

SAU School of Music
presents

Southern Adventist University

Wind Symphony

Ken Parsons, conductor

Die Meistersinger

Genneieve Brown-Kibble, conductor

British Band Classics II



SOUTHERN
ADVENTIST UNIVERSITY

Sunday, October 10, 2021

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 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 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, Maryland, and Tennessee.

Grace Wahlen is a senior Music Education and Performance Major, both in horn and piano. She is principal horn in Southern's Wind Symphony and Symphony Orchestra, and plays in the Brass Quintet, Brass Choir, Horn Ensemble, and other chamber ensembles.. Outside of her pursuit of and love for music, Grace enjoys hiking and running out in nature, especially anywhere with mountains and spectacular views. She also enjoys playing disc golf and eating Indian food.

School of Music – Upcoming Events

October 19 at 7:30 pm	General Recital 1	Ackerman
October 21 at 7:30 pm	General Recital 2	Ackerman
October 23 at 7:00 pm	Evensong: Collegedale Academy Choirs	Church
October 25 at 7:30 pm	General Recital 3	Ackerman
October 27 at 7:30 pm	General Recital 4	Ackerman
October 30 at 7:00 pm	Evensong: Deep Six brass sextet	Ackerman
October 31 at 3:00 pm	Senior Recital: Samantha Romashko, percussion	Ackerman
November 6 at 5:30 pm	Evensong: Organ Students of Judy Glass	Church
November 7 at 3:00 pm	Senior Recital: Georgii Zaitsev, piano	Ackerman
November 7 at 7:30 pm	Southern Symphony Orchestra	Church

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

British Band Classics II

Crown Imperial (1937)

Sir William Walton
(1902–1983)

arranged by William James Duthoit

Ubi Caritas (2011)

Paul Mealor
(b. 1975)

transcribed by Joshua Kearney

The Sword and the Crown (1991)

Edward Gregson
(b. 1945)

- I. Majestically—Tempo di marcia
- II. Expressively
- III. Energetically, but not too fast

Intermission

Celebration (1992)

Philip Sparke
(b. 1951)

Venetian Spells (1998)

Martin Ellerby
(b. 1957)

- I. Concertante (Antonio's Allegro)
- II. Pas de Deux (Igor's Lament)
- III. Vespers (Claudio's Sunset)
- IV. Festivo (Giovanni's Canon)

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

SOUTHERN ADVENTIST UNIVERSITY
WIND SYMPHONY
2021-2022

Piccolo

Calle Turk

Flute I/

Descant Recorder

Bailey Krall*

Katie-Jane Emde

Flute II/

Treble Recorder

Karina Lim

Nicole Rodriguez

Emilianne Cross

Alto Flute

Bailey Krall

Oboe I

Chloe Issa*

Oboe II

Tristan Ramey

Mickey Hansen

English Horn

Mickey Hansen

Bassoon I

Staci Spring*

Bassoon II

Sara Snider Schone

E♭ Clarinet

Ben Kipps

Clarinet I

Benjamin Kipps*

Sarah Klingbeil

Clarinet II

Haechang Kim

Nestor Anamuro

Clarinet III

Ethan Stephens

Jayceli Hadden

Darcie Denton

Alto Clarinet

Jayceli Hadden

Bass Clarinet

Jeremy Francisco

Contrabass Clarinet

Jama Jacks

Alto Saxophone I

Eunice Obispo*

Alto Saxophone II

Dakota Futcher

Tenor Saxophone

Shaun Sneed

Baritone Saxophone

Jared Burchfield

Piccolo Trumpet

Daniel Krall

Charlie Peters

Trumpet I

Daniel Krall*

Max Shull

Trumpet II

Charlie Peters

Jonathan Klingbeil

Trumpet III

Benny Bradford

Kaylee Benedict

Horn I

Grace Wahlen*

Silvie Myers

Horn II

Karissa Sharley

Horn III

Stefan Ullrich

Horn IV

Charis Denton

Trombone I

Doug Warner*

Trombone II

Jordan Lemon

Kelvin Feitosa

Trombone III

Jonathan Castro

Tyler Simpson

Euphonium

Jared Nelson*

Reggie Thomas

Tuba

Hosea Whitt*

Tommy Crabtree

Percussion

Samantha Romashko*

Eian Dumanon

Matthew Kimbley

Brett Klasing

Shannon Porsona

Arnie Salillas

Josh Vollberg

Brandon Wilcox

Emily White

Keyboards

Brandon Wilcox

Harp

Trisney Bocala*

*Principal

Librarian/Manager

Doug Penner

British Band Classics II

Our fall 2019 concert featured cornerstone wind works by British composers Ralph Vaughan Williams, Percy Grainger, and others, most of which were based on folk tunes. Tonight, we again “cross the pond” to explore more English music, this time with connections to royalty or famous composers.

