



CONSERVATORY OF MUSIC

SYMPHONIC BAND

Dr. David Scott, conductor

Wednesday, April 10, 2024 - 8 p.m.

MEMORIAL CHAPEL

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| Sixty-Six | Robert Sheldon (b. 1954) |
| Old Churches | Michael Colgrass (1932-2019) |
| The Witch and the Saint | Steven Reineke (b. 1970) |
| Blue Moon | Richard Rodgers (1902-1979) Lorenz Hart (1895-1943) arr. D. Savino, C. Cooke |
| Sky Is Waiting | Samuel Hazo (b. 1966) |
| Vesuvius | Frank Ticheli (b. 1958) |

UNIVERSITY OF REDLANDS CONSERVATORY OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands Conservatory of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

PROGRAM NOTES

Sixty-Six

Sixty-Six by Robert Sheldon is a vibrant and dynamic musical composition that encapsulates the essence of youthful energy and exuberance. Written with the spirit of celebration and jubilation, this piece invites the listener on a musical journey filled with vivacious melodies, rhythmic vitality, and joyful exultation. Throughout the piece, Sheldon employs a diverse range of musical textures and colors, showcasing the ensemble's versatility. Bold brass fanfares, playful woodwind passages, and driving percussion rhythms intertwine to create a rich tapestry of sound that is both captivating and exhilarating.

Old Churches

Old Churches by Michael Colgrass is a hauntingly evocative musical journey that transports listeners to the serene and contemplative atmosphere of ancient places of worship. Inspired by the timeless beauty and sacred aura of old churches, this composition invites audiences to explore the depths of spirituality and introspection through the medium of music. The title *Old Churches* serves as a metaphor for the timeless quality of the music, evoking images of weathered stone, stained glass windows, and the reverent silence of sacred spaces. Colgrass pays homage to these venerable structures not only through the title of the piece but also through the music itself, which exudes a sense of reverence and awe reminiscent of the spiritual experiences one encounters within the walls of an old church.

The Witch and the Saint

The Witch and the Saint by Steven Reineke is a captivating musical narrative that weaves together elements of folklore, mythology, and human emotion into a compelling symphonic journey. Inspired by the legendary tale of two sisters, one revered as a saint and the other feared as a witch, this composition explores the complexities of good and evil, light and darkness, through music. The piece unfolds in two distinct movements, each dedicated to one of the titular sisters. In the opening movement, "The Witch," Reineke paints a vivid portrait of the dark and mysterious sister, with brooding melodies and ominous harmonies evoking a sense of foreboding and uncertainty. Through swirling woodwind passages, haunting strings, and ominous percussion, the listener is transported to a world shrouded in shadows and secrets. As the music transitions into the second movement, "The Saint," a stark contrast emerges, with radiant brass fanfares and ethereal strings heralding the arrival of the virtuous sister. Here, Reineke explores themes of purity, redemption, and spiritual enlightenment, as the music soars to celestial heights, capturing the transcendent beauty and grace of the saintly sister.

Blue Moon

“Blue Moon” is a timeless classic in the American songbook, composed by Richard Rodgers with lyrics by Lorenz Hart. Originally written in 1934 for the movie “Manhattan Melodrama,” the song has since become a beloved jazz standard, covered by countless artists across various genres. Its enduring popularity lies in its evocative melody and poignant lyrics, capturing themes of longing, love, and the bittersweet nature of romantic relationships. The arrangement showcases a dynamic interplay between instrumental textures, allowing each section of the ensemble to shine while complementing the melodic and harmonic structure of the song. From lush string accompaniments to soulful brass interjections and intricate woodwind embellishments, the arrangement captivates listeners with its rich sonic tapestry.

Sky Is Waiting

Sky Is Waiting by Samuel Hazo is a breathtaking musical work that transports listeners on an exhilarating journey through the boundless expanse of the sky. With its soaring melodies, dynamic rhythms, and evocative harmonies, this composition captures the awe-inspiring beauty and limitless potential of the heavens above. From its opening bars, *Sky Is Waiting* captivates audiences with its sense of grandeur and majesty. The music unfolds with a sense of anticipation, as delicate woodwind passages and shimmering percussion create an atmosphere of weightless ascents, like a bird taking flight into the vast blue expanse. The title *Sky Is Waiting* serves as a metaphor for the endless possibilities that await us when we dare to dream and reach for the stars. With its uplifting and optimistic tone, the piece inspires listeners to embrace the unknown and embark on a journey of exploration and discovery, both within themselves and in the world around them.

Vesuvius

Vesuvius by Frank Ticheli is a fiery and explosive musical depiction of the legendary eruption of Mount Vesuvius, capturing the raw power and dramatic intensity of this cataclysmic event. Through its dynamic orchestration, driving rhythms, and evocative melodies, this composition transports listeners to the heart of the volcanic eruption, immersing them in a world of chaos and awe-inspiring spectacle. *Vesuvius* sets a tone of impending doom from its ominous opening chords, with brooding brass and ominous percussion evoking the sense of a gathering storm. As the music builds in intensity, layers of sound are added, creating a sense of mounting tension and anticipation. *Vesuvius* is a thrilling and immersive musical journey that captures the drama and spectacle of one of history’s most iconic natural disasters. Through its vivid orchestration, dynamic rhythms, and evocative melodies, this composition pays tribute to the awesome power and terrifying beauty of Mount Vesuvius, leaving listeners spellbound by its intensity and grandeur.

SYMPHONIC BAND

Flute

Allison Kobayashi, Co-Principal
Kayla Rios, Co-Principal
Angela Bozman, Piccolo
Leena Helo, Principal 2nd
Lilybeth Banchon
Alice Lawless
Melanie Lopez

Oboe

Lane Eppenberger, Principal

English Horn

Lane Eppenberger

Bassoon

Lianna Leysack

E♭ Clarinet

Christopher Yanez

Clarinet

Nylea Garcia, Principal
DeMarqis Frazier, Jr.
Ja’Lena Harris
Christopher Yanez

Bass Clarinet

Christopher Yanez

Alto Saxophone

Emma Boyd, Principal
Delaney Werner

Tenor Saxophone

Anyssa Penalosa

Baritone Saxophone

Jocelyn Giles

Horn

Celia Conti, Principal
Ryan Vickrey, Assistant Principal
Peter Herrmann

Trumpet

Paul Dempsey, Principal
Jacob Aceto
Zachary Martin
Lane Darley
Ivan Rivas

Trombone

Timothy Ruzon, Principal
Justin Pompa
Jase Gooden, Bass Trombone

Euphonium

Brian Linares, Principal
Paige Neuenswander

Tuba

Diego Williams, Principal
Vincent Garavito

Piano

Mena Williams

Percussion

Aidan Conley, Principal
Dylan Smith
Kaitlin Schaubmayer
Shelby Perez-Harrison
Mena Williams
Matthew Tashima

Librarian

Kayla Rios

Stage Managers

Alice Lawless
Lilybeth Banchon
Emma Boyd

Graduate Assistant

Kayla Rios