



CONSERVATORY OF MUSIC

SYMPHONIC BAND
Dr. David Scott, director

Wednesday, October 5, 2022 - 8 p.m.
MEMORIAL CHAPEL

Strike Up the Band
George Gershwin
(1898-1937)
Arr. Warren Barker

Cryptids
Alyssa Morris
(b. 1984)
I. Big Foot
II. Loch Ness
III. Abominable Snow Monster

Jubilee
Michael Hennagin

Water Reflections
Yukiko Nishimura
(b.1967)

Ashley Petrie, conductor

Meredith Wilson Collection
Meredith Wilson
(1902-1984)
Arr. Willis Schaefer
Till there Was You, Goodnight, My Someone, Seventy-Six Trombones

Dance of the Imp
David Samuel
(

Havana Nights
Randall D. Standridge
(b. 1976)

PROGRAM NOTES

Strike up the Band

Gershwin's well-known tune, *Strike up the Band*, comes from the 1927 musical of the same name. The short, up-beat piece is the title song for George S. Kaufman's satirical musical, and as such, George and Ira Gershwin took the opportunity to write in the style of Gilbert and Sullivan. This can be evidenced in the piece's light-hearted character and dramatic style contrasts, complete with musical jokes and clichés.

Warren Barker's arrangement of the classic Gershwin piece starts with a legato introduction that increases in intensity, and then continues on to feature light and delicate verses juxtaposed by the heavier choruses. As the piece nears the end, an important accelerando occurs, followed by a pyramid effect throughout the ensemble, bringing this American favorite to a close.

Cryptids

A cryptid is a creature or plant whose existence has been suggested but not discovered or documented by the scientific community. Frequently appearing in folklore and mythology, cryptids often lead to stories and unfounded beliefs about their existence.

Alyssa Morris's character piece for wind band features three movements, each of which highlights one of the following mythological creatures: Big Foot, Loch Ness, and the Abominable Snow Monster. Big Foot is heavy and builds in intensity, speed and urgency leading into the climax. Loch Ness is slower and features a lush texture with sweeping lines, and finally, Abominable Snow Monster is constantly moving with a majestic melody.

Jubilee

Just over three minutes in length, *Jubilee*, by Michael Hennigan, is an energetic concert band piece that was written for the Kansas State Teachers College Symphonic Band in 1971. The work is written in mixed meters with a pulse that remains constant, driving, and unchanging in tempo. The composition includes an overture featuring a "wild-west" motive which is continuously repeated, then the second section introduces a lyrical motive and several variations of it, before the piece finally returns back to the opening material.

Water Reflections

Yukiko Nishimura was born in 1967 in Tokyo, Japan, and has established a very successful career in composition throughout Japan and the United States. She has composed many works for orchestra and concert band, and even worked on several silent films including “Edison’s 1910 Frankenstein,” and “The Water Magician.”

Water Reflections was originally written for orchestra, and later arranged for Symphonic Band as you will hear it tonight. It is a peaceful representation of images reflecting on water and uses several techniques such as “call and response,” fragmentation, repetition, and echoing effects to create the illusion of reflections within the music. “I like to see images that reflect on the water. In this piece you will find the same situation between the melodies in the different parts. Please look carefully at each part and try to find the reflections. Enjoy the dialogue of the phrases.” ~ Yukiko Nishimura

A Meredith Willson Collection

Meredith Willson was an American composer, conductor, arranger, bandleader, playwright, writer, and flutist. While a man of many talents, Willson was perhaps best known for writing the book, music, and lyrics for the 1957 Broadway musical, the Music Man. In the musical, Professor Harold Hill, a traveling con man, convinces the citizens of River City to start a band by purchasing the materials from him, but is conflicted when his feelings for the town librarian, Marian, make him rethink skipping town.

A Meredith Willson Collection, is arranged for concert band by Willis Schaffer and features three songs from the Music Man: Till There was You; Goodnight, My Someone; and Seventy Six Trombones.

Dance of the Imp

Dance of the Imp, by David Samuel, depicts a mysterious but playful imp dancing around a fire, planning a quirky scheme on a lonely, starry night. The piece opens with minor triads in the trombones, before the melody is introduced by the clarinets. The entire ensemble depicts the Imp at work scheming. While the flute, clarinet and trumpets further develop the theme, the saxophones, euphonium, and xylophone play descending and ascending counter melodic passages. The piece proceeds to embody the imp with playful figures, while the woodwinds carry the theme and the trumpet and euphonium enhance the melody. The piece then briefly moves back to a major key, but quickly moves back to minor, showing that the imp’s work is always uncertain. For this reason, the piece is meant to leave listeners pondering what will happen next.

Havana Nights

A known lover of all musical styles, Randall D. Standridge has had a particular affection for the mambo ever since being introduced to the style in high school and realizing that he was “enchanted by the melodies, rhythms, and excitement that it generates.” Standridge was deeply inspired by the work of Yma Sumac, Tito Puente, Pérez Prado, all of which further attracted him to the mambo style.

Havana Nights is a concert work for wind ensemble but was also conceived as a ballet that takes place in the mambo clubs of Havana. The heroine, Havana, dances her way through the night life, and while doing so, meets another young dancer with whom she begins a flirtatious, seductive conversation through the art of movement.

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers

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

SYMPHONIC BAND

Flute

Manuel Martinez, co-principal,
Allison Kobayashi, co-principal
Angela Bozman, Piccolo
Kayla Rios

Briana Berastain, Principal 2nd
Monserrat Corral
Kaely Verduzco
Melanie Lopez
Kim Tran

Oboe

Emmet Borton, principal

Clarinet

Nylea Garcia, Co-Principal
Christopher Yanez, Co-Principal
Ja'lena Harris, 2nd
Aliya Almazogarcia
Gabriel Marquez, 3rd

Bassoon

Jehsica Castle

Alto Saxophone

Anyssa Penaloza, Principal
Ashley Petrie

Tenor Saxophone

Osmar Cardenas

Baritone Saxophone

Jocelyn Giles

Horn

Alexa Velazco, Principal
Sean Carranza, 2nd
Diana Ramirez, 3rd
Rose Averette, 4th

Trumpet

Haylee Meissner, Principal
Paul Dempsey
Zachary Martin
Derrick Ball
Omar Magana

Trombone

Timothy Ruzon, Principal
Nicole Martin
Steven Medina, bass trombone
Matthew Nakafuji

Euphonium

Mackenzie Maxwell, Principal
Justin Pompa

Tuba

Savannah Wozniak, Principal

Piano

Joseph Candelaria

Percussion

Aidan Conley, Principal
Emily Dominguez
William Gibson
Joseph Candelaria
Noah Parody
Matthew Tashima

Librarians

Victoria Williams

Stage Managers

Justin Pompa
Kayla Rios
Aidan Conley

Graduate Student Conductor

Ashley Petrie