Symphonic Bands Concert

Lewis Norfleet, conductor
Paul Bain, conductor
Warren Murray, graduate conductor
Robert Rutherford, graduate conductor
Symphonic Band

**English Folk Song Suite** (1923) Ralph Vaughan Williams (1872-1958)

I. March - “Seventeen Come Sunday”
II. Intermezzo - “My Bonny Boy”
III. March - “Folk Songs From Somerset”

Warren Murray, conductor


David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

“The idea for Traveler came from the feeling of a big life movement as I contemplated my friend’s retirement. Traveler begins with an assertive statement of the chorale melody “Nicht so traurig, nicht so sehr” (“Not so sad, not so much”). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life’s battles are largely done; the soul is preparing for its next big step.

In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.” - David Maslanka

Rejoice, O Virgin Theotokos, Mary full of grace.
The Lord is with thee
Blessed are you among women and blessed is the fruit of your womb, for you have borne the Savior of our souls.
Commando March (1943) - Samuel Barber (1910-1981)

Born March 9, 1910 in West Chester, PA, Samuel Barber was one of the titans of twentieth-century American music. He was a popular musical figure during his lifetime who’s lyric and harmonious compositional style resonated with audiences. Throughout much of his career Barber enjoyed critical successes. He was a two-time recipient of the Pulitzer Prize for composition, was award the Henry Hadley Medal of the National Association for American Composers and Conductors for exceptional services to American music, and was elected to the American Academy of Arts and Letters. Commando March was completed in February 1943. In spite of its large instrumentation, Barber often referred to the work in letters as his “little march.” As was the case with many of Barber’s earlier works, Commando March was immediately well received by audiences. Commando March was not only Barber’s first for wind band, but his first work subsequent to entering the Army. There is no extant documentation regarding a formal commission or a direct military order; rather it appears Barber was inspired to compose for the military bands he music have come in contact with during his basic training. In a letter to friend William Strickland, Barber expressed mild frustration at the process: “I’ve finished a march for band and I think I shall ask Thor Johnson to try it out for me. I wonder how his band is. It must be play in this Service Command first. It was a nuisance to score- millions of euphoniums, alto clarinets and Db piccolos to encumber my score page.” -Samuel Barber

Three Vespers from All-Night Vigil (1943) - Sergey Rachmaninov arr. Timothy Salzman (1873-1934)

Though Sergei Rachmaninoff avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the Divine Liturgy (1910) and the All-Night Vigil, op.37 (1915). The latter work’s fifteen movements constitute a crowning achievement of the “Golden Age” of Russian Orthodox sacred choral music. The composition was influenced by late-19th-century movement to return Russian sacred music to a style based on traditional Russian chant and harmonization. The Vespers setting is music for a nightlong service celebrated in Russian monasteries and, on the eves of holy days, in Russian Orthodox churches. The three movements here translated for wind band include No. 2, Blagoslav’i, Dushe Moya (Bless the Lord, O my soul): No. 4, Svete Tikhiy (O Serene Light): and, No. 6, Bogoroditsye Devo, Raduisya (Rejoice, O Virgin). No. 6 does not contain chant per se, but uses chant-like melodic formulas with simple yet expansive harmonic textures. It is perhaps the most widely known hymn from Rachmaninoff’s cycle and beautifully captures both the gentle simplicity of the angelic greeting given Mary and the awe-struck glorification of her response to God.

