

SAU School of Music
presents

“World Tour”

Wind Symphony
Ken Parsons, conductor

Choirs
Bel Canto • Die Meistersinger
Genevieve Brown-Kibble, conductor



April 8, 2018
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.

Gennevieve Brown-Kibble joined the faculty at Southern Adventist University's School of Music as Director of Choral Activities in 2005. She also teaches applied voice, choral conducting, music education and music history. Gennevieve earned a Bachelor of Arts degree in Music Education at Andrews University, a Master's degree in Vocal Performance at Indiana University and the Doctor of Musical Arts degree in Choral Conducting at the University of Arizona. Prior to her appointment at Southern, she taught at Pacific Union College in Northern California, and at Auburn and Columbia Academy in Washington State. Under her direction, choirs have performed in Australia, Brazil, Canada, Finland, Italy, Norway, Russia, Sweden and the United States.

Michelle Nieb was born in Maryland but grew up in Dayton, Ohio. In the fifth grade, Michelle began oboe studies with Candi Cody Morris. She has been a member of the Spring Valley Academy Honors Wind Ensemble, Dayton Philharmonic Youth Orchestra, Southern Adventist University's Wind Symphony and Symphony Orchestra, among others. Michelle has been the recipient of the John Philip Sousa Band Award in 2012 (SVA) and 2017 (SAU), as well as the Louis Armstrong Jazz Award in 2012. She currently studies with Bob Burks and has been featured with Southern's choir, performed in area churches, and placed as a finalist in the 2017 SAU Concerto Competition.

While Michelle loves to perform, her greatest joy is teaching. She is currently pursuing bachelor's degrees in both Mathematics and Music Education, in order to properly share her passion with the next generation.

School of Music – Upcoming Events

April 10 at 7:30 pm	Percussion Ensemble	Ackerman
April 15 at 3:00 pm	Student Recital: Thomas Melton II	Church
April 15 at 7:30 pm	I Cantori Spring Concert	Ackerman
April 19 at 7:30 pm	Senior Recital: Anna Park, cello	Ackerman
April 22 at 3:00 pm	Senior Recital: Bethany Thornton, violin	Ackerman
April 22 at 7:30 pm	Guest Recital: Nathan Laube, organ	Church
April 23 at 7:30 pm	Senior Recital: Joseph Min, cello	Ackerman
April 26 at 7:30 pm	School of Music Concert: "Music for Royalty"	Church
April 28 at 4:00 pm	School of Music Concert: "Music for Royalty"	Church

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

World Tour

joyRiDE (2005)

Michael Markowski (b. 1986)

Variations on a Theme by Glinka (1878)

Nikolai Rimsky-Korsakov (1844-1908)

Michelle Nieb, oboe

Beautiful Evening of Prairie (2005)

Wang Hesheng (b. 1955)

Gloriosa (Gururiyoza) (1990)

Yasuhide Ito (b. 1960)

- I. Oratio
- II. Cantus
- III. Dies Festus

Die Meistersinger

Intermission

Second Suite in F for Military Band (1911)

Gustav Holst (1874-1934)

- I. March
- II. Song Without Words: "I'll Love My Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

African Harmony - Songs from Mama Africa (2016)

Johan de Meij (b. 1953)

- I. Sansa Kroma (Little Hawk)
- II. Thula Thu Baba (Keep Quiet, My Child)
- III. Khuluma (Speak)
- IV. Ilanga libuya, ilanga liyaphuma (The Sun Comes, The Sun Rises)
- V. Tshotsholoza (Go Forward)

