

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

SYMPHONIC BAND
David Scott, Director

Wednesday, April 11th, 2012 - 8 p.m.
MEMORIAL CHAPEL

The Great Waldo Pepper March	Henry Mancini (1924-1999)
In Memorium “An Elegy for the Fallen”	Alfred Reed (1921-2005)
Commando March Jeff Osarczuk, conductor	Samuel Barber (1910-1981)
First Suite in Eb for Military Band I. Chaconne II. Intermezzo III. March Jason Nam, conductor	Gustav Holst (1874-1934)
Lux Aurumque	Eric Whitacre (b.1970)
Sea Songs	Thomas Knox (1937-2004)

PROGRAM NOTES

The Great Waldo Pepper March

Henry Mancini was an American composer, conductor and arranger. Although composed and arranged for many mediums, he is perhaps best known for his film and television scores. Throughout his career he won 20 Grammy Awards for iconic works such as The Pink Panther Theme, the Peter Gunn Theme, and Breakfast at Tiffany’s. The Great Waldo Pepper March comes from the 1975 film The Great Waldo Pepper, for which Mancini composed original music. The film features the character Waldo Pepper, who was a former World War I pilot. Unimpressed with his relatively uneventful part in the war, he exaggerates his accomplishments in order to impress those he encounters. His constant stretching of the truth seems to catapult him from one interesting situation to the next. Sometimes it gets him opportunity, sometimes misfortune.

In Memorium “An Elegy for the Fallen”

Alfred Reed (1921-2005) was a native New Yorker. In 1966 he joined the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments. With over 250 published works for Concert Band, Wind Ensemble, Orchestra, Chorus, and various smaller chamber music groups, Alfred Reed is perhaps one of the nation’s most frequently performed composers. In Memoriam, “An Elegy for the Fallen” was written in 1972 as a response to the 1970 shootings at Ohio’s Kent State University.

Commando March

Samuel Barber became interested in composing during his late teenage years. He studied music formally at the Curtis Institute, and proved to be prodigious in the areas of composition, voice, and piano. Barber was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. He is perhaps best known for his Adagio for Strings, which has become a standard memorial piece and has been featured in numerous films. Barber wrote Commando March while he was enlisted in the United States Army during the Second World War. It is an interesting march in the sense that it does not adhere to a typical march formulaic design. Stylistically, the work draws on influences from both British and American marches. The primary melody of the march is heavy in character and legato (smooth, connected). This is a feature that is typical of British style marches. On the other hand, many of the accompaniment lines are rather staccato (detached) and playful. This characteristic can be found in most of Sousa’s scores and is stylistically very American.

First Suite in Eb for Military Band

The fierce and fiery march of Mars from The Planets has inspired many ferocious Hollywood film scores. Its composer Gustav Holst, on the other hand, was a

passive and timid schoolteacher from Cheltenham, England. When Holst was 18 years old he went to the Royal College of Music to study composition. It was there that he would meet his lifelong friend and fellow English composer, Ralph Vaughan Williams. Throughout their careers the two kept a close correspondence and became key figures in the revival of the English Folk Song Tradition. Holst was one of the many unfortunate cases where the composer didn't get to experience the success of his work during his own lifetime. Even the First Suite in Eb, although written in 1909, was not given a performance until 1921. The First Suite in Eb is about 10 minutes in length and is divided into three movements (Chaconne, Intermezzo, and March). On the piece, Imogen Holst, Gustav Holst's daughter and biographer writes, "the First Suite in Eb was an experiment in form, each movement being founded on a fragment of the opening Chaconne. He was in his second apprenticeship: having learned that symphonic and leitmotif were equally hopeless for his sort of tune, he was trying to find a form that would satisfy his own needs, and the Chaconne proves how far he had traveled since the first years of folk-song influence."

Lux Aurumque

Recognized as an accomplished conductor and composer, Eric Whitacre has become one of the most performed composers of recent generations. Known mainly for his ethereal vocal works, his harmonic and melodic language take on a unique persona that is immediately recognizable as his. Before the age of 18, he had received no formal musical training. While in college, his experience of singing in the school choir sparked a fiery passion in music and composing that would bring him to the Juilliard School, for a Master of Music degree with Pulitzer Prize- and Oscar-winning composer John Corigliano. Regarding the work, Whitacre writes: "Lux Aurumque began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera 'Paradise Lost'. Lux Aurumque received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green. "Mr. Whitacre currently resides in Los Angeles.

Sea Songs

Thomas Knox was the chief American composer and arranger for the United States Marine Band from 1969 to 1985. He joined the Marine Band as a trumpet player in 1961, and by 1966 he moved to the arranging staff. Three years later, he was appointed chief arranger and continued to compose and arrange for the band until he retired in 1985. Sea Songs was written for the 350th anniversary of the city of Boston. The piece was premiered in 1980 by the United States Marine Band at the Hatch Memorial Shell in Boston. Similar to a work of the same title by composer Ralph Vaughan Williams, Sea Songs utilizes many sea-faring melodies, sea chanties, and folk songs. A listener might be able to recognize the melodies of Shenandoah and Drunken Sailor, to name a few.

Flute

Lauren Cho, co-principal
Britney Lovell, co-principal
Kelly McGrath
Nghi Nguyen
Valerie McGlasson
Stacie Lindenbaum
Tanner Shimkus
Kristin McGowan
Hope Watts

Clarinet

Taylor Heap, principal
Jessica Nunez
Amara MacKlay
Sasha Paredes
Maureen Montoya
Theodore Teichman
John Lasser
Ian Mahoney

Bass Clarinet

Jacob Cupul, principal

Oboe

Ian Sharp, principal

Bassoon

Simona Serers
Alannah Roberson
MacKenzie Hakala

Alto Saxophone

Chris Abiss, principal
Janie Vail
Elliot Ammon

Tenor Saxophone

Michael Taylor, principal

Baritone Saxophone

Austin Davis, principal

Horn

Kerrie Pitts, principal
Kathleen Montenegro
Enrique Macias
Michael Garman

Trumpet

Nathan Bujanda-Cupul, principal
Brandon Hansen
Ubaldo Batiz
Katie Fiorito

Trombone

Kevin Throne, principal
Lorenzo Williams
Eric Davies
Alex Mummery
Amanda Weinland
Andrew Jessup
Amalia Calvillo

Euphonium

Beth Dowty, principal
Gustavo Chino

Tuba

Hava Young, principal
Ben Solis

Percussion

Jeff Osarczuk, principal
Ryan Garigliano
Dylan Lopez
Samuel McLain