



CONSERVATORY OF MUSIC

SYMPHONIC BAND

Dr. David Scott, conductor

Wednesday, February 22, 2023- 8 p.m.

MEMORIAL CHAPEL

Glasgow Fair Maj. James Howe (1917-2005)

East of the Sun (and West of the Moon) John Prescott (b. 1959)

Lightning Field (2015) John Mackey (b. 1973)

Stormchasers (2006) Larry Neeck (b. 1950)

The Sound of Rain (2017) Ashley Petrie (b. 1999)

Ashley Petrie, graduate student conductor

First Suite in Eb Gustav Holst (1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Chester William Schuman (1910-1992)

Alleluias Jared Spears (b. 1936)

UNIVERSITY OF REDLANDS CONSERVATORY 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 Conservatory 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.

PROGRAM NOTES

Glasgow Fair

Written by Major James Howe, former musical director of H.M. Scots Guards, *Glasgow Fair* is a short and lively march that sets songs celebrating Howe's native Scotland. As such, he has taken the melodies "Kelvingrove," "Charlie is my Darling," and "Annie Laurie," as the main themes in this piece, along with suggestions of "Highland Laddie," "Scotland the Brave," "Will Ye No' Come Back Again," and "Scots Wha Hae" in the bridge sections. This patriotic march is often played by the bands of the Household Division at the ceremony of Changing the Guard at Buckingham Palace, and also featured at the famous Edinburgh Military Tattoo.

East of the Sun (and West of the Moon)

Commissioned by the South Central Missouri Music Educators Association, *East of the Sun (and West of the Moon)*, by John Prescott, was written to honor John East (1949-1999), who served as band director in Willow Springs, Missouri, from 1976 to the time of his death. East was a positive force for school music and bands during his time as director and was highly respected by students and colleagues alike. From the opening chords and the ringing of chimes, it is clear that this piece is meant to be a celebration. The musical motive that begins the slow section of the work is a fragment of a love song written for John East by his wife LeEtta, and finally, the exuberant spirit of the composition's ending represents the spirit that John East continually brought to his musical endeavors.

Lightning Field, Stormchasers, The Sound of Rain

This presentation of music brings a collection of individual pieces written and inspired by storms, the final of the three written by our graduate student conductor, Ashley Petrie. We begin with *Lightning Field*, which took its title from a work of art by Walter De Maria; a field of desert in New Mexico which is full of steel rods calling lightning down from the sky and creating a lightning field. This piece takes us straight into the middle of a lightning storm which is a rather intense beginning to our storm excursion. Next you will hear *Stormchasers*, an exciting hunt for tornadoes which takes us on an adventure directly into the eye of the storm. Lastly, *The Sound of Rain* takes us through the entire cycle of a rain storm: beginning with a soft sprinkling, building into an intense thunderstorm, then slowly calming again and sending us on our way back to a sunny day as the rain trickles out.

First Suite in Eb

Regarded as one of the cornerstone works in the concert band repertoire, the *First Suite in Eb* for Military Band was premiered in 1920 at the Royal Military School of Music and was a catalyst for inspiring other prominent composers to start writing serious music for band. The First Suite has three movements, each

with its own form and character. The theme statement that introduces the first movement is developed throughout the entire piece in different variations ranging from lyrical, to ornamentally embellished, to playfully rhythmic.

Movement one, “Chaconne,” written in $\frac{3}{4}$ time, is believed to be based upon medieval English carols in rhythm and is built upon an eight bar melody that is introduced in the low brass section. Variations of this theme are played by different instrument combinations throughout the movement, some of which are inverted and in a minor key with a funeral march ambiance.

Movement two is predominantly light in character and is centered around a rhythmic oboe, clarinet and cornet solo. The movement features a stirring clarinet solo which is later repeated by other voices, before the euphonium resumes the first theme. The movement eventually ends with the second theme played in a major key.

Movement three, “March,” is played at a faster tempo and opens with one of the few bass drum solos in the band literature. The movement features two contrasting primary melodies, the first of which is featured exclusively in the brass section and is marcato in style. The second melody is played by the mid to low woodwinds, and later the euphonium, baritone saxophone, and bassoon. This second tune bears resemblance to the melodies of the first two movements and is very lyrical and legato in style. At the end of the movement, both melodies are layered on top of each other in different instrument groupings. The final few bars of the piece are loud, strong, and feature one of the most famous trombone solos in the band repertoire.

Chester

Chester, by William Billings, is based on a song of the same title that appears in Billings’ 1778 book of tunes and anthems, “The Singing Master’s Assistant.” Chester was so popular that it became considered the song of the American Revolution and was sung nation wide around campfires and by marching fifers. The words and music, both written by Billings, expressed the burning desire for freedom felt by colonists throughout the difficult years of the revolution. Billings is considered a major figure in American music to this day, and it through his music that his patriotic spirit shines.

Alleluias

Premiered at the 1977 Alabama All-State Music Festival, Alleluias, by Jared Spears, is based on a four-note motif, played by the horns in measure three, that can be interpreted as a rhythmic expression of the word, “alleluia!” The motif continues throughout the work by means of intervallic expansion, rhythmic augmentation, and diminution, amongst other variation and development techniques until it reaches its ultimate statement in the final measures. The work is written as a portrayal of Christ’s brief stay on earth, beginning with his birth (the initial “alleluia” statement in measure three), and then including his walk with the cross, the crucifixion, and the resurrection.

University of Redlands Symphonic Band

Flute

Manuel Martinez, Co-Principal
Allison Kobayashi, Co-Principal
Kayla Rios
Angela Bozman, Piccolo
Monserrat Corral, Principal 2nd
Kaely Verduzco
Paulina Ramirez
Jennifer Leal

Oboe

Brooke Braden, Principal

Eb Clarinet

Victoria Williams

Clarinet

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

Bass Clarinet

Jehsica Castle

Bassoon

Lieza Hansen Kallin

Alto Saxophone

Ashley Petrie, Principal

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

Alton Kwon

Percussion

Aidan Conley, Principal
Emily Dominguez
Matthew Tashima
Dylan Smith
Angel Rivas, Thunder Tube
Denny Duran-Flores, Thunder Tube
Steven Medina, Thunder Tuba

Graduate Assistant

Victoria Williams