

SAU School of Music
presents

Southern Adventist University Wind Symphony

Landmarks

Ken Parsons, conductor



Sunday, April 11, 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.

School of Music - Upcoming Events

April 17, at 7:30 pm	Evensong: School of Music organ students	Livestream
April 18, at 4:00 pm.	Senior Recital: Jonathan Rodney, bass	Livestream
April 18, at 7:30 pm.	Symphony Orchestra Concert Laurie Redmer Cadwallader, conductor	Live at Goliath Wall Livestream
April 19, at 7:30 pm.	Southern Brass Quintet	Livestream
April 21, at 7:30 pm	Senior Recital: Nacor Lantigua, tenor	Livestream
April 24, at 9:00 pm	Jazz Ensemble Concert Ken Parsons, conductor	Livestream
April 25, at 4:00 pm	Senior Recital: Heather Mariano, piano	Livestream
April 27, at 7:30 pm	Steel Band Concert Caitlin Jones, director	Livestream
May 1, at 5:30 pm	School of Music Choir Concert Gennevieve Brown-Kibble, conductor	Livestream

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

Landmarks

Music for the Royal Fireworks (1749)

Georg Frideric Handel
(1685–1759)

rescored by Mark Hindsley

- I. Overture
- II. La Paix
- III. La Rejouissance
- IV. Bourrée
- V. Menuet I & II

First Suite for Military Band (1909)

Gustav Holst
(1882–1961)

- I. Chaconne
- II. Intermezzo
- III. March

Symphony for Band (1956)

Vincent Persichetti
(1915–1987)

- I. Adagio–Allegro
- II. Adagio sostenuto -- “Round Me Falls the Night”
- III. Allegretto
- IV. Vivace

Intermission

The Three Embraces (2013)

Carter Pann
(b. 1972)

- I. Antique, Calming
- II. With Quiet Longing
- III. With Rubato (A Joyous Ceremony At First)

Equus (2000)

Eric Whitacre
(b. 1970)

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

Landmarks

Tonight, we feature three works pivotal in the development of wind ensemble music, and two newer pieces that display the prowess of contemporary composers. Time will tell whether they take their place in the pantheon of Handel, Holst and Persichetti, but they're wonderful examples of the continuing maturation of writing for winds.

***Music for the Royal Fireworks* (1749)**

George Frideric Handel

If the composer had had his way, this work would not be included on this concert as an exemplar of early writing for wind ensemble, for it would've been scored for full orchestra. A bit of background....

In 1748, the eight-year War of the Austrian Succession sputtered to a stalemate, which was codified in the Treaty of Aix-la-Chapelle. Most of the signatory countries were unhappy with the terms, and eight years later, the smoldering conflicts erupted again, this time in the Seven Years' War. Following the 1748 treaty, however, King George II of England determined to put a good face on things by staging a huge fireworks display in London, celebrating the war's end.

To add even more dignity, pomp and flair to the occasion, the king commissioned the enormously-popular composer George Frideric Handel to compose and conduct music preceding the display. Handel had been a favorite of George's for years, having composed his *Water Music* suite for his father in 1717, and music for his own coronation in 1727. Handel readily agreed to the commission, but was dismayed by the king's dictate that the music feature only "military" instruments (winds and percussion) and "no fiddles." Of course, Handel dutifully complied, scoring his suite for 24 oboes, 12 bassoons and a contrabassoon, nine natural trumpets, nine natural horns, three pairs of timpani, and numerous side drums—which were given only the direction to play *ad libitum*; Handel wrote no explicit side drum parts.

Similar to others of its time, the suite opens with an overture followed by popular dances of the day (the *bourrée* and *menuet*). However, Handel inserts two non-dance-derived movements with programmatic titles: *La Paix* (*The Peace*) and *La Réjouissance* (*The Rejoicing*). Giving them French titles was perhaps a gesture of goodwill to the until-recent enemies across the Channel.

Exacerbating Handel's frustration, the king invited the public to the outdoor rehearsal of the piece, a week before the event. An estimated 12,000 people showed up, prompting a three-hour traffic jam of carriages across London Bridge. The actual event was a debacle, with rainy weather causing several misfires. In spite of the rain, though, the pavilion constructed to house the musicians caught fire and burned to the ground—after the musicians had exited. There were other casualties: a woman's dress was ignited by a stray rocket, two soldiers were burned and one blinded by the fireworks. The music, however, was a resounding success!