Symphonic Band Personnel

**Euphonium**
- Chris Manry*
- Grant Ingals
- Daniel Lloyd
- Kyle Newton

**Tuba**
- Jordan George*
- Brayden Swope
- Max Melton
- Lane Zimbelman
- Titus Bailey

**Percussion**
- Travis Waggoner*
- Jermaine Hollins
- Hayden Bauer
- Luke Kane
- Lindsay Smith
- Cass McClintock
- Dakota Edmonds
- Natalie Giles

**Piano**
- Jake Houser

* denotes principal

**Saxophone**
- Adam Chmaj**
- Shaina Ellis**
- Kai Sorem
- Chelsea Johnson
- Alexis White
- Dawson Click
- Niko Aria

**Trumpet**
- Jacob Batcheldel*
- Will Miller
- Josef Neri
- Mary Adamski
- Nathan Fisher
- Matt Nguyen
- Rick Keehart
- Bronson Moreno

**Horn**
- Doug Focht*
- Amanda McDaniel
- Jaya Swayam
- Laura Cornwell

**Trombone**
- Zach Ohara*
- Zach Teply
- Sam Harris
- Elliott Whanger
- Madison Madsen
- Staci Purrington
- Juan Bradford (bass)

**Piccolo**
- Kyle Ness

**Oboe**
- Kathleen Singleton*

**Bassoon**
- Connor Holtz*
- Nik Jerome
- Sean Erickson
- Max Miller

**Clarinet**
- Noah Pettibon*
- Amanda Christian
- Erin Moyen
- Lauren Jackson

**Saxophone**
- Adam Chmaj**
- Shaina Ellis**
- Kai Sorem
- Chelsea Johnson
- Alexis White
- Dawson Click
- Niko Aria

**Bass Clarinet**
- Nates Crites

**Flute**
- Lexi Hayes*
- Sydney Johnson
- Kiana Jacobson
- Shayla Hetletvedt
- Bella Saltvik
- Jovan Bessette
- Janae Burtner

**Bassoon**
- Connor Holtz*
- Nik Jerome
- Sean Erickson
- Max Miller

**Clarinet**
- Noah Pettibon*
- Amanda Christian
- Erin Moyen
- Lauren Jackson

**Bass Clarinet**
- Nates Crites

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Blagoslav’i, dune moya, Gospodsp;
Blagoslaven eis, Gospodi.
Gospodi Boge moy, vozvelichil’si eis zelo.
Bo eispoloviedi e w evellepoutou oblexisiesi.
Na gorax stantuk vody.
Dyiva dela Tvoja, Gospodi.
Postredi gor proizd u vody.
Dyiva dela Tvoja, Gospodi.
Vse pruemudrosti sovoril eis.
Vse pruemudrosti sovoril eis.
Slava Ty, Gospodi, sovorivshemuya eis.
Sovorivshemuyu eis.
Psalom 103, st. 1, 6, 10, and 14

Bless the Lord, O my soul.
Blessed art Thou, O Lord.
My Lord, how great Thou art.
Thou art clothed with glory and majesty.
The waters stood above the mountains.
Glorious are Thy works, O Lord.
In wisdom hast Thou made them all,
Make them all.
Glory to Thee, O Lord, who has created all,
Created all.
Psalms 103, vs. 1, 6, 10 & 14
English Folk Song Suite (1923) – Ralph Vaughan Williams (1872-1958)
Ralph Vaughan Williams (1872-1958) was an influential British composer and folk-song collector. His powerful and expressive orchestral music is notable for its very “English” sound. His early adventures collecting folk songs in the English countryside profoundly influenced his later compositions. Along with Gustav Holst, his works for wind band form a foundation for the serious literature in that medium. The English Folk Song Suite is one of those foundational works. It was written in 1923 and premiered at Kneller Hall, home of Britain’s finest military music academy. It uses as its source material several English folk songs. It is cast in 3 movements: a “March” subtitled “Seventeen Come Sunday”; an “Intermezzo” on “My Bonny Boy”; and another “March” subtitled “Folk Songs from Somerset”, which incorporates several different tunes. The original composition also included a fourth movement, Sea Songs, which Vaughan Williams later decided to publish separately. While the English Folk Song Suite is a cornerstone of the wind band repertoire, it is not fully demonstrative of Vaughan William’s compositional powers. Only the “Intermezzo” approaches the harmonic daring and lyricism that mark the rest of his work. The remainder of the piece is a fairly straightforward, faithful setting of the folk songs.

