

SYMPHONIC BAND
David Scott, director

Tuesday, November 17, 2015 - 8 p.m.
MEMORIAL CHAPEL

Heartland Sketches	Mark Camhouse (b. 1954)
The Wrong Note Rag from <i>Wonderful Town</i>	Leonard Bernstein (1918-1990) Arr. Ted Ricketts
A Hymn for the Lost and the Living	Eric Ewazen (b. 1954)
Grand Rondo (Napoleon dances the cancan with Italy, Hungary, and Poland)	Libby Larsen (b. 1950)
Sky is Waiting	Samuel R Hazo (b. 1966)
The March of the Two Left Feet	Leroy Anderson (1908-1975) Arr. John Boyd

PROGRAM NOTES

Heartland Sketches

Mark Camhouse

Heartland Sketches was composed and orchestrated early in 2008. The composition was written to honor Myron Welch's 28-year career (1980-2008) as Director of Bands at the University of Iowa. The composer writes; "fragments of the *Iowa Fight Song* and *Alma Mater Iowa* are prominently included in the work, as are brief reminders of Myron's love of sailing and of his (doctoral) alma mater, the University of Illinois. Cast in ternary form, the main theme is composed of original material and is suggested initially by a horn section fanfare, and is later stated in its entirety by the full band in Nobile style. This work incorporates occasional harmonic alterations of the *Alma Mater Iowa*, and as a symbol of the everlasting love for Myron by his students, friends and colleagues, the composer suggests this slight alteration to the text of the hymn on this occasion: Myron Welch! Myron Welch! We drink a toast to you.

The Wrong Note Rag

Leonard Bernstein

This upbeat and challenging transcription for band comes from the 1953 Broadway musical *Wonderful Town*. The piece was originally written for vocal trio and orchestra. The wit and humor of Bernstein's score as well as the familiar jazz styling of his music are light and uplifting in this short number. This is less serious than the musical writing found in his more popular *West Side Story*, *On the Waterfront* and *Candide*, from which came his more popular selections.

A Hymn for the Lost and the Living

Eric Ewazen

On September 11, 2001, I was teaching my music theory class at The Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the Street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support.

A Hymn for the Lost and the Living portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories. *A Hymn for the Lost and the Living* was commissioned by and is dedicated to the US Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, Director.

Eric Ewazen studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantner at the Eastman School of Music, Tanglewood and The Juilliard School, where he received his DMA. He is currently a member of the faculty at Juilliard.

Grand Rondo

Libby Larsen

“The *Grand Rondo* written in 1988 was commissioned by the Saint Cloud State University Concert Band and premiered January 28, 1989. It carries the subtitle “Napoleon dances the cancan with Italy, Hungary and Poland.” Larsen notes that she was inspired by a political cartoon from 1852 by the cartoonist Sadowa which satirizes the exploits of Napoleon III. She further describes the work: “The fantasy/rondo is organized around melodies and dances from each of the three countries.”

At certain points, the musicians shout ‘VA!’ or ‘GET OUT!’ mimicking the gesture of the citizens throwing Napoleon III out of their countries. The cartoon depicts Napoleon III as a foolish, Punch-like man who is little more than amusing. The piece is a tapestry of musical quotes structured into a rondo form. Some of the tunes which can be heard throughout are the Can Can, the Italian national anthem, the Racofsky March and the Hungarian national anthem.

-notes by Nan Wathbum

Ms. Larsen is the fourth recipient of the University of Redlands Frederick Loewe Medal for American Music. She joins previously honored composers Gunther Schuller, William Bolcom and Joan Tower.

Sky is Waiting

Samuel R Hazo

Sky Is Waiting is a musical timeline of our journey to accept the invitation the sky has extended to us. It is also a timeless lesson that within our quest to fly is greed that fuels us, which, for our evolution’s sake, is the part of the human condition that makes each generation strive to out-perform the previous one.