A month later, Handel conducted the suite indoors—this time scored for full orchestra, including lots of "fiddles!" It's been this version that's been performed thousands of times over the years, rather than the original version. Mark Hindsley, band director at the University of Illinois from

1948–1970, rescored the work for the modern wind ensemble, including instruments Handel never heard of! He did not however, write snare drum parts. Tonight's performance utilizes parts realized by Frederick Fennell and Hervé Niquet.

***First Suite in Eb for Military Band* (1909)**

Gustav Holst

Born in Cheltenham, England to parents of Swedish extraction, Gustavus von Holst (he later legally changed his name to avoid World War I anti-German sentiment) became one of the leaders of British nationalism. Best known for his symphonic suite *The Planets*, Holst wrote several masterful works for wind band, of which the two Suites are best known and most widely performed.

In the early years of the 20th-century, the British military band was widely recognized as technically capable, but not as particularly *musical* – certainly not on the forefront of concert music. When it did come inside from the parade ground, the band's musical offerings consisted largely of prosaic operatic transcriptions, simple marches and novelty pieces. In no way was the band considered the peer, let alone the artistic equal of the symphony orchestra. All was to change with the radically innovative *First Suite*.

There is no evidence that Holst composed the *Suite* for a specific occasion, nor in response to a commission. In fact, Holst's own reference to the work is limited to its listing in a chronological catalog of his works beginning in 1895. The work was not performed until 1920, nor were the parts and piano reduction published until 1921. A full score was not published until 1948.

Despite this slow start, the *First Suite* is regarded as the absolute cornerstone of the wind band literature, putting to rest the misperception of the wind band as bombastic, clumsy and amusical.

The work's three movements are all constructed from the opening 14-note theme. The first movement, *Chaconne*, subjects this theme to 15 consecutive variations, each different in mood and scoring. The following *Intermezzo* places the theme in a nervous, chattering frame which is eventually relieved by an elegantly graceful tune sung by solo cornet and euphonium. The movement ends with the juxtaposition of the jittery and sublime themes, unified by their common origin in the Chaconne's 14-note theme. The concluding *March*, while superficially similar to marches of the time, is again ingeniously constructed from the Chaconne theme, and – like the Intermezzo – contrasts brusque militaristic music with gentle folk-like melodies. Again, the two seemingly antagonistic musics blend harmoniously in the work's conclusion.

While many of Holst's works of this period prominently feature British folk tunes, the *First Suite* is entirely original – everything derives from the *Chaconne* theme.

***Symphony for Band, op. 69* (1956)**

Vincent Persichetti

Born in Philadelphia, Pennsylvania in 1915, Vincent Persichetti was an incredibly gifted lad whose musical ascent was nothing less than meteoric. He enrolled in the Combs College of Music at the age of five, where he he studied piano, organ, double bass and later theory and composition; first performed his own original works at 14, was a church organist, orchestral bass

player and radio staff pianist during high school; and was immediately offered a faculty position at Combs upon his graduation at 21. He completed masters and doctoral degrees from the Philadelphia Conservatory by 30, and actually headed the Conservatory's theory and composition department before he graduated! At 32 (1947), he was offered a professorship at the Juilliard School, where he taught until his death in 1987.

Aside from his music for the concert hall, his *Hymns and Responses for the Church Year* is an indispensable liturgical resource in many churches. He was an ardent advocate of wind band music, composing 14 works for the medium, and persuading his Juilliard colleagues William Schuman and Peter Mennin to write music for band, as well. He summed up his wind band advocacy thusly:

"I know that composers are often frightened away by the sound of the word "band," because of certain qualities long associated with this medium—rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a 19th-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish."

Persichetti's *Symphony for Band* (the sixth of his nine symphonies) certainly has no such fat, and abounds with creativity. Persichetti regarded himself as an "amalgamator," appropriating elements from various musical style periods and genres as he wished. He summed up his compositional style as equal parts "grace and grit": tuneful, elegant melodies often supported by bracing, acerbic (often polychordal) harmonies. His use of percussion in the *Symphony* was revolutionary for its time, treating the section as of equal importance to the woodwinds and brass. While Handel wrote no specific parts for side (snare) drums, Persichetti does—even giving melodic lines to three differently-pitched snare drums, as well as to timpani and xylophone. Further, he gives very specific instructions as to the kind of mallets/sticks to be used by each player throughout the work.

The symphony's genesis was a commission from Washington University in St. Louis, whose band director requested an eight-minute work for winds. It wasn't long before Persichetti notified the director that the work had gotten out of hand, sprouting into a four-movement symphony. Graciously, the director doubled the commission fee.

The *Symphony* faithfully follows the pattern of a Classical-era symphony: a first movement in sonata-allegro form; a slow, lyrical second movement, a third movement based on dance styles, and a vivacious fourth movement in rondo form.

