

SAU School of Music  
presents

# Southern Adventist University

## Wind Symphony

Ken Parsons, conductor

*(A Few Of)  
My Favorite Things*



SOUTHERN  
ADVENTIST UNIVERSITY

Sunday, April 12, 2026

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, assists with the Steel Band, and serves as Assistant to the Dean of the School of Music. He also teaches various music education courses as well as applied trumpet. As he is retiring at the end of this semester, this is his final concert with the Wind Symphony.

Before coming to Southern in 2000, Mr. Parsons taught at Forest Lake Academy in Apopka, Florida from 1986 to 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 MMus. 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, Maryland, and Tennessee.

### **School of Music – Upcoming Events**

April 18, 7:30 pm	Evensong: Organ Students of Judy Glass	Church
April 20, 7:30 pm	Southern Steel	Ackerman
April 25, 7:30 pm	Evensong: Voice Students of Julie Penner	Church
April 26, 7:30 pm	Southern Symphony Orchestra	Church
May 2, 4:00 pm	Southern Choirs	Church
May 2, 9:00 pm	Southern Jazz Ensemble	Church

For more information, call the SAU School of Music at (423) 236-2880  
or visit [www.southern.edu/music](http://www.southern.edu/music).

Welcome to this School of Music performance! We are delighted that you've chosen to attend and experience the excitement and uniqueness of live music-making. Our programs are always free, but—if you wish—you may financially support School of Music events by following the QR code below to our website. Once there, you may open the “I want to support?” drop-down box to contribute to the area of your choice. Thank you again for being here, and we hope you enjoy the performance.



# *(A Few Of) My Favorite Things*

**“Overture” from *Colas Breugnon* (1938)**

Dmitry Kabalevsky  
(1904–1987)

transcribed by Donald Hunsberger

***Deep Field* (2015)**

Eric Whitacre  
(b. 1970)

Southern Adventist University Chorus  
Rina Ritivoiu, director

## ***INTERMISSION***

***Four Scottish Dances* (1957)**

- I. Pesante
- II. Vivace
- III. Allegretto
- IV. Con brio

Sir Malcom Arnold  
(1921–2006)

transcribed by John P. Paynter

***Only Light* (2014)**

Aaron Perrine  
(b. 1979)

**“Polka and Fugue” from *Schwanda, the Bagpiper* (1994)**

Jaromir Weinberger  
(1896–1967)

transcribed by Glenn Cliffe Bainum

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

**Tonight’s performance will be broadcast on WSMC-FM 90.7  
on Sunday, May 10 at 4:00 p.m.**

## (A Few of) My Favorite Things

As this is my final concert, tonight's pieces are either old favorites that I wanted to do one more time, or bucket-list pieces that I haven't gotten to yet. In either case, I hope you enjoy them, too!

### **"Overture" to *Colas Breugnon***

**Dmitry Kabalevsky**

Of the Russian musical giants of the 20<sup>th</sup>-century (Stravinsky, Kabalevsky, Prokofiev, Shostakovich), Kabalevsky may have the lowest profile. Unlike Prokofiev and Shostakovich, he made no attempt to protest the Communist government (he joined the party in 1940), nor was he a musical revolutionary like Stravinsky. He's sometimes described as Tchaikovsky wearing 20<sup>th</sup>-century clothes. His music, while rarely profound, is tuneful and immediately likeable.

This effervescent overture introduces Kabalevsky's light-hearted opera based on Romain Rolland's satirical novel of a mischievous 16<sup>th</sup>-century woodcarver and his eventual besting of the pompous ruling class.

Its energy, rhythmic vitality and memorable tunes have helped make the Overture a concert favorite. Donald Hunsberger's faithful transcription brings all of Kabalevsky's sparkle to the medium of the wind symphony.

