



CONSERVATORY OF MUSIC

SYMPHONIC BAND

Dr. David Scott, conductor

Wednesday, February 21, 2024 - 8 p.m.

MEMORIAL CHAPEL

Radetzky March, Op. 228	Johann Strauss (1804-1849) arr. Alfred Reed
Third Suite	Robert Jager (b. 1939)
I. March	
II. Waltz	
III. Rondo	
Lied ohne Worte	Ralph Rudin (b. 1961)
Do I Hear A Waltz? (Overture for Concert Band)	Richard Rodgers (1902-1979) arr. Robert Russell Bennett
After A Gentle Rain	Anthony Iannoccone (b. 1943)
Ode for Band	Robert Washburn (1928-2013)
Take the Ribbons	Gary P. Gilroy (b. 1958)

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

Radetzky March, Op. 228

Radetzky March, composed by Johann Strauss Sr., is a timeless and iconic piece of music that captures the spirit and energy of 19th-century Vienna. Named after Field Marshal Joseph Radetzky von Radetz, the march is celebrated for its infectious melodies, lively rhythms, and undeniable sense of patriotism. Throughout the piece, Strauss showcases his gift for melody and orchestration, weaving together various instrumental colors and textures to create a vibrant sound palette. The march's infectious energy and spirited tempo inspire listeners to tap their feet and join in the jubilant celebration.

Third Suite

Third Suite is a dynamic and engaging musical composition by American composer Robert Jager. Written for concert band, this suite consists of three movements: March, Waltz, and Rondo. Each movement presents a unique musical journey, filled with vibrant melodies, intricate harmonies, and rhythmic energy. Third Suite showcases Robert Jager's mastery of composition and his ability to blend traditional forms with innovative musical techniques. Through its three movements, this suite invites listeners on a captivating musical journey filled with joy, excitement, and unexpected twists.

Lied ohne Worte

Lied ohne Worte (German for "Song Without Words") is a captivating and evocative composition by American composer Ralph Rudin. Inspired by the Romantic tradition of the "song without words" genre popularized by composers such as Felix Mendelssohn, Rudin's work transports listeners on a journey of emotion and introspection. The piece unfolds in a series of interconnected musical vignettes, each expressing a different facet of emotion or mood. From tender lyricism to stormy turbulence, Rudin's music traverses a wide spectrum of feelings, captivating listeners with its emotional depth and sincerity.

Do I Hear A Waltz? (Overture for Concert Band)

Do I Hear a Waltz? is a musical with music by Richard Rodgers, lyrics by Stephen Sondheim, and a book by Arthur Laurents. Premiering on Broadway in 1965, the show is based on Arthur Laurents' play "The Time of the Cuckoo." Set in the romantic backdrop of Venice, "Do I Hear a Waltz?" tells the story of Leona Samish, an American tourist who finds herself enchanted by the city's beauty and captivated by the promise of romance. Amidst the canals and cobblestone streets, Leona meets a charming Italian shopkeeper, igniting a passionate but ultimately doomed affair. Do I Hear a Waltz? remains a cherished gem in the canon of American musical theater, celebrated for its timeless melodies, rich characters, and poignant storytelling. With its unforgettable music and universal themes, the show continues to captivate audiences and transport them to the romantic streets of Venice, where dreams are born, and hearts are broken.

After a Gentle Rain

After a Gentle Rain is a captivating musical composition by Anthony Iannaccone that evokes a serene ambiance following a soft rainfall. Inspired by the tranquility and renewal that rain often brings, Iannaccone masterfully crafts a piece that reflects the subtle beauty and calmness of nature. As the piece progresses, the music builds to a climactic moment, before gradually subsiding into a peaceful

conclusion. Like the passing of a storm, the intensity fades away, leaving behind a sense of calm and renewal. The piece opens with delicate, shimmering textures reminiscent of raindrops falling gently onto the earth. The use of sustained chords and gentle arpeggios creates a sense of peacefulness and serenity. As the music unfolds, the listener is transported into a tranquil landscape, where the air is fresh and the surroundings are bathed in soft, ethereal light.

Ode for Band

Ode for Band by Robert Washburn is a captivating musical work that takes listeners on a journey through a range of emotions and musical landscapes. Composed for a concert band, this piece demonstrates Washburn's mastery of orchestration and his ability to craft compelling melodies and harmonies. "Ode for Band" features several distinct musical themes that are developed and transformed throughout the piece. From majestic fanfare to lyrical melodies, Washburn explores a range of moods and emotions, inviting listeners to experience a diverse array of musical landscapes.

Take the Ribbons

The composition was inspired by the story of Delia Haskett Rawson (1861-1949) who was the first woman stagecoach driver for the famous Wells Fargo stage line on December 7, 1861, Delia Haskett was born in Ukiah, California to school teacher mother, Miranda and father, Samuel, who was the local agent for Wells Fargo and a blacksmith. From her early days, Delia was quite interested in her father's work would often ask to "take the ribbons" or reins. She became quite skilled at trick riding, roping and shooting.

When one of the regular Wells Fargo drivers was ill, Delia, then only 14 years old, was called upon to take his place. The trip was a night run passing by the treacherous Blue Lakes in Lake County. Even the local Pomo Indians refused to go near the deep and dark lakes. They believed there was a monster lurking below the mysterious waters. Making the trip even more frightening was the fact that this Wells Fargo run had no passengers but only cargo. Delia was completely alone on her journey.

What Delia feared most, however, was the possibility of running into a notorious stagecoach bandit named Black Bart. Nevertheless, Delia completed the run as she pulled up in front of the Well Fargo office in Lakeport, California. She was tired but felt rather victorious!

Delia drove stage for Wells Fargo for the next nine years. She would become famous as the first female stagecoach driver in California and the only female in the Pioneer Stage Drivers of California Association. When she became Mrs. Rawson in 1885, Delia ended her career as a stagecoach driver.

SYMPHONIC BAND

Flute

Allison Kobayashi, Co-Principal
Kayla Rios, Co-Principal
Angela Bozman, Piccolo
Leena Helo, Principal 2nd
Lilybeth Banchon
Alice Lawless
Melanie Lopez

Oboe

Lane Eppenberger, Principal

English Horn

Lane Eppenberger

Bassoon

John Reilly

Clarinet

Nylea Garcia, Principal
DeMarqis Frazier, Jr.
Ja'Lena Harris
Christopher Yanez

Bass Clarinet

Christopher Yanez

Alto Saxophone

Emma Boyd, Principal
Delaney Werner

Tenor Saxophone

Anyssa Penalosa

Baritone Saxophone

Jocelyn Giles

Horn

Celia Conti, Principal
Peter Herrmann

Trumpet

Paul Dempsey, Principal
Jacob Aceto
Zachary Martin
Lane Darley
Ivan Rivas
Evelyn Teeter

Trombone

Timothy Ruzon, Principal
Justin Pompa
Jase Gooden, Bass Trombone

Euphonium

Brian Linares, Principal
Paige Neuenswander

Tuba

Diego Williams, Principal
Vincent Garavito

Piano

Mena Williams

Percussion

Aidan Conley, Principal
Dylan Smith
Kaitlin Schaubmayer
Shelby Perez-Harrison
Mena Williams
Matt Takashima

Librarian

Kayla Rios

Stage Manager

Alice Lawless

Graduate Assistant

Kayla Rios