

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

SYMPHONIC BAND
Dr. David Scott, conductor

Tuesday, April 12, 2016 - 8 p.m.
MEMORIAL CHAPEL

Festive Overture

Dmitri Shostakovich
(1906-1975)
Arr. Donald Hunsberger

Autumn on White Lake

Samuel R Hazo
(b. 1966)

Bohemian Revelry

Adam Gorb
(b. 1958)

I. Polka
II. Furiant
III. Sousedska
IV. Scokna

Anthem

Mark Camphouse
(b. 1954)

Sailing with the Tall Ships

Philip Sparke
(b. 1951)

PROGRAM NOTES
by Sasha Paredes

Festive Overture

Dmitri Shostakovich, Arr. Donald Hunsberger

Dimitri Shostakovich was born on September 25, 1906 in Saint Petersburg, Russia. After graduating from Petrograd Conservatory, it was clear that he had much to offer the musical world but he spent his entire career falling in and out of favor with the Communist regime. After Stalin's death in 1953, the Soviet government allowed artists more freedom than they had in previous years, yet Shostakovich kept a somewhat conservative creative stance.

Festive Overture was premiered in 1954 at a concert held at the Bolshoi Theatre in Moscow to commemorate the 37th anniversary of the October Revolution. The Bolshoi's conductor, Vassili Nebolsin, found himself without a suitable new work to open the concert and contacted Shostakovich three days before the concert was set to happen. Shostakovich quickly set about composing a new piece, and at the end of the three days had *Festive Overture* ready to premiere. Some of the material was based on Glinka's *Ruslan and Ludmilla Overture* and features the same lively tempo and style of melody. Stylistically, this piece reflects much of Shostakovich's compositional techniques, but as a whole uses very conventional classical devices of form and harmony. The overture begins with a fanfare in the brass, followed by a fast melody in the winds and the piece reaches a climax with a four-note motif. The music then transitions to a more lyrical melody, although the tempo remains the same. Shostakovich develops this material in his typical style, using both themes in counterpoint, before the fanfare returns and leads to a rousing coda.

Autumn on White Lake

Samuel R Hazo

Samuel R. Hazo holds his undergraduate and graduate degrees from Duquesne University where he studied Music Education. He went on to teach at every grade level from kindergarten through college, including tenure as a high school and university director. He has been invited to guest conduct over 70 university ensembles and half of the All-State bands in America.

Autumn on White Lake was commissioned by the first high school that invited Mr. Hazo as a clinician and composer, Lakeland High School of White Lake Michigan. Fond memories of the crisp October morning when he was able to hear his own compositions played by their ensemble stayed with him for many years. *Autumn on White Lake* commemorates these memories by conjuring

up images of falling leaves and autumn winds in Michigan. It stirs childhood memories - the smell of the air, raking leaves, slight chill of early evening, gray skies, autumn rains, crisp air. Each of the themes present in this piece represent a different element of autumn and continue to develop as the piece unfolds, closing with the gentle theme of the wind in the last few bars.

Bohemian Revelry

Adam Gorb

Adam Gorb was born in Cardiff, Wales in 1958 and began composing when he was ten years old. When he was fifteen, his first work was broadcast on the national radio. Continuing his success, he went on to study music at Cambridge University, composition at the Royal Academy of Music in London, where he graduated with the highest honors, eventually going on to earn his PhD in composition from the University of Birmingham. He has been on the staff at the London College of Music and Media, the junior academy of the Royal Academy of Music and, since 2000 he has been the Head of the School of Composition at the Royal Northern College of Music in Manchester, England.

Bohemian Revelry is a piece that pays homage to the music of the people of the Czech Republic. It also celebrates ties to Puccini's timeless opera, *La Bohème*, which strives to recreate the artistic and social freedom of a people without ties or responsibilities that are painted so vividly in the second act. Each of the four movements is based on well known Czech dances. The first movement is a Polka, which is a dance in a moderate duple tempo, but ends with an unexpectedly violent conclusion. The second is a Furiant, which is a contrasting fast dance in triple time but contains a nostalgic middle section. This eventually fades and transitions directly into the Sousedska, the third and pastoral-like movement in $\frac{3}{4}$ time. The fourth and final movement is a Skocna, a fast and lively dance in duple time incorporating a hymn like melody drawn from a Czech Christmas carol.