Moment (2016) – Alex Shapiro (b. 1962)
Alex Shapiro (b. New York City, 1962) aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, public speaking, arts advocacy volunteerism, wildlife photography, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Drawing from a broad musical palette that giddily ignores genre, Alex’s acoustic and electroacoustic works for small chamber groups and large ensembles are published by Activist Music LLC, performed and broadcast daily, and can be found on nearly thirty commercial releases from record labels around the world. Shapiro is known for her seamless melding of live and recorded sounds that often include striking visual and physical elements, and for her innovative uses of technology in her music for symphonic wind bands.

Ms. Shapiro is the Symphonic & Concert writer member on the Board of Directors of ASCAP, and its representative on the Executive Committee of The International Council of Music Authors (CIAM)— the writers council of CISAC, a global network of authors’ societies representing four million creators in 121 countries. She also serves on the boards of The Aaron Copland Fund for Music and The ASCAP Foundation, and is a former board member of U.S. music organizations including The American Music Center, the American Composers Forum of Los Angeles, The MacDowell Colony, and The Society of Composers & Lyricists.

Educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano, Shapiro moved from Manhattan to Los Angeles in 1983, beginning her career composing for commercial media before switching her activity, as well as non-fiction music writing, public speaking, arts advocacy volunteerism, wildlife photography, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Drawing from a broad musical palette that giddily ignores genre, Alex’s acoustic and electroacoustic works for small chamber groups and large ensembles are published by Activist Music LLC, performed and broadcast daily, and can be found on nearly thirty commercial releases from record labels around the world. Shapiro is known for her seamless melding of live and recorded sounds that often include striking visual and physical elements, and for her innovative uses of technology in her music for symphonic wind bands.

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Educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano, Shapiro moved from Manhattan to Los Angeles in 1983, beginning her career composing for commercial media before switching her focus to the concert music world in the late 90s. In 2007 Alex traded the traffic and wildfires of Malibu for the puddle jumpers and wildlife of Washington State’s remote San Juan Island.

Pensive and emotional, the unusual, textural music of Moment offers reflection and stillness in an often frenetic world. Repeating notes and haunting, lyrical lines give musicians the opportunity to explore expression through subtlety. Evocative sounds conjure fleeting contrasting images, as the wind band creates a seamless fabric woven from the union of their instruments, their chant-like voices, and the ghostly echoes of a wistful accompaniment soundtrack. What are the moments that have moved you?

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

A testament is a statement of belief, in this case in the power of music to harmonize and to heal. Testament was written in response to the events of 9/11. Out of the initial stunned confusion has come my firm conviction that making music is now more important than ever. In preparing to compose this piece I wrote the following poetic statement. It is both a prayer and a credo.

When I consider the darkness that we carry,
the pain we inflict – on those close to us, and on those
we don’t even know,
the death we bring through rage, ignorance and indifference,
I say “Please God, help us to melt the rage into love,
And love into understanding and acceptance.”

When I consider a world where we are at each other’s mercy,
where evil can be done to anyone, by anyone, anywhere,
I say “Forgive us our trespasses, as we forgive those
who trespass against us.”
Teach us how to forgive; teach us how to be forgiven,
because it is not a simple business...

When I consider music, my center, my life,
the great harmonizer, the channel of living energy,
the open channel of the soul, God’s voice in each of us,
bringing souls all over the world to peaceful union,
a living past, a living present, a living future,
I say “How beautiful it is! How beautiful it is!
How beautiful it is!”

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**Symphonic Winds**

- **Commando March (1943)**
  - Samuel Barber
  - (1910-1981)

- **Three Vespers from All-Night Vigil (1943)**
  - Sergey Rachmaninov
  - arr. Timothy Salzman

- **Traveler (2003)**
  - David Maslanka
  - (1943-2017)