The piece begins with Icarus’ violent crash into the Aegean Sea. The power of this section is a tribute to Icarus being the only one who knew what it was like to soar so high, and the tragedy of his resolve to risk his life for such a feeling. It is in this

introductory section that two primary themes are introduced, an open fifth brass theme representing the idea and principles of flight, and a contrary motion ethereal theme in the woodwinds representing the dream of flight. These two themes will not touch until the second chorale when the dream and the idea together become a reality.

As the two themes are developed and eventually joined, the music is filled with soaring melodies and influenced through changing keys. The story here represent the emotions perhaps felt by the Wright brothers in their contribution to man’s attempt to reach the sky. The recapitulation of Icarus’ opening theme brings the work to a close. From celebrating the achievements of the Wright brothers to the depiction of a jumbo jet taking off, the music is meant to convey both sadness and pride. In the final chorale, which is transposed from its previous F major version, now to A Major, the composer wanted to bring back Icarus’ theme noting, “he was the only one who knew how it felt to soar high above the Earth.” Further Hazo says, “following the theme of Icarus’ spirit rising from the waters, the final powerful chorale represents the present age of flight. The present day is truly a remarkable time in the evolution of aviation, when so many boundaries are broken in regard to size and speed, and yet done so with the grace of the birds that have inspired us from the beginning.”

Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. Mr. Hazo’s works have been premiered and performed at the Music Educators’ National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, and the National Honor Band of America to name a few.

The March of the Two Left Feet

Leroy Anderson

Leroy Anderson first mentioned *The March of the Two Left Feet* in a letter he wrote in 1947. However, he did not actually finish the work for orchestra until 1969. The wacky, fast polka was premiered in 1970 and is based on Anderson’s reading of the P. G. Wodehouse book, *The Man With Two Left Feet*. Anderson never completed a band arrangement of this work, even though he usually wrote band arrangements of his own orchestral compositions. Dr. John Boyd made this band arrangement after careful study and comparison with Anderson’s own band works.

Leroy Anderson (1908-1975) was born in Cambridge, MA, and the city would be the center of his life for the next three decades. In fact, all three of his schools: Harvard Grammar School, Cambridge High and Latin School, and Harvard University, were on the same street of his hometown. Anderson played the trombone and, while he was no prodigy, was a conscientious and diligent student.

SYMPHONIC BAND

FLUTE

Sofia Gomez, co-principal, piccolo
Courtney Otis, co-principal *+

Justine Morales, principal 2nd
Kimberly Rodriguez Ross

OBOE

Selena Yates, principal

CLARINET

Tristan Akers, principal
Jessica Ramos

Berenice Martinez, principal 2nd
Carissa Salcido
Rhiannon Fisher

Sarah Serrano, principal 3rd
Christian Medina
Tyiesha Lee
Ryan Ramsey

BASS CLARINET

Samantha Nielsen

BASSOON

Kevin Enriquez, principal
Megan Martin

ALTO SAXOPHONE

Gisele Rodriguez, principal
Grant Gardner

TENOR SAXOPHONE

Sebastian Galardo-Hernandez, principal
Bryanne Anderson

BARI SAXOPHONE

Austin Davis

* Librarian
+ Stage Manger

HORN

Sam Tragesser, principal
Johnson Ung
Diana Lopez
Hannah Henry

CORNET

Jake Ferntheil, co-principal
Katrina Smith, co-principal
Tyler Neill

Rory Ziehler-Martin +
Hoku Pidot
Andrew Priestler

Francisco Razo
Cui Fei

TRUMPET

Matthew Richards, principal
Austin Holland

TROMBONE

Nathan Montes, principal
Bruno Miranda
Janet Lozada
Todd Thorsen, bass trombone

EUPHONIUM

David Reyes, principal +
Andrew Will
Ramon Cancel

TUBA

ZhuZhu Thrush, principal
Chris Dell'Acqua

PERCUSSION

Darius Warren, principal
Emily Rosales
Sarah Marcus
Andrew Jelsma
Ally Thorson
Joel Carter
David Mantle

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