Anthem

Mark Camphouse

Composer-conductor Mark Campos was born in Oak Park, Illinois in 1954 and became interested in composition at an early age. When he was seventeen, the Colorado Symphony premiered his first work, *First Symphony*, which was the beginning of his eventual 24 works that are now published. He went on to complete undergraduate and graduate degrees from Northwestern University, where he studied composing, conducting, and trumpet.

His composition *Anthem* is an eleven-minute, single-movement work that uses

elements from the national anthems of the United States of America and the Republic of Iraq. This piece strives to give the listener a space to contemplate the ramifications of the conflicts that have plagued the Iraqi civilization by using the Iraqi national anthem "My Homeland" and to place them in the position of a United States servicemen or woman with the elements of the "Star-Spangled Banner" that are incorporated along with the original ballad-like theme. His mission in composing this work was to express the utmost admiration for the heroic actions, sacrifices and humanitarian contributions that have been demonstrated by the armed forces serving in Iraq.

Sailing with the Tall Ships

Philip Sparke

Philip Sparke is a composer best known for his concert band and brass band works. He was born in London on December 29, 1951 and went on to study composition, trumpet and piano at the Royal College of Music. It was during this time that he became interested in band works, and he began playing in the wind orchestra and formed a brass band among his peers. As his interest developed, he began writing several works for both ensembles.

Sailing with the Tall Ships was commissioned by the director of the Inverclyde Schools Wind Orchestra, which is based in Greenock, on the banks of the River Clyde in Scotland. It is based on The Tall Ships Race, which covers hundreds of miles at sea and has taken place annually since 1956. The race passes through a variety of European locations and included Greenock on its course in 2011. All of the competing ships are large sailing ships used for training, and they take the name from the opening of John Masefield's famous poem, *Sea Fever*-

I must go down to the sea again, to the lonely sea and the sky,
All I ask is a tall ship and a star to steer her by

The beginning of the piece starts with a slow introduction, which represents the tall, majestic ships, and then transitions into a faster, lively section that starts in the style of a sea shanty. The middle section is representative of the ships coming to full sail and the work closes with the material from the beginning section returning.

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SYMPHONIC BAND

Flute

Sofia Gomez, co-principal, piccolo
Courtney Otis, co-principal + *
Justine Morales, principal 2nd
Sophie Mengele
Cheyenne Hernandez

Oboe

Selena Yates, principal
Lynnette Kobernik, english horn

Clarinet

Tristan Akers, principal
Jessica Ramos, Eb clarinet
Jennifer Gallo
Berenice Martinez, principal 2nd
Carissa Salcido
Rhiannon Fisher
Sarah Serrano, principal 3rd
Christian Medina
Tyeisha Lee
Taylor Vandervoort
Melissa Sobolik
Ryan Ramsey

Bass Clarinet

Samantha Nielsen

Bassoon

Larry Dang, principal
Megan Martin
Kevin Enriquez, contra bassoon

Alto Saxophone

Kelsey Broersma, principal
Bryanne Anderson

Tenor Saxophone

Sebastian Gallardo-Hernandez, principal

Bari Saxophone

Austin Davis

Horn

Hannah Vagts, principal
Johnson Ung
Sam Tragesser
Diana Lopez

Cornet

Katrina Smith, co-principal
Jake Ferntheil, co-principal
Rory Ziehler-Martin *
Andrew Priester
Francisco Razo

Trumpet

Matthew Richards, principal
Austin Holland

Trombone

Nathan Montes, principal
Bruno Miranda
Todd Thorsen, bass trombone

Euphonium

David Reyes, principal *

Tuba

Morgan Thrush, principal
Chris Dell'Acqua

Piano

Thandiwe Sukuta

Percussion

Darius Warren, principal
Ally Thorson
Emily Rosales
Sarah Marcus
Andrew Jelsma
Joel Carter
Kevin Bellefeuille

+ Librarian

* Stage Manager