



## CONSERVATORY OF MUSIC

### SYMPHONIC BAND

Dr. David Scott, director

Wednesday, April 12, 2023 - 8 p.m.

MEMORIAL CHAPEL

The Glory of the Yankee Navy March (1909) John Philip Sousa  
(1854-1932)

Chorale Prelude: Rejoice Ye Pure In Heart Claude T. Smith  
(1932-1987)

Serenade, Op. 22 Derek Bourgeois (1941-2017)

Ashley Petrie, conductor

Prelude to Comedy Gordon Jacob (1895-1984)

Pavana for Band Philip Gordon (1894-1983)

Dancing Day Jim Colonna (b.1970)

Moonscape Awakening Joni Greene (b.1981)

The Cowboys John Williams (b.1981)  
arr. Jim Curnow

### 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

The Glory of the Yankee Navy March (1909)

John Philip Sousa

Written for the musical comedy, *The Yankee Girl*, Sousa's spirited work, *The Glory of the Yankee Navy March*, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark, and the title of the piece has since evolved as the original manuscript was labeled as "Uncle Sam's Navy." Considered to be one of Sousa's most melodic marches, *The Glory of the Yankee Navy* features intricate euphonium counter melodies and a great piccolo solo, both of which contribute to making it a bright march that can be the highlight of any show.

Chorale Prelude: Rejoice Ye Pure In Heart

Claude T. Smith

Commissioned by the Tau Chapter of Phi Beta and Beta Mu Chapter of Phi Mu Alpha for the Central Methodist College Band, Fayette, MO, in commemoration of its 75th Anniversary, Claude T. Smith's treatment of the traditional hymn, *Rejoice Ye Pure In Heart*, is dramatic and beautiful, making it a common choice for concert, ceremonial, and religious settings. The introduction is based on the very first interval of the chorale, and a brief clarinet solo begins the development section, followed by a powerful and stunning finale.

Serenade, Op. 22

Derek Bourgeois

*Serenade* was originally written for organ and was composed by Derek Bourgeois in 1965 for his own wedding as a post-ceremony processional. However, it is quite different from what you would expect to hear as a processional piece. Not wishing to allow the band the luxury of playing in an orderly 2/4, the composer wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle! The piece is very lighthearted and upbeat, and although it is written in compound irregular meter, it is quite easy to move and dance along to. This arrangement that you are hearing was written in 2020 as a flex-band piece which allows the director to distribute parts at their own discretion and is well suited to school bands that may not have the full traditional instrumentation.

Prelude to Comedy

Gordon Jacob

This short prelude by English composer, Gordon Jacob, describes both the funny and serious sides of comedy. Bitter-sweet in mood, it is tightly constructed and features fast and light passages in all sections of the band.

Pavana for Band

Philip Gordon

Popular in the sixteenth and seventeenth centuries, the pavana is a slow, stately

dance that was as popular in England as on the continent and was mentioned often in literature by Shakespeare. The rhythm was emphasized by a drum repeating a pattern of one long and two short notes, suggesting deliberate, swaying movement. Pavana, by Philip Gordon, follows this same pattern alternating throughout the instrument sections to replicate the traditional sixteenth century pavana.

Dancing Day Jim Colonna

Commissioned in honor of the retirement of John Endahl, long-time director of the Lansing Concert Band (Lansing, Michigan), this celebratory work for symphonic band features driving dance-like rhythms from the opening measures through to the very end. This short, upbeat piece features an array of sonorities throughout, featuring all the different instruments of the ensemble.

Moonscape Awakening Joni Greene

Commissioned by James Geiger, for West Laurens High School, Greene's inspiration for *Moonscape Awakening* began with the presentation of color and texture within the choirs of the wind ensemble. The title describes a shimmering moon, slowly rising before bursting into an awakening of intensity. Halfway through the work, the culmination of these elements reach an apex. Then, as the music slowly dissipates in rhythmic intensity and texture, an arch form is revealed, signifying a weakening of the moon's presence.

*Moonscape Awakening* is made up of several layered, melodic strands, and the work's motivic fragments are derived from a solo in the bass clarinet. This full presentation of the work's main theme is embedded throughout the work several times and serves as a melodic echo throughout. Alongside the theme's motivic fragments are 16th note flourishes that add to the intensity of the music. A gradual release of tension begins after the apex due to a spiral of melodic ideas in the brass and woodwind choirs. The work closes after the final chord with a return of the solo flute.

The Cowboys John Williams

John Williams's movie themes have become a standard part of the concert band repertoire, and this gem from one of his earlier movies of the same name is no different. Jim Curnow has adapted this famous score into an exciting Western overture that is full of the brilliant effects, rhythmic drive and lyrical themes that are hallmarks John Williams' work. The Cowboys is a 1972 American western film about a cattle drive, starring John Wayne, and is based on the 1971 novel of the same name by William Dale Jennings. The concert band arrangement is full of western themes and various colors that bring this wind band rendition of the famous overture to life.

#### FLUTE

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

#### OBOE

Brooke Braden, Principal

#### CLARINET

Nylea Garcia, Co-Principal  
Christopher Yanez, Co-Principal  
Ja'lana Harris, 2nd  
Victoria Williams  
Gabriel Marquez, 3rd  
Carissa Salsido

#### BASS CLARINET

Andrew Espinosa

#### ALTO SAXOPHONE

Ashley Petrie, Principal

#### TENOR SAXOPHONE

Emmet Borton

#### BARI SAXOPHONE

Jocelyn Giles

#### TRUMPET

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

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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

#### DOUBLE BASS

Joshua Grothem

#### PIANO

Samantha Pham

#### PERCUSSION

Aidan Conley, Principal  
Emily Dominguez  
Matthew Tashima  
Noah Parady

#### STAGE MANAGERS

Justin Pompa  
Kayla Rios  
Paulina Ramirez  
Aidan Conley

#### GRADUATE ASSISTANT

Victoria Williams

#### GRADUATE CONDUCTOR

Ashley Petrie