

SAU School of Music

presents

Southern Adventist University Wind Symphony

Ken Parsons, conductor



October 8, 2017

7:30 pm

Collegedale Seventh-day Adventist Church

Ken Parsons is Associate Professor of Music at Southern Adventist University. In addition to the Wind Symphony, Mr. Parsons directs the Jazz Ensemble, the Brass Choir, and serves as Assistant to the Dean of the School of Music. He also teaches various music education courses as well as applied trumpet.

Before coming to Southern in 2000, Mr. Parsons taught at Forest Lake Academy in Apopka, Florida from 1986-2000. He has also taught at Rollins College in Winter Park, Florida, and Redlands Junior Academy in Redlands, California.

Mr. Parsons holds bachelor's degrees in music education and theology from Walla Walla College, and a M.Mus. degree in Brass Performance from the University of Oregon. He has performed extensively on trumpet in various orchestral, wind and jazz ensembles and as a soloist in the Northwest, Southern California, Florida, and Tennessee.



Born in North Carolina, **Rebecca Davis'** love of music started early in life: she began taking lessons in piano at age six and flute at nine. Rebecca has enjoyed studying flute under Candace Norton and Dr. Heather Small and currently studies with Kristen Holritz, Principal Flute of the Chattanooga Symphony and Opera. Rebecca performed in the Southern Adventist University Symphony Orchestra for her first three years and continues to enjoy performing with the Southern Adventist University Wind Symphony. Rebecca is a senior double major in History Education and Music. She is excited to present her Senior Recital on October 22 and after graduation in May, plans to teach history at the high school level before pursuing a graduate degree in special education. Rebecca plans to integrate music throughout her life in as many ways as possible.

School of Music – Upcoming Events

October 19 at 7:30 pm	Bel Canto and Die Meistersinger with Chattanooga Symphony Orchestra and Chorus	Tivoli Theater Chattanooga
October 22 at 3:00 pm	Student Recital: Rebecca Davis, flute	Ackerman
October 26 at 7:30 pm	Percussion Ensemble Concert	Ackerman
November 2 at 7:30 pm	Faculty Recital: K. Alan Shikoh, classical guitar	Ackerman
November 4 at 4:00 pm	School of Music Sacred Concert	Ackerman
November 12 at 3:00 pm	Student Recital: Jeffrey Dean, baritone	Church
November 12 at 7:30 pm	Symphony Orchestra Concert	Church
November 26 at 4:00 pm	Concerto Competition Finals, Live Auditions	Ackerman

For more information, call the SAU School of Music at (423) 236-2880
or log on to: www.southern.edu/music

Southern Adventist University is an All Steinway School

Fortress Facets

Psalm 46 (1971)

John Zdechlik
(b. 1937)

Fantaisie pastorale hongroise (1870)

Rebecca Davis, flute

Albert Franz Doppler
(1821-1883)
transcribed by Paul Erwin

Chorale Prelude “Ein Feste Burg ist unser Gott,” BWV 720 (1709)

Johann Sebastian Bach
(1685–1750)
transcribed by Anthony O’Toole

Dusk to Dawn (2011)

Percussion Ensemble

Eric C. W. Peel
(b. 1989)

The Leaves Are Falling (1964)

Warren Benson
(1924–2005)

Rejouissance (1988)

James Curnow
(b. 1943)

*Please silence all electronic devices and refrain from using flash photography
for the duration of tonight’s performance. Your cooperation is greatly appreciated.*

SOUTHERN ADVENTIST UNIVERSITY
WIND SYMPHONY
2017-2018

Piccolo

Kirsten Mercer*

Flute I

Daniel Esperante*
Hannah Klingbeil

Flute II

Rebecca Davis
Heather Stone
Christa Dingman

Oboe I

Michelle Nieb*

Oboe II

Tyler Rand

Bassoon I

Staci Springer*

Bassoon II

Gary Wilkes

Clarinet I

Josh Mangunsong*
Darcie Denton
Jeremy Francisco

Clarinet II

Thyrell Smith
Nestor Anamuro
Brendan Gay

Clarinet III

Joshua Wade
Aly Cole
Jenasia Jones
Tim Mercer

Bass Clarinet

Donald Quick

Contrabass Clarinet

Kevin Young

Soprano Saxophone

Alan Wyatt

Alto Saxophone I

Connor Strawn*

Alto Saxophone II

Alan Wyatt

Tenor Saxophone

Joel Land

Baritone Saxophone

Shaun Sneed

Trumpet I

Marcelo Desia*
Pablo Alvarez

Trumpet II

Rachel Clark
Jonathan Batchelder

Trumpet III

Josue Ortiz
Harold Mayer

Horn I

Silvie Myers*

Horn II

Grace Wahlen

Horn III

Daniela Trejos

Horn IV

Ronda Stone Gary Wilkes*

Trombone I

Mica Myers*
Aaron Haluska

Trombone II

Michael Babiencko
Landon Durham

Trombone III

Gerald Peel

Euphonium

Austin Heling*
Melody Dale

Tuba

Reggie Thomas*
Wes Bradford

String Bass

Nathan Francisco*

Percussion

Arnie Salillas*
Kyra Church
Ian Hartwell
Shawn Lemon
Shannon Niere
Will Pires
Samantha Romashko
Kyle Shaw
Andrea Stevens
Josh Vollberg

Harp

Kaili Kimbrow*

*Principal

Librarian / Manager

Doug Penner

FORTRESS FACETS

On October 31, 1517, Martin Luther posted a document titled "Disputation on the Power and Efficacy of Indulgences" on the door of the Wittenburg Castle Church. Popularly known as Luther's "95 Theses," this formed the foundation of what would become the Protestant Reformation.

