

**SYMPHONIC BAND**  
 Dr. David Scott, conductor

Wednesday, October 16, 2019 - 8 p.m.  
 MEMORIAL CHAPEL

Radetzky March (1848) Johann Strauss  
 (1825-1899)  
 Adapted by Alfred Reed

Joy (mostly) (2011) Micah Levy  
 (b. 1953)

An American Elegy (2000) Frank Ticheli  
 (b. 1958)

Festivo (1985) Edward Gregson  
 (b. 1945)

Old Churches (2002) Michael Colgrass  
 (1932-2019)

The Cowboys (1972) John Williams  
 (b. 1932)  
 Arr. Jim Curnow

**PROGRAM NOTES**

Radetzky March (1848)

Johann Strauss

Richard Strauss may be known as the “Waltz King,” but his *Radetzky March* remains amongst his best-known pieces. It rose to fame rapidly after its premiere, which was commissioned to commemorate Radetzky’s victories in battle. The use of a folk tune allegedly sung by returning troops is partially responsible for the success of the piece; it came to be one of the “unofficial anthems” of the Austrian nation. The orchestral history of the piece is readily apparent in this arrangement for symphonic band as well, with lines that are smoother than those of most Sousa marches. Collectively, it remains one of the most memorable marches in the repertoire.

Joy (Mostly!) (2011)

Micah Levy

Composer Micah Levy named the piece *Joy (Mostly!)* to reflect the exuberant outer sections and the more wistful inner section. The joy in the outer sections is established by a perpetual pulse with off beat accents that mirror those of the main energetic theme. The wistful middle section appears subtly, with a gradual terraced slowing of tempo and a theme comparable in its relative simplicity highlighted by unusual accents to the first. It picks up speed once more to reach the original joyful melody, and ends on the same mood.

An American Elegy (2000)

Frank Ticheli

*An American Elegy* was written in memory of those who lost their lives in the Columbine shooting of 1999 and in honor of the survivors, but above all the composer notes it is “an expression of hope... offered as a tribute to their great strength and courage in the face of terrible tragedy.” The piece opens with simple flowing melodies over a descending bass that adds weight and sorrow, and the occasional deceptive cadence that contributes to the bittersweet tone. It grows to a tribute to the survivors, including a quote of the school’s alma mater. Each section is woven together by “hope, serenity, and sadness” that “become intertwined throughout the work, defining its complex expressive character.”

Festivo (1985)

Edward Gregson

In keeping with the character of its title, *Festivo* is festive in both mood and character. After a dramatic fanfare followed by fragments of the lively main theme being passed around the ensemble, it appears in full in the clarinets.

Rapidly ascending runs in mixed meter run contrary to the bass line beneath; keeping the theme constantly moving from instrument to instrument. A moody Sondheim-like middle section leads to a jubilant conclusion accentuated by bell tones and propelled by the perpetually moving first theme. While lesser known than other pieces on our program, *Festivo* is an exciting and unconventional classic piece of the wind band repertoire.

Old Churches (2002)

Michael Colgrass

*Old Churches* is a program piece, or a piece of music based on an image or story - in this case recreating one of the many old churches of Europe. Aleatoric techniques based on chance procedures recreate the muted din of people talking in a church, and the fluid and arching melodies of Gregorian chant soar in and out of the everyday lives of the congregation. It is also by far the most suited to the Chapel we currently sit in: the echo of such a booming space (whose decay is nearly seven seconds long) adds even more eerie and ethereal voices to the mix.

Cowboys (1972)

John Williams

John William's music to the 1972 film of the same name is likely more commonplace than the film in today's world. Not only does the arrangement capture the excitement of the Western film genre, the Copland-esque musical gestures of open intervals, sweeping melodies or active accompaniments, and rapidly changing moods invoke the west as thrillingly as any movie. A dramatic opening starts the piece at a gallop- blaring horns and all- before subduing to a gentle canter that captures the joy and freedom of the open spaces of the west. The middle section recreates the expansive space of the desert, with sparse harmonies that imitate the solitude of the West and forever growing lines that imagine its vastness. It eventually returns to the dramatic gallop it began with, and ends with as much fanfare and unbridled excitement.

## SYMPHONIC BAND

### FLUTE

Alyssa Fejeran, principal  
Ashley Somers  
Briana Berastain  
Eduardo Mejia, principal 2nd  
Shira Griffith  
Karena Wold  
Zalene Acosta, piccolo  
Kaely Verduzco  
Teyha Tovar

### OBOE

Christina Bayne, principal  
David Gallardo

### CLARINET

Felicia Padilla, principal  
Ryan Goodrich  
Maranda Ratinoff Gomez, principal 2nd  
Owen Hill  
Alexandra Betancure, principal 3rd

### BASS CLARINET

Miaha Horton

### BASSOON

Jesse Lall, principal

### ALTO SAXOPHONE

Emanuel Esparza, principal  
Isaac Meza

### TENOR SAXOPHONE

Sarah Martinez, principal  
Alec Hier

### BARI SAXOPHONE

Travis Woliung

### HORN

Gloria Aranda, principal  
Jezreel Sanchez  
Jilleacia Evans  
Rose Averette  
Amanda San-Miguel

### CORNET

Jonathan Hathaway, principal  
Angel Rivas  
Diego Altamirano

### TRUMPET

Annie Diaz, principal  
Sebastian Smith  
Haylee Meissner

### TROMBONE

Steven Medina, co-principal  
Michelle Reygoza, co-principal  
Alyssa Hannawi, principal 2nd  
Esmeralda Gilman  
Nicole Martin  
Nicholas Bingaman, bass trombone  
Luke Loader

### EUPHONIUM

Dakota Otis, principal  
Andrew Priestler  
Emily Davis  
Mackenzie Maxwell

### TUBA

Denis Grijalva, principal  
Maggie Eronymous  
Haylee Fincher

### PIANO

Joseph Candelaria

### PERCUSSION

Skyler Cain, co-principal  
Zach Salmeron, co-principal  
Collin Tarr  
Samantha Vasquez  
Joseph Candelaria  
Isaac Morrow-Buchanan

### LIBRARIANS

David Gallardo  
Michelle Reygoza

### STAGE MANAGERS

Esmeralda Gilman  
Kenley Nakao