

SYMPHONIC BAND
 Dr. David Scott, conductor

Wednesday, February 27, 2019 - 8 p.m.
 MEMORIAL CHAPEL

Untitled March (1930) John Philip Sousa
 (1854-1932)

Trombone Concerto in C (1966) Nino Rota
 (1911-1979)
 I. Allegro giusto
 II. Lento, ben ritmato Arr. Marco Somadossi
 III. Allegro moderato
 Jonathan Heruty, trombone

Hail California! (1915) Camille Saint-Saëns
 (1835-1921)
 Arr. Kevin R. Tam

Sioux Variants (1978) William H. Hill
 (1930-2000)
 Introduction and Theme
 Variation I - Allegro
 Variation II - Andante
 Variation III - Allegro molto
 Variation IV - Slowly & gently
 Variation V - Fast

Lied ohne Worte (1997) Rolf Rudin
 (b. 1961)

Take the Ribbons (2011) Gary P. Gilroy
 (b. 1958)

Untitled March

John Philip Sousa

If you have ever heard a march in your life, there is a strong chance it is a march by Sousa. Known as the March King, Sousa personified turn-of-the-century America with the “comparative innocence and brash energy of a young nation”. His marches gained popularity, and while *Untitled March* follows the standard format of many (with an exciting first refrain, lyrical middle section, and bombastic end) it has a unique history. This and many other manuscripts were discovered decades after his death, knocked out of order in a robbery, and the papers were sent to the Library of Congress and slowly pieced together. Today’s piece is the untitled result, performed originally at his centennial.

Trombone Concerto in C

Nino Rota

Nino Rota’s music is likely familiar to many, even though his name is not quite as household as other twentieth century composer’s music: he scored *The Godfather* films amongst a hundred fifty other movie scores. The quick transitions between scenes of a movie can be seen in the juxtapositions of different styles and moods in the piece. From dramatic technical runs to full soaring melodies, these different moods lend the piece a quirky nature. Today’s soloist, Johathon Heruty, encapsulates this in remarking that the piece shouldn’t be taken too seriously.

Hail California!

Camille Saint-Saëns

Hail California! is a bit of an oddball amongst symphonic band pieces. It was arranged for wind band by Kevin R. Tam in 2013 nearly a century after the original was composed by Saint-Saëns for orchestra, military band (Sousa’s band) and organ. It maintains the unusual juxtaposition of a (military) band and organ; and includes not one but two national anthems. The similarly unique context in which the piece was composed may explain these seemingly out of order musical elements. Saint-Saëns was commissioned to write the piece for the 1915 World’s Fair in San Francisco celebrating the opening of the Panama Canal. As a celebration of French and American culture and ingenuity, the spectacular forces of the wide tambres and agility of wind band and strength of the organ are a powerful celebratory force.

Sioux Variants

William H. Hill

Sioux Variants takes a westernized version of a Native American folk song and sets it to different variations common in the harmonic world of the wind band. The first variation is driven with accented off beats; the final with overwhelming percussion features that imitate native instruments; and middle sections are rich with imagined

harmonies familiar to the listener’s ear. It is an exciting arrangement, but important to remember that many of these devices are contrived and bear little similarity to ingenious music (for further study, a breadth of Native American music may be found at the Smithsonian Folkways database).

Lied ohne Worte

Rolf Rudin

Lied ohne Worte (German for “Song Without Words”) pays homage to the vocal song tradition of the late Romantic era. The era of Chopin and Schubert, Romantic pieces are rich with lush harmonies and flowing melodic lines and are characterized by rather, well, romantic themes of love and loss. Listen for arching melodies and poignant harmonies in the piece that harken back to the era, while the absence of words is a very tangible demonstration of the emotion music without words may impart.

Take the Ribbons

Gary P. Gilroy

Take the Ribbons is a programmatic piece describing the journey of stage coach driver Delia Haskett Rawson (1861-1949). Delia was the first female stage coach driver in California, and *Take the Ribbons* imagines her first solo journey through treacherous terrain in the dead of night at the age of fourteen. Her pace is captured in the break-neck speed of the piece, and the pounding of the percussion recreates the pounding of horses’ hooves. Strange and ominous figures emerge from the soundscapes, only to be passed by in what culminated in a safe passage for Delia.

BIOGRAPHY

Jonathan Heruty, trombone

Influenced by a childhood full of world music, jazz, and explorative freedom, Jonathan Heruty was introduced to the trombone in a band setting at the age of 11. Before then, he spent time working alone with the fundamentals of music, and generating amateur compositions/arrangements that exercised his own connection with the art. After working for years almost entirely in the digital realm, he eventually recognized proficiency on the trombone to be a more complete measure of musical understanding. Jonathan’s journey through music in the public education system and at home eventually opened an opportunity to pursue music at the University of Redlands in 2016. Since then, his experiences in the School of Music have shaped and directed his emphasis on theoretical concepts into something much more tangible and valuable: consistent production of sound. In his first year, he accepted the School of Music Freshman Honor Award, and introduced composition into his primary direction of study in his second. The mastery and melding of the trombone with digital intuition is the ideal that draws his personal artistic path forward.

SYMPHONIC BAND

Flute

Ashley Somers, principal
Paige Scalise
Alyssa Fejeran,
principal 2nd, piccolo
Zalene Acosta
Teyha Tovar

Oboe

David Gallardo, principal
Christina Bayne

Clarinet

Gabriel Piceno, principal
Victoria Williams
Felicia Padilla,
principal 2nd
Ellen Dendinger
Carissa Salcido,
principal 3rd
Diego Lopez-Marticorena

Bass Clarinet

Miaha Horton

Bassoon

Cindy Hernandez,
principal
Travis Woliung

Alto Saxophone

Isaac Meza, Principal
Helena Elkins

Tenor Saxophone

Sarah Martinez, principal

Baritone Saxophone

Jack Tarleton

Horn

Jilleacia Evans, principal
Sam Tragesser
Sebastian Gallardo-
Hernandez
Amanda San-Miguel

Cornet

Mark Perez, principal
Johnathan Hathaway
Diego Altamirano

Trombone

Michelle Reygoza,
principal
Geoffrey Halgas
Alyssa Hannawi,
principal 2nd
Esmeralda Gilman
Lindsay Mellado,
bass trombone
Luke Loader

Euphonium

Dakota Otis, principal
Olivia Vara

Tuba

Denis Grijalva, principal
Maggie Eronymous

Piano and Organ

Marie Strassenburg
Joseph Candelaria

Percussion

Skyler Cain, principal
Adam Joseph
Bodi Stern
Nick Slaughter
Samantha Vasquez
Zach Salmeron
Joseph Candelaria
Marie Strassenburg
Julian Kley

Librarians

David Gallardo
Michelle Reygoza

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