The first movement begins with a slow, ominous introduction, containing several themes and motivic seeds which will sprout into full flower later in the work. Following a dramatic pause, the movement proper gets underway with a cheerful, eminently-whistleable theme from the clarinets, redolent of a peaceful stroll on a beautiful spring day. This is followed by a bouncy, syncopated second theme.

Unlike its Classical models, the development section of this movement explores the implications of both the first and second themes. Persichetti signals the end of the exposition, development and recapitulation with static chords constructed of combined triads—polychords. For example, the chord that ends the first movement is a combination of F, Bb and Ab major triads. One can think of these as aural colors, in the same way that a painter mixes various primary colors to produce new, subtle hues.

The second movement is a meditation on Persichetti's "Round Me Falls the Night," from the above-mentioned hymn-collection. With very little "grit" to be heard, the movement is a "graceful" setting of the hymn's three stanzas:

<i>Round me falls the night;</i>	<i>Earthly work is done,</i>
<i>Saviour, be my light;</i>	<i>earthly sounds are none;</i>
<i>through the hours in darkness shrouded</i>	<i>rest in sleep and silence seeking,</i>
<i>let me see thy face unclouded;</i>	<i>let me hear thee softly speaking</i>
<i>let thy glory shine</i>	<i>in my spirit's ear</i>
<i>in this heart of mine.</i>	<i>whisper "I am near."</i>
<i>Blessed, heavenly Light,</i>	
<i>shining through earth's night;</i>	
<i>voice, that oft of love hast told me;</i>	
<i>arms, so strong to clasp and hold me;</i>	
<i>thou my watch wilt keep.</i>	
<i>Saviour, o'er my sleep.</i>	

Persichetti's third movement has a dance-like character, but is not based on the minuet or other traditional dance forms. Instead, the music oscillates between a gently lilting 6/8 melody and a crisp 2/4 march—"grace" and "grit" on their best behavior.

Marked "Vivace" and loosely following rondo form (A-B-A-C-A-D-A-E-A), the fourth movement is an ingeniously-structured whirlwind of ideas, both new and recalled from previous movements. "Grit" holds sway here, with brisk, biting chords punctuating various melodic ideas, including a raucous bugle call. There are, however, brief glimpses of "grace," including a fleeting glimpse of the second movement's serene hymn tune. All of this builds to a resounding finish: a polychord of Bb, E, Ab, Eb, A and C major triads—utilizing all twelve notes of the chromatic scale!

***The Three Embraces* (2013)**

Carter Pann

Composer/pianist Carter Pann has written for and worked with musicians around the world, with performances by the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many European radio symphonies, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of New York and Chicago, and countless wind ensembles. He has written for many prominent soloists and chamber ensembles.

He has been awarded a Charles Ives Fellowship, a Masterprize seat in London, and five ASCAP awards. In 2016, he was a finalist for the Pulitzer Prize in Music. He studied composition and piano at the Eastman School of Music, and earned a Doctor of Musical Arts degree from the University of Michigan. He currently teaches composition and theory at the University of Colorado in Boulder.

Dr. Pann has this to say about *The Three Embraces*:

“This piece was commissioned by current and former students and dear friends in celebration of Allan McMurray’s final concert after 35 years as Director of Bands at the University of Colorado.

“In three movements, these pieces are songs for band. Within *The Three Embraces* I strived to explore completely new musical territory—different from that of my previous works for winds.

“The first and second movements, titled “Antique, Calming” and “With quiet longing” respectively, are to sound like aural aromas. The players are given a long trail of the softest dynamics—full *fortes* are rare events in these pieces. Requesting the utmost dynamic restraint from wind and brass players is a risk I have learned to relish taking. The musical reward is so great and the timbral beauty so rich and ever so right to my ears. These first two movements also feature harp and celesta as the two prevailing colors suffusing the music, giving them what I hope to be an aura of ancient, inward elegance (Maurice Ravel lurks in the shadows of these two model Renaissance compositions).

“The final movement is a celebration, beginning with three bold proclamations for saxophones and high brass. As the movement unfolds, there are pastoral melodies juxtaposed over more modern, angular harmonies.

“In describing the last movement to Allan at the beginning of rehearsals, I made a quip that I now find quite apt: It represents a chance encounter between Schubert and Stravinsky on the Appalachian Trail. This is not the first work I have had the fortune to dedicate to him, but it has become the dearest to me—a final expression for a colleague, mentor, and friend. Over the years I have come to learn of Allan’s path through music over time, the key mentors of his past and his performing experiences around the world. I have even had the pleasure of meeting him in faraway places to share a gig. It is through this kind of time with him (and some very special time on his back deck overlooking much of the Boulder/Denver area) that I have learned this gentleman’s values, both in music and in life. His humor is magnetic and ever-present, his magnanimity so humble. I count myself a lucky one to have had a window of time on faculty with such an extraordinary musician and giving person as Allan McMurray.”