In pursuit of involving parishioners in the worship service, Luther penned 42 hymns. The best-known of these, "Ein feste Burg is unser Gott" (A Mighty Fortress is our God) is thought to have been written in 1527. As tribute to Luther and his legacy, our concert this evening consists largely of pieces based on or inspired by this great hymn.

While the hymn tune will be heard throughout the program, the pieces focus on different facets of the tune and text. This provides both musical variety and a narrative arc throughout.

Psalm 46 (1971)

John Zdechlik

As he did with many of his hymn texts, Luther based "Ein feste burg" on Holy Scripture – in this case Psalm 46. Unlike some hymns, though, the text for this one is a paraphrase rather than a direct quotation. In part, the psalm reads:

God is our refuge and strength, a very present help in trouble.

*Therefore will we not fear, though the earth be removed, and though the mountains be carried
into the midst of the sea.*

Though the waters thereof roar and be troubled, though the mountains shake with the swelling thereof.

The imagery remains violent throughout, with raging heathens, a melting earth, splintered spears and burning chariots. Through it all, God delivers His people, finally beckoning them to "be still, and know that I am God."

It is the highly dramatic nature of the Psalm that is emphasized in John Zdechlik's composition. Powerful brass fanfares, combative dissonances, and driving, syncopated rhythms dominate; while a contemplative oboe solo in the middle provides the respite of "being still."

A lifelong Minnesotan, John Zdechlik was born in Minneapolis in 1937. He graduated from the University of Minnesota in 1957 with a degree in music education, followed by master's and doctorate degrees in theory and composition from the same institution. In addition to teaching high school, Zdechlik taught for nearly thirty years at Century College in White Bear Lake, Minnesota. His first major success as a composer was with *Psalm 46* in 1971, followed by his masterwork, *Chorale and Shaker Dance* in 1972 – a cornerstone of high-school band literature. Zdechlik claims to have guest-conducted the piece over 500 times during his career!

Fantaisie pastorale hongroise (1870)

Albert Franz Doppler

Born in Lemberg, Poland (now Lviv, Ukraine) to a professional oboist and his wife, Franz Doppler became widely known as a fine flutist in his mid-teens. Flute duo performances with his brother Carl caused a sensation throughout a European tour. Finding the reception in Budapest particularly welcoming, Carl and Franz settled there, both finding employment at the Hungarian National Theatre. Stints with the Hungarian Philharmonic Orchestra, Vienna Court Opera followed, and ultimately a professorship at the Vienna Conservatory. While he composed seven operas and fifteen ballets, most of his output is flute-oriented: concerti, showpieces, and many duets for he and Carl.

The *Fantaisie pastorale hongroise* partakes of the then-current Nationalist style through its use of traditional Hungarian and Roma gypsy tunes and rhythms, but presents them through characteristically French Romantic flute virtuosity. The music ranges from moody, seemingly-improvisatory ruminations to frisky dances, with numerous short cadenza passages sprinkled throughout.

Chorale Prelude: "Ein feste Burg ist unser Gott" (1709)

Johann Sebastian Bach

It was common practice among Protestant Baroque composers to write short organ pieces based on familiar chorale tunes. These would often be used within worship services as meditations on and introductions to the chorales to be sung by the congregation.

*As with many Baroque forms, the chorale prelude reached its apogee in the works of J.S. Bach. With the tune always clearly in view, Bach weaves ingeniously-contrasting counterpoint above, below, and around it, transforming the "fortress" into a magnificent architectural wonder. Near the end, a sustained chord introduces the congregationally-sung chorale tune. **When requested, please stand and raise your voices in the first stanza of this great chorale:***

A mighty fortress is our God, a bulwark never failing;
Our Helper He amid the flood of mortal ills prevailing.
For still our ancient foe doth seek to work us woe;
His craft and pow'r are great, and, armed with cruel hate,
On earth is not his equal.

Bach's chorale prelude dates from 1709, early in his career. In 1937, conductor & composer Walter Damrosch transcribed it for orchestra. This past summer, in commemoration of the Reformation's quincentennial, a consortium of twenty-five colleges and universities (including SAU) commissioned composer Anthony O'Toole to adapt Damrosch's transcription for band. Tonight's performance is the world premiere of this arrangement.

