



UNIVERSITY OF
Redlands
CONSERVATORY OF MUSIC

SYMPHONIC BAND
Dr. David Scott, director

Wednesday, November 15, 2023 - 8 p.m.
MEMORIAL CHAPEL

Mardi Gras
from Mississippi Suite

Ferde Grofé (1892-1972)
arr. Erik Leidzen

Ravenhill Suite

Dorothy Gates

- I. I'll Tell Me Ma
- II. My Lagan Love
- III. Flower of Sweet Strabane

When Jesus Wept (Prelude for Band)

William Schuman (1910-1992)

The Dark Design

Leon Steward (b. 1959)

Rest

Frank Ticheli (b. 1958)

Captive

Matt Conaway (b. 1979)

Animation (Episode 1: WABBIT!)

Randall D. Standridge (b. 1976)

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

Mardi Gras
from Mississippi Suite

Ferde Grofé (1892-1972)
arr. Erik Leidzen

“Ferdinand Grofé was born in New York City in 1892, and was lucky enough to be born into a musical family. His father was a classical baritone singer, his mother a professional cellist. As well as this, his mother Elsa also taught Ferde the piano and violin, as her other occupation was being a music teacher. After his father’s death in 1899, he and his mother moved abroad to Leipzig in Germany to pursue Grofé’s musical education. Grofé became competent in a wide-range of different instruments, with piano and viola being his favourites. By being so competent in a range of instruments, this allowed Grofé to utilise his arranging, and then compositional skills. Grofé composed the Mississippi Suite in 1925, and it was first recorded by Paul Whiteman and his Concert Orchestra in 1927. It is a four-movement orchestral suite, which depicts the scenes along a boat journey down the famous Mississippi River. The journey starts at the head of Minnesota and ends up down in New Orleans. Grofé admired Aaron Copland and his ‘American classical music’ style, and this suite is said to pay homage to Copland.” -*program notes by Alex Burns*

Ravenhill Suite

Dorothy Gates

The suite is based on three well-known Irish folk songs, I’ll Tell Me Ma, My Lagan Love, and The Flower of Sweet Strabane. These three songs loosely represent various times in the composer’s life while growing up in Belfast, Northern Ireland. The piece, while dedicated to the Ayr Paris Band, is also dedicated to the memory of her family home on the Ravenhill Road in Belfast (across from the river Lagan). Some happy memories, some sad, but always ... always ... good times! -*program notes by Dorothy Gates*

When Jesus Wept (Prelude for Band)

William Schuman (1910-1992)

“Born in New York City, William Schuman (1910-1992) dropped out of business school to pursue composition after hearing the New York Philharmonic for the first time. He became a central figure in New York’s cultural institutions, leaving his presidency of the Juilliard School to become the first director of Lincoln Center in 1962. All the while he was active as a composer. He received the inaugural Pulitzer Prize for music in 1943. He shared a fondness for wind music with his Juilliard contemporaries Vincent Persichetti and Peter Mennin, from which came many classic works for wind band.

When Jesus Wept is the second part of the New England Triptych, which begins with Be Glad Then America and concludes with Chester Overture. Like its triptych partners, When Jesus Wept was inspired by a William Billings hymn and was made first into a piece for orchestra (in 1956, with the band version transcribed by the composer in 1958). The hymn is a simple melody from the 1770 New England Psalm Singer that is intended to be performed as a round. Schuman states the entire tune in a beautiful (and demanding) duet of euphonium and trumpet and proceeds to develop it at his own pace, pulling fragments from the melody and treating them in his own freely tonal, contrapuntal style. He does pause in the middle to present the tune as a round before returning to his more contemporary setting, ending on a note of uncertainty.” -*program notes by Andy Pease*

The Dark Design

Leon Steward (b. 1959)

Leon Steward (b. 28 May 1959, Baytown, Texas) is an American composer, educator and publisher. Mr. Steward attended Lamar University in Beaumont, Texas, where he earned a BS in Music Theory and Composition 1981, and a MM in 1988. He has taught band in Texas since 1981, and resides in Hondo, Texas where he teaches High School band and Jazz ensemble. Mr. Steward has also taught at West Hardin CCISD, Orangefield High School, and Bridge City High School. He is a professional horn player who has performed with the SE Texas Reading Band, The Houston Symphonic Band, The Symphony of SE Texas, The Regal Brass, And the West Winds WW Quintet. Mr. Steward’s compositional influences include: Clifton Williams, Francis McBeth, Don Ellis and Frank Zappa. He was awarded the Butler County Symphony Composition Contest for his work The Fermi Paradox. He was runner-up in the Humboldt University (Calif.) composition contest for The Invasion of America for Brass sextet and was a finalist in the Sul Ross University Concert Band Composition Contest with All Hail The Walrus. He has been a finalist three times in the ATSSB Concert Band Composition Contest. He is the owner of Echelon Music press, specializing in band and orchestral publications. -*program notes by Leon Steward*

Rest

Frank Ticheli (b. 1958)

Created in 2010, R E S T is a concert band adaptation of my work for SATB chorus, There Will Be Rest, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale’s words. However, with the removal of the text, I felt free to enhance certain aspects of

the music, most strikingly with the sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities. -program notes by Frank Ticheli

Captive

Matt Conaway (b. 1979)

“Captive was commissioned by South Carolina Band Directors Association for the 2017 All-State Clinic Band. This piece took longer to write than just about anything else I’ve done in my career. I’ve written lots of pieces for (and about others, but this is the first time I have bared my own feelings and emotions in a composition. Thus, Captive has a completely different vibe than anything else. In a way, I hope you don’t have a personal connection to this piece, because it means that you (or a loved one) suffer from similar issues.