If Handel had had the instruments of the modern wind ensemble at his disposal, and had heard the opulent, lush colors of *The Three Embraces*, he very likely would’ve happily forgone the “fiddles!”

Grammy Award-winning composer and conductor Eric Whitacre is among today's most popular and influential musicians. His works are performed worldwide and his ground-breaking Virtual Choirs have united singers from 145 countries. As a guest conductor, he has drawn capacity audiences to concerts with many of the world's leading orchestras and choirs in venues such as Carnegie Hall, Walt Disney Concert Hall, the Royal Albert Hall and Buckingham Palace. His music has been the subject of several recent scholarly works and doctoral dissertations, and his published works have sold well over 500,000 copies worldwide.

About *Equus*, Mr. Whitacre writes:

"At the Midwest Band convention in 1996, Gary Green approached me about a possible commission for his wind ensemble at the University of Miami. I accepted, and the commission formally began July 1st, 1997. Two years later, I still couldn't show him a single note.

"That's not to say I hadn't written anything. On the contrary, I had about 100 pages of material for three different pieces, but I wanted to give Gary something very special and just couldn't find that perfect spark.

"Around this time, my great friend and fellow Juilliard composer Steven Bryant was visiting me, and as I had just bought a new computer, I was throwing out old sequencer files, most of them sketches and improvisational ideas. As I played one section, Steve dashed into the room, and the following conversation ensued:

Steve: "What was THAT!?"

Me: "Just an old idea I'm about to trash."

Steve: "Mark my words: if you don't use that, I'm stealing it."

"The gauntlet had been thrown.

"That was the spark, but it took me a full three months to work out. There are a LOT of notes, and I put every one on paper before sequencing it into the computer. I wanted to write a *moto perpetuo*, a piece that starts running and never stops ("equus" is Latin for "horse") that would also be a virtuosic show piece for winds. The final result is something that I call Dynamic Minimalism, which basically means that I love to employ repetitive patterns as long as they don't get boring. We finally premiered the piece in March 2000, nearly three years after the original commission date, and the University of Miami Wind Ensemble played the stuffing out of it."

While a galloping horse has been musically depicted at least once before (Franz Schubert's *Erkönig*), this is an especially vivid portrayal. This horse is not running in a straight line or around a racetrack; rather, it's negotiating treacherous, jagged, unpredictable terrain at breakneck speed. Occasionally, the terrain levels out and the music relaxes a bit, but by and large, it's a thrill ride, accelerating into the final rush to the finish line.

SOUTHERN ADVENTIST UNIVERSITY
WIND SYMPHONY
2020-2021

Piccolo

Calle Turk

Flute I

Karina Lim*

Emma Fenwick

Flute II

Nicole Rodriguez

Mary Wilcox

Oboe I

Tristan Ramey*

Oboe II

Elise Hayen

Michelle Nieb

English Horn

Elise Hayen

Bassoon I

Staci Spring*

Bassoon II

Sara Snider Schone

E♭ Clarinet

Gordon Inman

Clarinet I

Darcie Denton*

Benjamin Kipps

Clarinet II

Gordon Inman

Madison Coffey

Clarinet III

Nestor Anamuro

Jeremy Francisco

Bass Clarinet

Donald Quick

Contrabass Clarinet

Brendan Gay

Alto Saxophone I

Eunice Obispo*

Alto Saxophone II

Dakota Futcher

Tenor Saxophone

Mitch Bunch

Baritone Saxophone

Shaun Sneed

Trumpet I

Daniel Krall*

Matt Kelly

Trumpet II

Charlie Peters

Trumpet III

Jonathan Klingbeil

Benny Bradford

Horn I

Grace Wahlen*

Horn II

Silvie Myers

Horn III

Karissa Sharley

Horn IV

Daniela Trejos

Trombone I

Tyler Ronto*

Trombone II

Jordan Lemon

Kelvin Feitosa

Trombone III

Reggie Thomas

Euphonium

Jared Nelson*

Tuba

Hosea Whitt*

String Bass

Brendan Genus*

Percussion

Samantha Romashko*

Ashley Blake

Eian Dumanon

Shawn Lemon

Josh Vollberg

Brandon Wilcox

Natalie Yoon

Piano / Celesta

Brandon Wilcox

Harp

Trisney Bocala*

*Principal

Librarian/Manager

Doug Penner