Dusk to Dawn (2011)

Eric C. W. Peel

A beautiful evocation of all things nocturnal, *Dusk to Dawn* allows the percussion section to move from a supporting role into the spotlight. Listen for a wide variety of colors and textures from familiar instruments, as well as from unusual ones such as splash cymbal, bowed vibraphone and rainstick! If you enjoy this piece, you'll want to attend the Percussion Ensemble's Oct. 26 concert in Ackerman Auditorium!

Eric. C. W. Peel is a percussionist, educator and rising composer from Seattle. He is rapidly establishing a reputation as a composer of thoughtful and innovative percussion works.

The Leaves Are Falling (1964)

Warren Benson

The distinguished composer Warren Benson is best known for his innovative and expressive works for wind ensemble and his finely-wrought song cycles. Along with *The Leaves Are Falling*, his *The Solitary Dancer*, *The Passing Bell* and *Symphony II – Lost Songs* are regarded as among the most important works for winds of the 20th-century. The recipient of four Fulbright fellowships, numerous prizes and commissions, Benson helped lift the wind ensemble literature to new heights.

A graduate of the University of Michigan, Benson's early professional years were spent as a percussionist and timpanist for the Detroit Symphony. Turning from performance to academia, Benson began teaching percussion and composition at Ithaca College in 1953, remaining there until 1967. At that point, he became Professor of Composition at the Eastman School of Music, where he remained until his retirement in 1993.

While teaching at Ithaca in the early '60s, Benson became quite dismayed with the current state of band music. The majority of pieces were less than five minutes in length, and all seemed to have the same aspiration – in

Benson's words "to go for broke. A band concert was a succession of enormous climactic efforts, which wore you out by the time it was over. You were continually assaulted by the total hardware of the ensemble with maximum stress levels to achieve these climaxes, and that could happen six, seven, eight times or more in the typical concert." Benson decided to write a piece that was different: "a piece that has anti-climactic peaks but *really goes somewhere, and after it gets there takes its time to come away ... in a sense offering to the concert a longer span of continuity.*"

In 1963, Benson sketched just such a work: lyrical, pensive music beginning with a descending melancholy flute line, followed by other short woodwind solos. The work began to take shape, but Benson wasn't satisfied with it. He also wished to experiment with montage – layering themes atop each other rather than presenting them successively – but couldn't decide on a suitable second theme. Consequently, the music was set aside for later.

On November 22, 1963, President John F. Kennedy was assassinated. Along with the rest of the country, Benson was devastated. In an attempt to console him a few days later, one of Benson's students who shared his love of poetry brought him German poet Rainier Maria Rilke's *Herbst (Autumn)*:

AUTUMN

*The leaves are falling, falling as from way off,
as though far gardens withered in the skies;
they are falling with denying gestures.*

*And in the nights the heavy earth is falling
from all the stars down into loneliness.*

*We all are falling. This hand falls.
And look at others: it is in them all.*

*And yet there is one who holds this falling
Endlessly gently in his hands.*

Not only was Benson comforted by the poem, he was inspired to again take up his sketch, transforming it into an elegy for JFK. As a second theme for his montage, Benson settled on "A Mighty Fortress." The result is profoundly moving.

Whereas Zdechlik focuses on the drama and violence of the battle with "our ancient foe" and Bach emphasizes the grandeur of the fortress, Benson ponders the existential question: where is God in the face of death and loss? Where is he after Harvey, Irma, Mexico City ... Las Vegas? An ostinato pulse from chimes and claves opens the work, like some celestial grandfather clock. Against this inexorable time-keeping, the various drooping woodwind lines mourn the inevitable failing of human lives. Eventually, the music intensifies to a climax and then recedes. After a short pause, it begins again, but this time, Benson sprinkles in "Fortress" fragments. These sometimes mesh with the mournful music, but often are at odds with it, both in tonality and meter – God's leading in our lives is often unexpected and jarring, upsetting our plans. The confusion increases, as the climax again approaches. This time, however, the "Fortress" prevails as the climax resolves into the major mode. The mournful music evaporates and the ostinato time-keeping morphs into the opening repeated notes of the chorale, proclaimed by the trumpets. As the brass end in triumph, a solo clarinet sings the final note into eternity.

Rejouissance (1988)

James Curnow

The French word “*rejouissance*” means “enjoyment” or “to make happy” and translates into English as “rejoicing.” In music of the 17th and 18th centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener. Handel labeled the fourth movement of his *Royal Fireworks Music* “*Rejouissance*.”

This fantasia (a composition in which free flights of fancy prevail over standard conventions of form or style) on “Ein feste Burg” is a joyous celebration of God’s deliverance from “the prince of darkness grim.”

James Curnow has enjoyed a long career as educator and composer. In addition to teaching high school for five years and college/university for 27 years, he has composed over 400 works – over 200 for wind instruments in various configurations. He is the recipient of numerous composition prizes and awards, and his music is a staple of wind ensembles at all levels of maturity. Curnow is also the Editor of USA South Music Publications for The Salvation Army USA.