### ***Deep Field***

**Eric Whitacre**

Grammy-winning composer and conductor Eric Whitacre is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his ground-breaking Virtual Choirs have united singers from over 110 different countries. A graduate of the Juilliard School of Music, Eric was recently appointed Artist in Residence with the Los Angeles Master Chorale, having completed a five-year term as Composer in Residence at Sidney Sussex College, Cambridge University, UK. A sought-after guest conductor, Eric has conducted choral and instrumental concerts around the globe, including sold-out performances with the London Symphony Orchestra, Royal Philharmonic Orchestra, and the Minnesota Orchestra.

In our October concert, we performed his tender, intimate lullaby titled *Goodnight Moon*. Tonight, we experience his artistry at the extreme opposite end of the spectrum: the immensity of the universe.

The recently-completed Artemis II mission has taken humans further from earth than ever before. But we've essentially just ventured onto our front porch. In 1995, the Hubble Space Telescope captured one of the most influential and humbling images in history—the Hubble Deep Field. The image covers a speck of space—one 24-millionth of the visible sky, or the width of a dime seen from 75 feet away. The exposure lasted for ten consecutive days, or approximately 150 orbits. Though the field is a very small sample of the heavens, it is considered representative of the typical distribution of galaxies in space, as the universe, statistically, looks

largely the same in all directions. Gazing into this small field, Hubble uncovered almost 3,000 galaxies that had never previously been seen, each composed of hundreds of billions of stars.

*Deep Field* takes us on a journey into this tiny—yet unimaginably immense—sliver of the universe. The music and accompanying images from the Hubble Deep Field project, along with bespoke animations, create a staggering, almost overwhelming glimpse into the furthest reaches of the universe. The work is scored for winds, percussion, harp, piano, organ, choir and smartphone app—which is where you come in! Please take a moment to download the free *Deep Field* app from the QR code below. As the piece begins, have the app opened (but the phone’s sound off). When the conductor gives the signal, hit Play (turn up the phone’s sound!), and help create the music!



### ***Four Scottish Dances***

**Sir Malcolm Arnold**

Born to a prosperous family in Northampton, England, Malcolm Arnold studied composition with Gordon Jacob at the Royal Conservatory of Music. Due to his knack for writing catchy melodies, he is best known for his lighter works, including the score for the film *The Bridge on the River Kwai*, which earned him a 1957 Academy Award. He also composed operas, ballets, nine symphonies, and numerous concerti and chamber pieces. Music critic Donald Mitchell noted that “it’s almost impossible to write about his music without using such adjectives as ‘vital,’ ‘breezy,’ ‘humorous,’ ‘witty,’ and so on.”

Supplying his own program notes for *Four Scottish Dances*, Arnold wrote:

“These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns.

“The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted arrangement of the “Scotch snap.” The name was derived from the strath valley of Spey.

“The second, a lively reel, begins in the key of E-flat and rises a semitone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed, in the home key of E-flat.

“The third dance is in the style of a Hebridean song, and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.

Perrine's work is characterized by colorful percussion effects, and *Only Light* is a prime example. In addition to creatively utilizing glockenspiel, vibraphone, marimba, crotales, and piano, it also calls for tuned crystal goblets, and two homemade instruments of Perrine's invention: key chimes and carriage bolt chimes. And yes, they're exactly what you probably think they are! Watch and listen near the beginning and end of the piece for these unique instruments.

### ***Polka and Fugue from "Schwanda, the Bagpiper"* (1927)**

Jaromir Weinberger

Jaromir Weinberger was born in Prague, Bohemia, where he studied with Max Reger at the Prague Conservatory. He came to America in 1922, and served as professor of theory and composition at the Ithaca Conservatory of Music in New York before returning to Europe in 1926. He lived in Prague most of the time until 1939, when he settled in St. Petersburg, Florida, where he remained until his death in 1967.

He was best known for the work which brought him fame, the highly successful opera, *Schwanda, the Bagpiper*. Despite a weak reception at its 1927 premiere in Prague, the work quickly gained favor. In its first year of production, *Schwanda* was translated into 17 languages and presented on over 150 stages. After the Nazi regime banned performances of Weinberger's music in the late 1930s, performances of *Schwanda* sharply fell off, and the work never regained its previous level of fame. The well-known conductor Erich Kleiber introduced the *Polka and Fugue* to American audiences in 1928, and the late Glenn Cliffe Bainum, Director of Bands Emeritus at Northwestern University, transcribed the work for symphonic band. Much like Kabalevsky's *Overture* and Arnold's *Scottish Dances*, the work is far better known today as a work for winds than an orchestral piece.