Crown Imperial (1937)

Sir William Walton

By the 1930s, William Walton was regarded as England’s foremost young composer. The success of his oratorio *Belshazzar’s Feast* (1931) and the *Symphony No. 1* (1935) made him the logical choice of the BBC to compose a march for the 1937 coronation of King George VI. Enthusiastically accepting the commission, Walton completed the march in two weeks, earning the grand sum of 40 guineas (about \$58 in today’s money). Walton drew on the style of Elgar’s *Pomp and Circumstance* marches of thirty years earlier, alternating a bustling, syncopated first theme, graceful *legato* second theme, and a stately processional *trio* section. As in Elgar’s marches, the themes of *Crown Imperial* converse amiably with each other, eventually leading to a *grandioso* statement of the processional tune, followed by an electrifying coda. The title comes from a line in William Dunbar’s (1460-1522) poem “In Honour of the City of London”: “in beauty bearing the crown imperial.”

Walton’s association with British royalty was secured with his own knighthood in 1951 and the composition of *Orb and Sceptre*, a march composed in 1953 for the coronation of Queen Elizabeth II. *Crown Imperial* was also performed at Elizabeth’s coronation, and as the recessional in the 2011 wedding of Prince William and Catherine Middleton.

Ubi Caritas (1937)

Paul Mealor

English coronations and royal weddings feature a mixture of older music and works commissioned from current composers. As we’ve discussed, *Crown Imperial* is one such work. Similarly, for his wedding to Catherine Middleton, Prince William, Duke of Cambridge, commissioned an *a cappella* choral work from Welsh composer Paul Mealor.

Professor of Composition at the University of Aberdeen, Mealor is one of the world’s most performed living composers. While he has composed an opera, three symphonies, concerti and chamber music, most of his output is for chorus.

Mealor’s motet *Ubi Caritas* is based on the 8th-century hymn of the same name, which has traditionally been used as an antiphon for the washing of feet during the Maundy Thursday service. The chant has served as the basis for choral works by 20th- and 21st century composers Maurice Duruflé, Ola Gjeilo, and René Clausen. In Mealor’s setting only the opening phrase of the chant is used, as a short solo just before the concluding “Amen.” The transcription for symphonic winds and chimes heard tonight is by Joshua Kearney, Assistant Professor of Music at the University of Nebraska, Omaha, with the composer’s approval.

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

*Where charity and love are, there God is.
The love of Christ has gathered us into one.
Let us exult, and in Him be joyful.
Let us fear and let us love the living God.
And from a sincere heart let us love each other.*

***The Sword and the Crown* (1991)**

Edward Gregson

Edward Gregson was born in Sunderland, Co Durham, England, in 1945. He graduated from London's Royal Academy of Music in 1967, having studied piano and composition and then completed a B.Mus (Hons) degree at London University. He is a composer of international standing whose music has been performed, broadcast, and recorded worldwide. He has written orchestral, chamber, instrumental and choral music, as well as making major contributions to the wind and brass repertoire. He has also written music for the theatre, film, and television.

Gregson has had an impressive career as an academic, from his time as Head of Composition and resident conductor in the music department of Goldsmiths College, University of London (1976–96), and where he was appointed a Professor of Music, to his tenure as Principal of the Royal Northern College of Music (RNCM) in Manchester (1996–2008). He retired from academe in 2008 in order to concentrate on his composition.

The composer has this to say about *The Sword and the Crown*:

“In 1988, I was commissioned by the Royal Shakespeare Company to write the music for The Plantagenets trilogy. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for *Henry IV* parts 1 and 2. All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword), and they portray one of the most turbulent periods in the history of the British monarchy.

“When the Royal Air Force Music Services commissioned me to write a work especially for their British tour in 1991, I immediately thought of turning to this music and transforming some of it into a three-movement suite for symphonic band.

“The first movement opens with a brief fanfare for two antiphonal trumpets, but this only acts as a preface to a *Requiem aeternam* (the death of Henry V) before changing mood to the English army marching on France; this subsides into a French victory march, but the English army returns in counterpoint. Finally, a brief reminder of the *Requiem* music leads to triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed).

“The second movement takes music from the Welsh Court in *Henry IV* (part 1) which is tranquil in mood; distant fanfares foreboding battles to come are heard, but the folktune is heard three times in different variations, and ends as it began, with alto flute and gentle percussion.

“The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the “war machine” and savagery of battle. Trumpet fanfares and horn calls herald an heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV’s defeat of the rebellious forces.”

The work is dedicated to the Royal Shakespeare Company and its director, Adrian Noble.

