

SYMPHONIC BAND

David Scott, conductor

Wednesday, October 4, 2017- 8 p.m.

MEMORIAL CHAPEL

Escape	Kevin McKee (b. 1980) Arr. Paul Bhasin
Portraits	Jim Colonna (b. 1970)
I. Fanfare	
II. Song	
III. Burlesque	
Chorale and Shaker Dance	John P. Zdechlik (b. 1937)
An American in Paris	George Gershwin (1898-1937) Arr. John Moss
Longing	Anthony O'Toole (ca. 1995)
Neo Rhythmics	Steven O. Scott (ca. 1992)
Masque	W. Francis McBeth (1933-2012)

PROGRAM NOTES
 by Matthew Ingelson

Escape

Kevin McKee, Arr. Paul Bhasin

Escape was composed as a brass quintet piece for the composer's graduate recital at the University of Maryland. The piece is evocative of the descent from Castle Crag, a rock formation in Northern California. The piece begins with a flurry of pitches stated by the woodwinds, which then progresses into rapid tonguing patterns established by the brass and percussion sections. As the descent down this natural phenomenon is realized, the piece settles into a lyrical chorale section, evoking a sense of suspense and wonder as opposed to calm and relief. This unsettled peace develops into grandeur that is established in the brass section as the piece changes in tonality. The original theme is restated at the end giving the sense that the audience has reached the base of this mountain.

Portraits

Jim Colonna

Dr. James Colonna (b. 1970), trumpet player, conductor, and composer earned his Doctorate of Musical Arts degree from Michigan State University. He currently serves as director of bands at Utah Valley University. Prior to this appointment, he directed concert bands at the University of Wisconsin-Eau Claire, Indiana/Purdue University and Laramie County Community College. In 1994, Colonna released an album entitled *Wind Dancer* which featured (to much acclaim) the music of H. Robert Reynolds, Norman Dello Joio, and Sammy Nestico. Similar to John P. Zdechlik, Dr. Colonna has an extensive background in jazz music, which prevails itself in his compositional style.

Portraits is a multi movement work written for concert band. The first movement evokes feelings of hope and upheaval. Contrary to typical form, the second movement is light hearted and graceful. The finale is reminiscent of the music of Leonard Bernstein- quirky, pointed, and jazz influenced.

Chorale and Shaker Dance

John P. Zdechlik

John P. Zdechlik, trumpet player, pianist, and composer, was born in 1937 and was raised in Minneapolis, Minnesota. Early in life he studied music with various jazz musicians around Minneapolis and "cut his teeth" (at the

ripe age of 16) composing for jazz ensembles. He earned his undergraduate degree in Music Education from the University of Minnesota and returned to the school to earn his master's and doctoral degrees in Composition and Theory.

An American in Paris

George Gershwin, Arr. John Moss

An American in Paris is a hallmark of American art. Prior to the composition of the piece, composer George Gershwin was widely considered the “toast of Broadway”, a household name of sorts. As such, he leans heavily on early jazz influence in the composition to evoke images of exactly what the title implies- an American visiting the city of Paris. Deems Taylor, composer and fellow to Gershwin, writes the following about the composition: “You are to imagine an American visiting Paris, swinging down the Champs-Élysées on a mild, sunny morning in May or June. Being what he is, he starts without preliminaries and is off at full speed at once to the tune of The First Walking Theme, a straightforward diatonic air designed to convey the impression of Gallic freedom and gaiety. French taxicabs seem to amuse him particularly, a fact that the orchestra points out in brief episodes introducing four real Paris taxi horns...”

Longing

Anthony O’Toole

Anthony O’Toole is a contemporary, young composer who holds undergraduate and graduate degrees from the University of Pennsylvania and George Mason University, respectively. He is a student of modern composers Jack Stamp and Mark Camphouse, who he credits as his biggest influences on his compositional style.

This composition is based on a poem “Longing” from *Faded Leaves*, by English poet Matthew Arnold. It reads as follows:

Come to me in my dreams, and then
By day I shall be well again!
For so the night will more than pay
The hopeless longing of the day.
Come, as thou cam’st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to others as to me!
Or, as thou never cam’st in sooth,
Come now, and let me dream it truth,
And part my hair, and kiss my brow,
And say, My love why sufferest thou?
Come to me in my dreams, and then
By day I shall be well again!

Neo Rhythmics

Steven O. Scott

Steven O. Scott is an up-and-coming composer who graduated from the Pacific Northwest Filming Scoring program. As such, he is active in the world of film scoring with several major films to his credit including *Logan*, *Fantastic Beasts and Where to Find Them*, and *Guardians of the Galaxy Vol. 2*.

Neo Rhythmics calls upon its composer’s film influences in that it relies heavily on poly-rhythmic feels established by the percussion section. Over the rhythmic ostinato lays heavily orchestrated brass punctuations. The woodwind section (established primarily by oboe and then by flute solo) brings long extended melodies that starkly contrast to those of the rhythm and brass sections.

Masque

W. Francis McBeth

Francis McBeth (1933-2012) was born in Ropesville, Texas. His father was a Baptist minister, which encouraged early musical training. McBeth began playing piano early life and learned trumpet in the second grade. Eventually he would learn string bass and perform in jazz combos following his undergraduate degree. From 1954 to 1956, he served in the Air Force band, which spurred his future career in composition and conducting. It is worth noting that he conducted the 1962 Arkansas All-State band, the ensemble that future president and aspiring jazz musician Bill Clinton famously

played in.

Masque is a work based loosely on the traditions of 16th and 17th century music and dance. The piece (with the exception of a chorale in the middle section of the piece) continuously follows a single three note motif that is stated in the beginning seconds of the work. McBeth utilizes various contrapuntal and harmonic treatments of this theme to bring seemingly ancient music into the 20th century.

SYMPHONIC BAND

Flute

Paige Scalise, co-principal
Ashley Somers,
co-principal
Suzanne Basson,
principal 2nd
Alyssa Fejeran, piccolo
Zalene Acosta

Oboe

Gilbert Camacho
David Gallardo

Clarinet

Austin Simon, principal
Megan Congdon

Victoria Williams,
principal 2nd
Felicia Padilla
Gabriel Piceno

Carissa Salcido,
principal 3rd
Christian Medina

Bass Clarinet

Miaha Horton
Berenice Martinez

Bassoon

Diego Hammond,
principal

Alto Saxophone

Michael Kalb, principal
Connor Edmundson +
Isaac Meza

Tenor Saxophone

Sarah Martinez, principal
Anthony Castellon

Bari Saxophone

Donald Johnson
Austin Davis

Horn

Sam Tragesser, principal
Sebastian Gallardo-
Hernandez
Terrence Perrier
Hannah Henry

Cornet

Katrina Smith, principal
Moises Ortiz
Sebastian Smith
Andrew Priester
Kirsten Orrahood
Diego Altamirano
Rory Ziehler-Martin

Trumpet

Elena Jacquoit, principal
Francisco Razo

Trombone

Michelle Reygoza,
co-principal *
Geof Halgas, co-principal
Jacob Griffin
Alyssa Hannawi,
principal 2nd
Bruno Miranda
Esmeralda Gilman
Nicholas Bingaman,
bass trombone

Euphonium

Leslie Ojeda
Josh Reba
Lindsay Mellado

Tuba

Margaret Eronymous
Denis Grijalva

Piano

Marie Strassenburg

Percussion

Darius Warren
Eric Fortson
Robbie Lyons
Skyler Cain
Zach Morrow
Adam Joseph
Jhon Alvarado
Emily Rosales

* Librarian

+ Stage Crew