

**SYMPHONIC BAND**

David Scott, conductor

Wednesday, April 17, 2019 - 8 p.m.

MEMORIAL CHAPEL

Third Suite	Robert Jager
I. March	(b. 1939)
II. Waltz	
III. Rondo	
The Golden Age of the Xylophone	Floyd Werle
	(1929-1999)
	Dr. Yuri Inoo, xylophone
Fantasia on Black is the Color of My True Love's Hair	Mark Camphouse
	(b. 1954)
Blue Noir	Dr. Buddy Clements
	(b. 1955)
Concerto No. 1 (for Wind Orchestra)	Richard Saucedo
	(b. 1957)

**PROGRAM NOTES**

Third Suite

Robert Jager

*Third Suite* is one of the most highly structured pieces on our program, with the typical format of an introductory march, followed by a waltz, then a rondo (similar to the fast-slow-fast of the Concerto later on our set). But that is about where the traditional ends in this piece. Using the introduction as a true processional would result in some rather funny walks, as the irregular pulse frequently switches between groupings of three and two that would be very unnatural to walk to. This pulse around alternating groups of three and two is continued in the second movement but is a bit more standardized, furthering the lilting character already present in a waltz. The rondo of the third movement refers to the formal structure; and once again, it could almost be your usual rondo if not for irregular meter changes and slight blips in the structure. Collectively, it creates a wholly unique and quirky character.

The Golden Age of the Xylophone

Floyd Werle

*Golden Age of the Xylophone* showcases the solo xylophone. While perhaps not the most expected of solo instruments, the virtuosic runs and harmony of the instrument make it an excellent solo instrument- and the setting of ragtime pieces from the early twentieth century provide plenty of opportunities for exciting runs. Listen for familiar ragtime pieces of the ragtime era including *Bill Bailey*, *Rainbow Ripples*, and *12th Street Rag* in this exciting concerto.

Fantasia on Black is the Color of My True Love's Hair Mark Camphouse

Fantasia is perhaps the antithesis of Third Suite, and is different from many of the other programs on our set. They rarely follow strict formal structures as the concerto does; are highly improvisatory in nature; and are generally rooted in more whimsical subjects. *Fantasia on Black is the Color of My True Love's Hair* is no exception. Instead of fast-slow-fast, the piece is structured by thickening and thinning of texture and by emotional developments that follow the text (included below). The improvisatory nature of the genre is preserved through numerous solos in the saxophone and flute. Collectively, they are a very fitting modern adaptation of the traditional text:

Black is the color of my true love's hair,  
Her lips are something rosy fair.  
The prettiest face and the daintiest hands,

I love the grass whereon she stands.  
I love my love, and well she knows,  
I love the grass whereon she goes.  
If she on earth no more I see,  
My life will quickly heed ye.  
I'll go to troublesome to mourn, to weep,  
But satisfied, I ne'er shall sleep.  
I'll write her a note in a few little lines,  
And suffer death ten thousand times.  
Black is the color of my true love's hair,  
Her lips are something rosy fair.  
The prettiest face and the daintiest hands,  
I love the grass whereon she stands.

Blue Noir

Dr. Buddy Clements

*Blue Noir* was written by last year's interim director of Symphonic Band for this particular ensemble. The title is a reference to the film noirs of the thirties through the fifties: think lots suits, and abundance mysteries and crimes, and the suaveness that comes (at least in part) from an abundance of hair gel. *Blue Noir* continues this tradition with a mysterious opening that sets a cool tone but that is quickly interrupted by an ascending riff in the low register. Such stylistic shifts are characteristic of film music, so listen for further mood changes that outline an exciting plot- from the big band jazz with exciting brass hits to a subdued and mellow ending.

Concerto No. 1 (for Wind Orchestra)

Richard Saucedo

Instead of featuring a solo instrument, this concerto features the entire ensemble. It follows the traditional form of the fast-slow-fast structure with slight variation- the fast is really quite fast. The first section is driven by consistent eighth notes and an almost frantic horn call that propels itself to the second movement. From there, mysterious falls in the flutes heighten the yearning horn call with the primary melody, but the energy of the first movement is not lost: gradual layering of melodies creates powerful harmonies that bristle with a different but equally potent strength as the first movement. The final movement returns with a more resilient character than the first, with a consistent lilting meter and melodies with an adventurous character. A short return to the first movement is a fitting conclusion to an exciting and powerful piece.

## BIOGRAPHY

Dr. Yuri Inoo

A native of Kanagawa, Japan, Dr. Yuri Inoo is musician and educator in the Los Angeles area. She has studied percussion under David Rosenthal at San Francisco State University, where she received her Bachelor of Music degree, graduating summa cum laude, and receiving the Most Outstanding Senior Award.

Yuri has received her Master of Music and Doctorate in Musical Arts degree in Percussion Performance at the University of Southern California, studying under Erik Forrester, minoring in Music Education, Instrumental Conducting, and Music Industry.

She has performed and collaborated with artist such as Yo Yo Ma, John Williams, Andrea Bocelli, Steve Reich, Donald Crockett, Stephen Hartke, Morten Lauridsen, Paul Chihara, Evelyn Glennie, and members of NEXUS. An advocate for new music, she held the teaching assistant for USC's award-winning Contemporary Music Ensemble under the direction of Donald Crockett, where she has performed Micro-Concerto written by Steven Mackey.

Yuri is currently the Principal Percussionist with the Redlands Symphony in Redlands, California, and an active freelancer with other regional orchestras and chamber ensembles in Southern California.

Yuri is passionate about teaching as much as playing percussion. With over fifteen years of experience teaching all levels and all ages, she holds a very active teaching career, both privately and in groups. She currently holds teaching positions at Occidental College, University of Redlands, Idyllwild Arts Academy, and Paul Revere Middle School. She has been invited as guest clinician, give master classes, and to play at faculty recitals at Pomona College, California State University Fullerton, University of Redlands, California State Polytechnic University, Youngstown State University, University of Akron, and Kent State University in Ohio.

**For a complete calendar of School of Music events visit**

[www.redlands.edu/music](http://www.redlands.edu/music)