This is the first original work I completed in the last full year, and I was starting to worry about ever being able to write again. The combination of burnout, personal stress, and many other elements I brought on myself resulted in a temporary disinterest in the things I used to enjoy. At least I told myself it would only be temporary. But after a period of some months, I started to realize I wasn’t feeling any better. I went weeks without sitting at my piano, and put off projects that have been on my writing “to-do” list because the thought of writing was literally nauseating and depressing. My friends and family were always very uplifting and helpful, but this purgatory-esque feeling was almost unshakeable until I started to seek help.

Depression is a powerful captor; it is unpredictable, it can annoyingly tease or it can eschew subtlety in embarrassing fashion. Even well into treatment for my relatively minor case, I still had great doubt about my abilities to do the creative work that brought me such pleasure. It took weeks to finally accept the commission opportunity that led to this work; until the day I started writing, I was convinced that it wasn’t ever going to be completed.

As the journey of a thousand miles begins with a single step, so began this journey of a couple hundred measures with a single motif. Child-like in its insistence, the seven-note passage (first heard completely at m. 36) serves as that joy and drive I used to have in writing. Despite never being totally absent, it has been held captive by self-doubt, depression, stress, and all the other nuisances that impede happiness (all of which are represented by the melodic fragment first heard so sweetly in m. 13, and in increasing agitation throughout the piece).

Breakthroughs happen in depression treatment, but too often they quickly retreat to the familiar dark feelings. Sometimes, long periods of static thoughts (represented at m. 130) replaced any highs or lows in my mind, which was almost worse. In time, I learned how to initiate, savor and prolong those high points, so the depressed feelings were progressively rarer. Simply put, things get better. I opted to end this composition with a snapshot on my current feelings; an expression of great joy and spirit, followed by a peaceful retreat into what are finally positive thoughts. And I’ll gratefully keep writing.” -*program notes by Matt Conaway*

Animation (Episode 1: WABBIT!)

Randall D. Standridge (b. 1976)

Carl Stalling is one of my favorite film composers of all time. Some of you may not instantly recognize his name, but I guarantee you that you have heard his work. Mr. Stalling was most famously known for his scores for several Warner Bros. cartoons, especially the Looney Tunes. His work introduced me to The Barber of Seville (“welcome to my shop...let me cut your mop... let me shave your crop.. daintily”), The Ring Cycle (“kill da wabbit...kill da wabbit...kill da WABBIT!”), and many more, but he also wrote hours and hours of original material that defined the sound of cartoon soundtracks. So, in my estimation, Carl Stalling is the single most influential composer in my development.

Animation: Episode 1: Wabbit! operates under the conceit that it is a “lost score” to a forgotten cartoon. The movie starts with the opening credits, paying homage to the jaunty melodies that always preceded the main action before we find our hunter, sneaking through the forest in search of prey. He finds our wascally friend enjoying a nice sunny day, completely unaware (?) that he is being watched. The hunter sneaks up until the rascal spots the hunter, and then...the chase is on!

The duo runs through the forest as the hunter falls further and further behind. He rounds a corner, and suddenly, the most gorgeous creature he has ever seen stands before him. The suspiciously furry mademoiselle charms the hunter, who leans in for a kiss...and is slapped for his troubles. Laughter is heard as our hero runs away to the city. A chase in taxis across the busy urban streets takes place before they both arrive at a construction site. The hunter looks up to the top of the building and sees something falling. An anvil slams into the hunter, who, furious, races up the construction site, chasing the wascal until he runs through a fake door and into the sky. He blinks twice, looking down, before falling to the ground below. As his spirit ascends to the heavens, the varmint winks one last time to the audience before the credits roll. -*program notes by Randall D. Standridge*

UNIVERSITY OF REDLANDS SYMPHONIC BAND

FLUTE

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

OBOE

Kaitlyn Dennis, Principal
Lane Eppenberger

ENGLISH HORN

Lane Eppenberger

BASSOON

Vincent Garavito

CLARINET

Nylea Garcia, Principal
DeMarqis Frazier, Jr
Ja’Lena Harris, 2nd
Christopher Yanez

BASS CLARINET

Christopher Yanez

ALTO SAXOPHONE

Emma Boyd, Principal
Delaney Werner

TENOR SAXOPHONE

Anyssa Penalzoa

BARI SAXOPHONE

Jocelyn Giles

HORN

Valorie Valencia, Principal
Celia Conti, 2nd

TRUMPET

Paul Dempsey, Principal
Jacob Aceto
Zachary Martin, 2nd
Angel Rivas
Ivan Rivas, 3rd

TROMBONE

Timothy Ruzon, Principal
Justin Pompa
Jase Gooden

EUPHONIUM

Brian Linares, Principal
Paige Neuenswander

TUBA

Diego Williams, Principal
Vincent Garavito

PERCUSSION

Aidan Conley, Principal
Chloe Loken
Shelby Perez-Harrison
Mena Williams
Tj Roger
Matthew Tashima
Dylan Smith

STAGE MANAGERS

Emma Boyd
Paulina Ramirez
Kayla Rios

GRADUATE ASSISTANT

Kayla Rios