like second section with flashy interjections reference the military bands and Broadway ensembles who also set precedents for the modern wind ensemble. Giovanni, as one of the early composers for the wind ensemble, synthesizes these styles to establish a tradition still very much alive today.

Lonely Beach is a tone poem depicting the invasion of Normandy Beach. Unconventional musical effects recreate the misty morning on which the attack arose, with soloistic melodies emerging and fading into the texture much as the shapes of ships and beach did on the ominous morning. The absence of consistent melody and traditional form recreate the disorientation of the soldiers amidst the stormy weather, relentless waves, and imminent danger waiting on the beach. An unnervingly realistic recreation of machine gun fire against the soldiers on the beach captures a moment of newsreel in which a soldier is stopped in his tracks amidst the bullets and falls motionless to the ground. The ensuing silence is deafening, and the remainder of the piece is a eulogy to the fallen. It concludes with the same extended techniques that it started with, and the resulting solitude is the composer’s reminder that despite the mass casualties of the day, on that lonely beach “all men die alone.”

Star Spangled Spectacular is a medley of six of George M. Cohan’s Broadway songs. Colloquially known as “the man who owned Broadway,” Cohan wrote scripts and music, and produced and performed in over three dozen Broadway hits. This medley presents some of his most popular works and are a window into an era of potent patriotism and flashy Broadway numbers that remain popular today. From Broadway to the ballroom to the marching bands, the piece is a reminder of Mr. Cohan’s impressive and diverse legacy.

America, the Beautiful was originally a hymn tune published in 1895 by church director Samuel Ward before a publisher set Katharine Lee Bates’ poem America the Beautiful to the hymn, creating the classic it is today. The vocal origin of the piece is still evident in its smooth melody, while Carmon Dragon’s arrangement utilizes more modern harmonies that add a new depth to the tune while preserving the integrity of the line. Mr. Dragon (who served as a conductor who also directed our very own Redlands Summer Bowl) originally reset the piece for orchestra before transcribing it again for wind ensemble. However, little is lost in translation- the arrangement captures both the pride of the original lyrics in triumphant fanfares, as well as the reverence towards the beauty of our country in woodwind chorales.

SYMPHONIC BAND

Flute

Ashley Somers,
Principal
Paige Scalise
Alyssa Fejeran,
Principal 2nd
Zalene Acosta
Teyha Tovar

Oboe

David Hernandez,
Principal
Christina Bayne

Clarinet

Victoria Williams,
Co-Principal
Gabriel Piceno,
Co-Principal
Felicia Padilla,
Principal 2nd
Ellen Dendinger

Bass Clarinet

Miaha Horton

Contrabass Clarinet

Megan Congdon

Bassoon

Cindy Hernandez,
Principal
Travis Woliung

Alto Saxophone

Tyler Somers, Principal
Isaac Meza
Helena Elkins

Tenor Saxophone

Sarah Martinez,
Principal
Destiny Kreiser

Bari Saxophone

Jack Tarleton

Horn

Sam Tragesser, Principal
Jilleacia Evans
Sebastian Gallardo

Trumpet

Annie Diaz, Principal
Sebastian Smith
Mark Perez,
Principal 2nd
Kirsten Orrahood
Jonathan Hathaway,
Principal 3rd
Diego Altamirano

Trombone

Michelle Reygoza,
Co-Principal
Geoffrey Halgas,
Co-Principal
Alyssa Hannawai,
Principal 2nd
Esmeralda Gilman

Bass Trombone

Lindsay Mellado
Luke Loader

Euphonium

Dakota Otis, Principal
Olivia Vera

Tuba

Denis Grijalva, Principal
Maggie Eronymous

Piano

Marie Strassenburg

Percussion

Skylar Cain,
Co-Principal
Jack Dimmock,
Co-Principal
Adam Joseph
Samantha Vasquez
Zachary Salmeron
Alicia Femath
Joe Widuch