Celebration (1991)

Philip Sparke

Philip Sparke was born in London in 1951 and studied composition, trumpet and piano at the Royal College of Music. His writing is primarily for wind ensembles and brass bands. Many of his wind pieces have become highly acclaimed standards of wind literature. Sparke’s conducting has taken him to most European countries, Scandinavia, Australia, New Zealand, Japan, and the United States.

In 1989, the Tokyo Kosei Wind Orchestra commissioned Sparke to write a major work for them. His response was *Celebration*. Sparke says that “the work celebrates two things: firstly the incredible virtuosity of the Tokyo Kosei Wind Orchestra, and secondly—what is to me the most important aspect of any band music—the glorious results that can be achieved when musicians play together towards a common goal, a whole that is greater than the sum of its parts.”

The work is in two large, starkly contrasting sections. The first section—stately, warm and unhurried—opens with a sonorous brass fanfare. This is repeated, with commentary from the high woodwinds, and leads eventually to a tender theme introduced by solo flute. This builds throughout the band until the original fanfare reappears. This loses its confidence, however, and is dispelled by short, pensive woodwind soliloquies.

The second section, marked Presto, is jubilant, incessantly driving, happy and festive. A robust trumpet tune introduces the main theme, which is taken up by the whole ensemble. A contrasting lyrical woodwind theme follows, only to be succeeded by a chordal fanfare in the horns and trumpets. These themes are repeated separately and then combined in various ways. Just when the music seems ready to burst with excitement, Sparke introduces a new theme, ratcheting up the tempo. From here on, the music is ever faster, ever increasingly exciting. A series of strident chords brings this joyous *Celebration* to a close.

Venetian Spells (1998)

Martin Ellerby

Martin Ellerby was born in Worksop, England. He studied composition with Joseph Horowitz and William Lloyd Webber at the Royal College of Music in London. He holds a Doctor of Musical Arts Degree from the University of Salford, and an honorary Doctor of Letters Degree from the University of West London.

For many years, he was Professor of Composition and Contemporary Music at the London College of Music and Media. He is now Visiting Professor at the Royal Air Force: Headquarters Music Services. He is also Artistic Director for Studio Music Company, London and Senior Producer for Polyphonic Recordings.

Ellerby is a composer of international standing, whose works have been performed, broadcast and recorded to critical acclaim worldwide. His compositions span a diverse range of media, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber music. Key performances include the BBC Promenade Concerts, Leipzig Gewandhaus, Barbican Centre, Royal Albert Hall, South Bank Centre and many major international festivals, including Edinburgh, Harrogate, Zurich and Kuhmo Chamber Music (Finland).

Venetian Spells was commissioned by conductor Timothy Reynish and is dedicated to him on the occasion of his sixtieth birthday. The work pays tribute to a city built on an archipelago of 118 islands, and in particular, and more specifically to various composers associated with it. This lighthearted piece makes use of ensembles drawn from the larger body of the symphonic wind orchestra. It falls into four movements:

I. Concertante (Antonio's Allegro)

A large brass and percussion ensemble is foiled by a more intimate group, which plays various interludes in a style akin to that of Antonio Vivaldi. Ideas are developed by the two groups culminating in a grand and noble conclusion, though not without a gentle sting in the tail.

II. Pas de Deux (Igor's Lament)

Buried in the island cemetery of San Michele are both the composer Igor Stravinsky and his impresario collaborator on *The Firebird*, *Petrushka*, and *The Rite of Spring*, Sergei Diaghilev. Scored for full orchestra, this a full-bodied and passionate waltz, interrupted by delicate interludes all alluding to one of their great collaborations, hinted at but not quoted! Just before the end, Ellerby cleverly inserts the bitonal motif of the mischievous puppet come to life, *Petrushka*.

III. Vespers (Claudio's Sunset)

This movement is dedicated to the Renaissance composer Claudio Monteverdi, who spent the most productive years of his compositional life as the music director at St. Mark's Basilica. Scored for woodwinds alone and featuring the subtle shades of English horn and alto clarinet, with a single percussionist playing chimes, the work's slow movement evokes a church organ playing in the early evening. Although the style is not that of Monteverdi, the spirit is.

IV. Festivo (Giovanni's Canon)

The finale is a tribute to Giovanni Gabrieli, the foremost composer of the Venetian School and also a music director at St. Mark's prior to Monteverdi. The only thing about the movement that really harkens to Gabrieli's style is the extensive use of canonical imitation (think singing "Row, row, row your boat" around a campfire). The movement is a celebration of the great city in festival time. Scored for full forces with some transparent moments, it builds to an epic conclusion of which Gabrieli would have been thoroughly ashamed!