Bel Canto & Die Meistersinger

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**

Ken Parsons, conductor

Piccolo
Jeanna Toulouse

Flute I
Daniel Esperante*
Hannah Klingbeil

Flute II
Rebecca Davis
Heather Stone
Mary Wilcox

Oboe I
Michelle Nieb*

Oboe II
Tyler Rand

English Horn
Tyler Rand

Bassoon I
Sara Snider-Schone*

Bassoon II
Staci Spring

E♭ Clarinet
Darcie Denton

Clarinet I
Josh Mangunson*
Darcie Denton
Jeremy Francisco

Clarinet II
Thyrell Smith
Nestor Anamuro
Brendan Gay

Clarinet III
Joshua Wade
Jenasia Jones

Bass Clarinet
Donald Quick

Contrabass Clarinet
Gordon Inman

Alto Saxophone I
Tim Ferguson

Alto Saxophone II
Sophie Lockhart

Tenor Saxophone
Marcus Burgos

Baritone Saxophone
Shaun Sneed

Trumpet I
Marcelo Desia*
Pablo Alvarez

Trumpet II
Bianca Retamozo
Jonathan Batchelder

Trumpet III
Josué Ortiz
Harold Mayer

Horn I
Sylvie Myers*

Horn II
Grace Wahlen

Horn III
Daniela Trejos

Horn IV
Darin Bissell

Trombone I
Mica Myers*
Michael Babienko

Trombone II
Aaron Haluska

Trombone III
Devin Vaudreuil
Mike Carver

Euphonium
Austin Heling*
Melody Dale

Tuba
Wes Bradford*
Reggie Thomas

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

BEL CANTO • DIE MEISTERSINGER
Gennevieve Brown-Kibble, conductor

Soprano I
Jedel Butoy
Kristen Eldred
Carrie Hicks
Ashley Hunte
Hannah Jobe
Jessica Kovach
Kianna Mohns
Brenda Osorio
Stacey Philpott
Isabel Robinson
Samantha Romashko
Chloe Slocum
Gabrielle Williams

Tenor I
Steven Blondo
Andy Da Silva
Nacor Langgua*
Danny Paulah
Zachary Woolsey

***Student Conductors**

Soprano II
Jolene Ashton
Alle Barnett
Caitlyn Bartlett
Jessica Ferraz
Malissa Flores
Krista Griffith
Isabel Groves
Jazmin Nunez
Betzy Ortiz
Melissa Osadchuck
Anna Park*
Tania Pidvalna
Kristen Reidway
Emily Tan
Evelina Vakal

Tenor II
Zachary Hagen*
Bezi Lazzi
Samuel Naibaho
Marc Salhani
Josué Vega
Grant Vogel

Alto I
Victoria Acosta
Rebecca Borne
Savannah Brown
Juliana Camacho
Janelle Dobson
Jane Doh
Brittney Finck
Natalie Harder
Caitrin Kramer
Weiyi Li
Tasya Panjaitan
Emily Tant
Cheetah Thomas
Noeliz Vega
Grace Wahlen

Bass I
Benjamin Gueck
Benjamin Lawson
Russel McCurdy
Jacob Metzner
Justin Ross

Choral Librarian
Janelle Dobson

Alto II
Alaina Burrowes
Linda Crawford
Imani Hamilton
Mariaelena Hays
Michelle Hebard
Audrey Kramer
Zhuoyue Li
Carolina Lopez
Esther Myers
Star Stevens
Beth Travis
Katie Welch
Deysha Williams*

Bass II
Stephen Acosta*
Jeffrey Dean*
Charles Lawson
Erik Lorenz

Accompanists
Jenna Lee
Crystal Min
Star Stevens

WORLD TOUR

Tonight, we take a whirlwind trip around the globe, sampling musical cuisine from various cultures. While not an “all-you-can-eat buffet,” there’s enough variety for a pleasant and satisfying meal.

joyRiDE (2005)

Michael Markowski

Reminiscing about the origin of *joyRiDE*, Michael Markowski writes:

In the summer of 2005, I was onstage at Carnegie Hall in New York City playing alto saxophone as a senior with my high school band. The concert lineup: Grainger, de Meij, Mackey, and just three minutes of Markowski.

*When my band director first received word that our high school music department was selected to perform in New York, he asked me if I'd like to write something to open the concert and commemorate the trip – something bursting with joy. “Maybe,” he suggested, “it would be cool to take something more traditional, like Beethoven’s *Ode to Joy*, and blend it with something more modern, like John Adams.” The idea was so simple and so astounding that the assignment excited me immediately – within ten days, I had completed the first complete draft of *joyRiDE*, which borrows Beethoven’s infamous melody and dresses it in a tie-dye blazer of rhythm and texture that nod humbly to John Adams’ *Short Ride in a Fast Machine*.*

Sitting in the back of Carnegie Hall during rehearsal, listening to some of my best friends bring such amazing energy and passion to my music, I remember thinking “Hey! This music thing might just be crazy enough to work out!”

joyRiDE, in the composer’s words, contained some “beautiful mistakes,” which he’s since corrected in a recent edition. However, it did set him on a very successful career as a composer. Having composed nearly 25 works for winds, he has received commission from several prominent organizations, including the College Band Directors’ National Association. Not bad for someone who studied film studies in university, and claims that he’s “fully qualified to watch movies and cartoons”!

The United States, check. Germany, check. Two countries down!

