

SYMPHONIC BAND

David Scott, conductor

Tuesday, April 10, 2018 - 8 p.m.

MEMORIAL CHAPEL

East of the Sun (and West of the Moon) John Prescott

Sweet Like That Christopher Theofanidis
(b. 1967)

Souvenir de Porto Rico Louis Moreau Gottschalk
(1829-1869)
Arr. Philip James

October Eric Whitacre
(b. 1970)
Austin Davis, conductor

Stars in a Velvety Sky Herbert L. Clarke
(1867-1945)
David Scott, cornet
Austin Davis, conductor

Green Bushes Percy Aldridge Grainger
(1882-1961)
Arr. Frank Pappajohn

Frenergy John Estacio
(b. 1966)
Arr. Fraser Linklater

PROGRAM NOTES

East of the Sun (and West of the Moon)

John Prescott

East of the Sun was commissioned in honor of John East- a band director who taught for over fifty years and an influential music figure in the community. Premiered in 2000, shortly after his passing, a lively introduction is heightened by driving percussion. The slower section is initiated with a fragment of a love song written by East for his wife (used with her permission), and is introduced in a beautifully sonorous and reverent chorale. The exuberant end of the piece effectively represents the joy and dedication East brought to his musical endeavors.

Sweet Like That

Christopher Theofanidis

Sweet Like That was written by Christopher Theofanidis, and he names his co-creators as the local grade school band for whom the piece was written. The band inputted elements they would want to see in their own compositions, and Theofanidis wrote them into the piece: the unusual percussion instruments, abundance of piccolos, and a low-brass feature to start and end the piece were all requests from the musicians. Theofanidis ties these elements together with the frequent sweeping melodies introduced in the brass to create a unique and fun piece.

Souvenir de Porto Rico

Louis Moreau Gottschalk, Arr. Phillip James

While originally a piece for piano written by American composer Gottschalk in 1860, the many layers of *Souvenir de Porto Rico* translate very well to symphonic band. The main theme is introduced in the clarinets and is repeated in variations for most of the piece. The orchestration gets thicker as more people are added, culminating in a triumphant secondary theme; and thereafter each variation gets simpler with fewer people playing. The effect was meant to mimic a seasonal band approaching from a distance then passing by through the streets of Porto Rico and was played by Gibaros (the local peasantry).

October

Eric Whitacre

Whitacre cites the quiet beauty of the autumn air and its associated nostalgia as the inspiration for this piece, premiered in 2000. This sense of peace manifests in simple pastoral harmonies, which have long been associated with the outdoors, and very lush voicings. On top of these are layered flowing melodies- listen for the melody after the first clarinet and brass entrance that appears multiple times in the piece with slight variations that change its emotive potency. Surrounded by warm harmony at each appearance, its fluidity invokes the gentle descent of autumn leaves.

Stars in a Velvety Sky

Herbert L. Clarke

Written by cornet-soloist turned composer Herbert Clark, this tribute to The March King (John Philip Sousa) from 1919 very effectively highlights the expressive and technical abilities of the cornet player within the structure of a march. In the outer sections of the piece, the multitude of cadenzas and technical runs are a testament to Clarke's skill as a cornetist, while the interior trio features lovely rubato section that provides the listener a time to enjoy the rich harmonies and tone.

Green Bushes

Percy Aldridge Grainger, Arr. Frank Pappajohn

Completed in 1906, *Green Bushes* is based on a traditional English folk song introduced in the first several measures in the piano, and then passed to the flutes. As a loose passacaglia, the nearly constant repetition of the theme provides structure and orientation to the piece, leaving the listener free to enjoy many different settings of the melody Grainger wrote (utilizing a variety of musical tools from instrumentation to counter melodies) that sustain interest.

Frenergy

John Estacio, Arr. Fraser Linklater

A combination of "frantic" and "energy," John Estacio's *Frenergy* lives up to its name. The rhythmic drive of nearly constant eighth notes propels the piece to a dramatic finish with little respite. Highly technical and chromatic riffs from the flutes and clarinets are complimented by a showy tune frequently presented in the brass, and whether a few instruments or the whole ensemble are playing, the dynamic contrasts and constant rhythm culminate in an exciting and engaging piece.

SYMPHONIC BAND

Flute

Ashley Somers,
principal
David Hernandez
Alyssa Fejeran,
piccolo
Zalene Acosta,
principal 2nd

Oboe

Gilbert Camacho
David Gallardo *

E-flat Clarinet

Berenice Martinez

Clarinet

Austin Simon, principal
Megan Congdon

Victoria Williams,
principal 2nd
Felicia Padilla
Gabriel Piceno,
contra-bass clarinet

Carissa Salcido,
principal 3rd
Christian Medina

Bass Clarinet

Matthew Richards,
principal
Miaha Horton

Bassoon

Megan Martin,
principal
Cindy Hernandez

Alto Saxophone

Michael Kalb,
principal
Connor Edmundson +
Isaac Meza

Tenor Saxophone

Sarah Martinez,
principal
Anthony Castellon

Bari Saxophone

Donald Johnson
Austin Davis

Horn

Sebastian Gallardo-
Hernandez, principal
Star Wasson
Anthony Hua

Cornet

Jorge Araujo-Felix,
principal
Moises Ortiz
Sebastian Smith
Andrew Priester
Diego Altamirano
Rory Ziehler-Martin

Trumpet

Kirsten Orrahood,
principal
Francisco Razo

Trombone

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

Euphonium

Leslie Ojeda
Lindsay Mellado

Tuba

Margaret Eronimous
Denis Grijalva

Piano

Marie Strassenburg

Percussion

Tim Laguna
Darius Warren
Eric Fortson
Robbie Lyons
Skyler Cain, drumset

* Librarian
+ Stage Crew

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