The opera, based on a Czech folk tale, is a delightful mixture of humor, fantasy, satire, and realism. The story involves Schwanda, a master bagpiper, and Babinsky, a robber/trickster who leads him on a series of increasingly outlandish adventures. The "Polka" occurs in a scene in which Schwanda plays irresistibly for Queen Iceheart, melting her frozen heart, and winning her love. The "Fugue" occurs in the final scene, in which Schwanda is rescued from an inescapable predicament by Babinsky's underhanded card-playing. Beginning with a jaunty *pianissimo* tune in the clarinets, the fugue grows texturally and harmonically complex, yet remains exuberantly optimistic. Before long, the polka reappears, ingenious superimposed over the fugue subject. The celebration grows and grows, adding organ, and—at the climax—four herald trumpets.

Both Colas and Schwanda are ordinary men whose indomitable optimism sustains them through numerous trials, leading to a happy ending for both of them.

**SOUTHERN ADVENTIST UNIVERSITY**  
**WIND SYMPHONY**  
**Spring 2026**

**Piccolo**

Isabella McClellan

**Flute I**

Julianna Dumanon\*

Esther Kim

Emily Lee

**Flute II**

Sam Robles

Kayla Hill

Jasmine Zavala

Haley Kohltfarber

**Oboe I**

Chlöe Issa\*

**Oboe II**

Elise Hayden

Matthew Marlin

**English Horn**

Matthew Marlin

**Bassoon I**

Emma Clark\*

**Bassoon II**

Sara Snider Schone

**Clarinet I**

Soobin Jeon\*

Ben Kim

Gordon Inman

**Clarinet II**

Ashley Gunida

Abdiel Vargas

Madi Coffey

**Clarinet III**

Joseph Shin

Tim Mercer

Maddie Kohltfarber

Thyrell Smith

**Bass Clarinet**

Jeremy Francisco

Tim Mercer

**Contrabass Clarinet**

Jama Jacks

**Soprano Saxophone**

Hope Erickson

**Alto Saxophone I**

Hope Erickson\*

**Alto Saxophone II**

Cindy Vargas

**Tenor Saxophone**

Denzhel Huilar

Ivana McKeon

**Baritone Saxophone**

Justin Bobo

**Trumpet I**

Eliud Caballero\*

Matt Kelly

**Trumpet II**

Kaeleigh Elliott

Ethan Currier

Benny Bradford

**Trumpet III**

Hailey Gunida

Pablo Alvarez

Miguel Zavala

**Flugelhorn**

Benny Bradford

Hailey Gunida

**Herald Trumpets**

Pablo Alvarez

Wes Bradford

Barry Donesky

Rob Quigley

**Horn I**

Jasiel Castro\*

Luke Hodson

**Horn II**

Gared Lin

Linton Feitosa

**Horn III**

Jordan Hagan

Rebecca Santiago

**Horn IV**

Henry Madrio

**Trombone I**

Tommy Ziesmer\*

Mica Myers

**Trombone II**

John Luke Castro

Gerald Peel

**Trombone III**

Reggie Thomas

Hosea Whitt

**Euphonium**

Caleb Gann\*

Jared Nelson

**Tuba**

Rafferty Bradford\*

Mia Hernandez

**String Bass**

Scott Ball\*

**Harp**

Caroline Brown Hudson

**Piano**

Ben Phipatanakul

**Organ**

Brandon Wilcox

**Percussion**

Eian Dumanon\*

Ethan Benedict

Alex Cordoba

Ben Phipatanakul

Danerose Sanford

Andrew Sinha

Elijah Small

Mason Taylor

Michael White

Jeremy Zamora

\*Principal

**Librarian/Manager**

Doug Penner