Variations on a Theme by Glinka (1878)

Nikolai Rimsky-Korsakov

If a film studies major can become a successful composer, why not a naval officer? This was the career of our next composer. Along with a “Mighty Handful” of four other self-taught composers, Rimsky-Korsakov was extremely influential in the Nationalist movement of 1850s-1870s Russia. While he was obviously musical and received private instruction, he had no formal conservatory training. There was a long history of military and naval service in his family, and by 18, Nikolai embarked on a two-year, eight-month cruise. During his long sea voyages, Nikolai studied composition and orchestration treatises, and composed. Along the way, he became fully acculturated in military bands. At the age of 27, he was appointed Inspector of Naval Bands. Among other pieces composed after this appointment, Rimsky-Korsakov wrote three concertante solo works for clarinet, trombone and oboe and military band.

The work for oboe is billed not as a concerto but simply as a set of variations. It was written in 1878 for a concert given at the naval base of Kronstadt. It opens with a short, ominous introduction lurching through the band’s lower regions, giving way to a hint of the main theme at the top of the ensemble. The oboe quickly slips in to play Glinka’s melody *Chto krasolka molodaya* (Why do you cry, young beauty?), a lilting polonaise. Twelve very short variations ensue with soloist and band taking nearly equal shares of the melodic work. Among the more striking variations are the fourth, in which the oboe plays recitative material over trills in the

horns and flutes, and a slightly sour waltz not long after that. Just before the end, the oboe takes a cadenza that is itself a sort of variation on the twelfth variation.

The composer Mikhail Glinka was active in the 1820s-1850s, and as the first Russian composer to gain widespread recognition in his country, is regarded as the fountainhead of Russian classical music.

Beautiful Evening of Prairie

Wang Hesheng

In a kind of kinship with Rimsky-Korsakov, Wang Hesheng is a professional composer also employed by the military – in his case, the People’s Liberation Army of China. Born in 1955 in the central Chinese city of Luoyang, Wang studied composition at the Central Conservatory of Music in Beijing. After his 1985 graduation, he took employment with the Army.

Hesheng has composed over 600 works: for instrumental and vocal soloists, as well as for ensembles large and small. His work is characterized by a strong nationalistic sense – so much so that he was chosen to collaborate with composer Tan Dun on the music for the opening ceremony of the 1988 Beijing Summer Olympics.

Beautiful Evening of Prairie is one of Hesheng’s best known works, and is exemplary of his use of traditional Chinese musical idioms and inflections – and a simply gorgeous piece of music!

***Gloriosa* (1990)**

Yasuhide Ito

Yasuhide Ito is a native of Hamamatsu, Shizuoka Prefecture, Japan. He received his advanced musical training at Tokyo University of Fine Arts, majoring in composition. The winner of numerous composition awards, Ito currently teaches at Tokyo University of Fine Arts and Music, Sakuyo Music College, and the Tokyo Conservatoire Shobi. He also serves as the regular conductor of the Tsukuba University Band. Ito has composed thirty-eight works for band.

Gloriosa is inspired by the music of the “hidden Christians” of Kyushu, Japan, who continued to practice their faith surreptitiously after Christianity was banned in 1614 by the isolationist authorities in Edo (present-day Tokyo). The composer has written,

*Nagasaki continued to accept foreign culture even during the seclusionist period, as Japan’s only window on the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret. My interest was piqued by the way in the Latin words of Gregorian Chants were gradually ‘Japanized’ during the two hundred years of hidden practice. That music forms the basis of **Gloriosa**.*

The Gregorian chant, “Gloriosa” – pronounced “Gururioza” by the hidden Christians – is a hymn of deep devotion that would have been sung quietly by small groups of believers in rural huts to avoid detection by the authorities or their sympathizers.

The first movement, “Oratio,” opens with bells rendering the hymn’s initial phrases. Following a vocal statement, the chant melody undergoes thirteen variations before ending with the quiet music of the bells. As a whole, the movement evokes the fervent prayers and the suffering of the hidden Christians.

The second movement, “Cantus,” is a brilliant blend of Gregorian chant and Japanese elements. It opens with a solo passage for the piccolo that imitates the *ryuteki*, a Japanese wooden flute. The theme is based on “San Juan-sama no Uto” (The Song of São João), a seventeenth-century folk song commemorating the martyrdom of a number of Kyushu Christians.

The third movement, “Dies Festus,” takes as its theme the Nagasaki folk song “Nagasaki Bura Bura Bushi.” As the movement progresses, elements of the first movement reappear, including the “Gloriosa” chant – first used as a fugal subject, and then in a *tutti* statement for the entire ensemble. The work climaxes in the blazing light of D major, symbolizing the freedom of worship that returned to Japan in the mid- nineteenth century. The chant is now transfigured from a mournful prayer to a shout of celebration and exaltation.

