

UNIVERSITY OF  
**R** **Redlands**  
SCHOOL OF MUSIC

SYMPHONIC BAND  
David Scott, director

Wednesday, November 20th, 2013 - 8 p.m.  
MEMORIAL CHAPEL

Silverado	Bruce Broughton (b. 1945) arr. Randol Bass (b. 1958)
Introit	Fisher Tull (1934-1994)
Rhosymedre Prelude on a Welsh Hymn Tune	Ralph Vaughn Williams (1872-1958) arr. Walter Beeler (1908-1973)
Chorale and Toccata	Robert Jager (b. 1939)
Folksay for Band	Willis Schaefer (1928-2007)
Nobles of the Mystic Shrine	John Philip Sousa (1854-1932)

### Program Notes

#### Silverado

Bruce Broughton/ arr. Randol Bass

Bruce Broughton is a native of Los Angeles and has established a well-deserved place in the Hollywood film industry as one of its leading composers. Having been awarded 10 Emmys and garnishing 20 nominations you will recognize many of his compositions. Eloise at Christmastime, Glory & Honor, Tiny Toon Adventures Theme Song; The First Olympics, Athens 1896, Part I, and Dallas: Ewing Blues to name a few. In the film industry his credits include Tombstone, Lost in Space, Miracle on 34th Street, Honey, I Blew Up the Kid and both of the Homeward Bound adventures. Broughton received a Grammy nomination for his first film score, the Lawrence Kasden western, Silverado.

Randol Bass grew up in Midland, Texas working in community theater and singing with local choral ensembles. He earned his Bachelors Degree from the University of Texas at Austin, a Master of Music degree in Choral Conducting in 1980 from The College-Conservatory of Music in Cincinnati, OH, and pursued doctoral studies in choral and wind conducting at both Ohio State University's Robert Shaw Institute and the University of Texas at Austin.

Bass was the founder and Music Director of the Austin Symphonic Band and served as its conductor from 1982-1986. The Austin Symphonic Band is still active today.

#### Introit

Fisher Tull

Introit is based on a sixteenth century hymn melody "Rendez a Dieu" by the French composer Louis Bourgeois. This theme is introduced by the woodwinds and brass antiphonally. A five-part fuggetta in the percussion establishes the tempo for the ensuing variations of several melodic fragments from the theme. Following this development, the theme recurs in augmentation as a Cantus Firmus beneath an elaborate woodwind ostinato to serve as a recapitulation. The coda features sonorities imitating the timbre of large cast-bronze bells.

Tull received many commissions including those from the National Endowment for the Arts, Houston Symphony Orchestra, Houston Ballet, Houston Music Guild, International Trumpet Guild, the U.S. Army Band, the U. S. Air Force Band, Doc Severinsen, Steve Houghton, Kappa Kappa Psi & Tau Beta Sigma, the Sinfonia Foundation, International Trumpet Guild, National Association of College Wind and Percussion Instructors, Tubists United Brotherhood Associations, and numerous universities. Introit is one of his more than 20 works written for symphonic band/wind ensemble.

## **Rhosymedre**

Prelude on a Welsh Hymn Tune

Ralph Vaughn Williams

arr. Walter Beeler

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes. This collection of works quickly became standards in the organ repertoire. Rhosemedre, sometimes known as “Lovely,” is the most popular of the three preludes. The Welsh composer J.D. Edwards wrote the hymn tune from which this work is based in the early 19th century. The tune, a simple one, is nearly completely diatonic and is graced with the ubiquitous ascending fourth pick-up note to the melody. According the arranger Walter Beeler, “Williams has joined together hymn tune, bass and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language., which seems all the more remarkable when one discovers from the score that there is scarcely and accidental in the entire piece.” This piece was arranged for band by Walter Beeler as part of the centennial celebration of Ralph Vaughan Williams Birth in 1872 in Gloucestershire, England.

## **Chorale and Toccata**

Robert Jager

Jager is the only three time winner of the American Bandmasters Associations prestigious Ostwald Award. The award now known as the Sousa/Ostwald Award is given to the best composition for concert band. Jager received this award in 1964 for his Symphony for Band, for Diamond Variations in 1968 and Sinfonietta in 1972. Chorale and Toccata was written as a commission just prior to his Diamond Variations. A graduate of the University of Michigan, Jager served as guest conductor on many of his alma mater’s Symphonic Band tours. He spent four years as staff arranger at the US-Navy School of Music and then went on to be lecturer of composition at Old Dominion University and then professor at Tennessee Technological University. He retired from that position in 2001.

The two movements of Chorale and Toccata are unified by the theme that is first stated by the clarinet section. This modal theme in the Chorale is slightly transformed as it moves through the band until it reaches its peak with the full band. The movement ends with a restatement of the theme by the clarinets. The Toccata in contrast, is a lively showpiece that combines modal theme and quartal harmonies.

## **Folksay for Band**

Willis Scharfer

According to the composer this piece reflects his mood during his early life in Wisconsin while playing and to square dances. It is a “down home, let ‘em loose, fun kind of number” which should be played in that manner. Schaefer is known for a long career in the music jingle industry writing over 700 pieces for television commercials. He is credited with the theme music to Gunsmoke and background cues for numerous shows including Hogan’s Heroes and Spongebob Squarepants the Movie. Countless tourists have heard his arrangements of It’s a Small World for Disney’s theme park ride.

## **Nobles of the Mystic Shrine**

John Philip Sousa

Published in 1923, this concert-oriented march celebrates Sousa’s membership in the Ancient Arabic Order of the Nobles of the Mystic Shrine (Shriners). His local chapter hosted the national convention in 1923 in Washington, D.C., and Sousa conducted a band of 6,200 members in Griffith Stadium, the largest group he ever conducted. -Program Note by Edward Harris