This period of Japanese Christianity’s history has been brilliantly captured in Martin Scorsese’s recent epic film, *Silence*.

***Second Suite in F for Military Band* (1911)**

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 the best known and most widely performed.

At the time of the Suites’ composition, however, serious music for band was not taken, well, seriously. While Holst composed the *First Suite* in 1909, it did not receive a performance until 1920. The *Second Suite*, composed two years after the First, was to lie dormant until 1922. Like many European composers of the time, Holst was quite interested in collecting folk songs. In 1909, he created piano accompaniments for 16 of them, published in a collection known as *Folk Songs from Hampshire*. Two years later, seven of these made their way into the *Second Suite*.

The first movement, “March,” is built from three tunes: the sprightly “Morris Dance,” the lyrical, soaring “Swansea Town,” and the minor-keyed “Claudy Banks.” Holst gets right down to business: a jaunty five-note F major scale from the bass instruments is immediately echoed by the highest woodwinds, and we’re off and running.

The second movement, “Song Without Words: ‘I’ll Love My Love’,” has a simplicity of structure that belies Holst’s masterful orchestrational skill. Two statements of the hauntingly beautiful 16-measure tune are framed by a two-measure introduction and a three-measure coda, featuring a pensive line that gradually descends to the pedal F which opened the first movement.

“Song of the Blacksmith,” the suite’s rugged, quirky third movement, evocatively depicts a brawny man, drenched in perspiration, clad in heavy dark clothes fronted by a leather apron to deflect the sparks, rhythmically swinging his hammer, singing all the while.

The fourth movement, “Fantasia on the ‘Dargason’,” definitely qualifies as an earworm. The fun begins with solo alto saxophone stating the exuberant eight-bar Irish tune, who quickly hands it off to the clarinet. From there, it comes a joyous game of “keep away,” with the “Dargason” stated 25 times. In Holst’s expert hands, however, it never becomes wearisome. Along the way, he twice superimposes the Elizabethan tune “Green Sleeves” (yes, that’s the original folksong spelling) – the first for solo euphonium; the second for a much larger brass contingent. The music gradually fades, and the tune sinks in the ensemble, stated finally by the tuba. Just as the first movement began with the lowest and highest instruments in dialogue, the final movement ends with the tuba and piccolo teasing each other, ending with a final “Tag! You’re it!” from the entire ensemble.

And what is a “Dargason?” The word is likely derived from Old English, meaning “dwarf” or “fairy.” The tune itself dates to the 16th-century, and was certainly well-known to the first hearers of the *Suite*.

***African Harmony: Songs from Mama Africa* (2016)**

Johan de Meij

Although he studied trombone and conducting at the Royal Conservatory of Music in The Hague, Johan de Meij has earned international fame as a composer and arranger. His expansive catalog includes original compositions, symphonic transcriptions and arrangements of film scores and musicals. His first piece for winds, the 1988 *Symphony No. 1 "The Lord of the Rings,"* won the prestigious Sudler Composition award, and propelled de Meij to the forefront of the wind band world. Among his many awards is the 2007 Dutch Wind Music Award, given in recognition of his important role in the worldwide advancement of the genre.

African Harmony embraces a handful of beloved folk songs from the cultures and countries of Africa:

Sansa Kroma (*Little Hawk*) is a happy, buoyant melody familiar to the playgrounds of Ghana. While the children sing, a rock is passed around the circle to add to the kids' fun.

Thula Thu Baba (*Keep Quiet, My Child*) This well-loved lullaby is deeply ingrained into the Pan-African culture. The sounds of the words "to be silent" in the Xhosa language are themselves gorgeous and soothing. The lyrics roughly translate as: "God bless this land called Africa, may your spirit come and keep our conflicts far away."

The song **Khuluma** (*Speak*) was made famous by South-African singer Miriam Makeba. It is a story from the Townships of an unwanted suitor who is rebuffed by a woman whose husband has not yet returned from his job in the city. When the husband returns he tells the visitor to stay away from his beloved.

Tshotsholoza (*Go Forward*) is a traditional Zimbabwean Ndele tribal song, delivered in call-and-response style. Male migrant miners used to sing this song. It became so popular in South African culture that the song is often referred to as South Africa's second national anthem. The South African soccer team sang *Tshotsholoza* as they charged onto the field of play for the opening of the 2010 FIFA World Cup in Johannesburg.
