THE SAMOHI CONCERT BANDS PRESENT
THE 2015 FALL CONCERT

CONCERT BAND
SYMPHONIC BAND
SYMPHONIC WINDS
WIND SYMPHONY
WIND ENSEMBLE

UNDER THE DIRECTION OF
Kevin McKeown & Terry Sakow

TUESDAY, OCTOBER 27
7:00 PM
BARNUM HALL
THE SAMOHI CONCERT BANDS 2015 FALL CONCERT
Kevin McKeown & Terry Sakow, Directors

CONCERT BAND

The Crossings
Joyance
Centuria

Robert Sheldon
Bruce Pearson
James Swearingen

SYMPHONIC BAND

Aventura
Highlights from Ratatouille

James Swearingen
Michael Giacchino
arr. John Moss

SYMPHONIC WINDS

Sea Songs
Symphonic Suite from Star Trek

Ralph Vaughn Williams
Michael Giacchino,
Alexander Courage & Gene Roddenberry
arr. Jay Bocook

A Longford Legend
I. A Longford Legend
II. Young Molly Bawn
III. Killyburn Brae

Vasili Agapkin
Edited by John Bourgois

A Slavic Farewell

WIND SYMPHONY

Sun Dance
Scenes from “The Louvre”
I. Portals
II. Children’s Gallery
III. Kings of France
IV. The Nativity Paintings
V. Finale

Frank Ticheli
Norman Dello Joio

WIND ENSEMBLE

Slava!
Nocturne, Opus no. 9

Leonard Bernstein
Alexander Scriabin
arr. Alfred Reed

Angels in the Architecture
Frank Ticheli
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Rolando Hernandez
Jonathan Hirn
Emily Sandoval
Mariah vanPutten

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Sky Hodel
Eddy Martinez

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Freddy De Pablo

Alto Saxophone
Miguel Hernandez
Valerie Yong

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Luke Cramer

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Daniel Pacheco
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Lopez Jerry

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Vincent Resendez
Grace Rietta
Hannah Simon

Oboe
Kyle Kennedy
Patrick Tseng

Bassoon
Buddy Moench

Clarinet
Rob Edward Atienza
Oscar Cruz
Simeon Downing
Angela Hernandez
Andrew Hu
Calla Kruis-Grant
Alam Morales
Aamir Rehman
Daniel Smith
Archie Taylor

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Kai Lim

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Zachary Forsyte
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**The Crossings**

Robert Sheldon (b. Feb 3, 1954) has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. A brief maestoso introduction leads into an energetic allegro in the distinctive Robert Sheldon style. A true classic piece for young bands.

**Joyance**

An exultant hymn from 18th century composer John Darwall provides the melodic inspiration for Joyance, a jubilant concert fantasia by renowned concert band composer Bruce Pearson. Written in ternary form, the work opens with a hymn-based maestoso introduction in Eb major. Following the Allegro A section (also based melodically on the hymn), the mood becomes plaintive as the B section is presented featuring a relative minor version of hymn motives. Following a return of the Eb major A section, the work concludes with a coda, during which a victorious exclamation of the complete Darwall composition is heard.

**Centuria**

Centuria exhibits all of the factors which have made James Swearingen such a popular composer of original works for band: intelligent, idiomatic writing for each instrument, great playability, singable themes, rhythmic vitality, interesting percussion parts, and an uncanny understanding of school concert bands and student musicians.

**Aventura**

Swearingen’s music for the intermediate level band has renowned style and grace. Opening with a haunting, chorale-like setting, Aventura, Italian for “adventure,” surges into a fast, contemporary section punctuated by sharp brass accents and exciting percussion lines. Lyrical woodwind passages precede a nice middle section which spotlights solos for flute and baritone. The finish is strong and vibrant!

**Highlights from Ratatouille**

The 2007 Pixar film *Ratatouille* was co-written and directed by Brad Bird. It features Remy, a rat who dreams of cooking, and Linguini, a young garbage boy who befriends Remy. Bird re-teamed with Michael Giacchino on the score for *Ratatouille*, because they got along well during the scoring of *The Incredibles*. Giacchino had written two themes for Remy, one about being a thief and the other about his hopes and dreams. He also wrote a buddy theme for both Remy and Linguini that plays when they’re together. In addition to the score, Giacchino wrote the main theme song, “Le Festin,” about Remy and his wishes to be a chef. The Ratatouille score gave Giacchino his first Academy Award nomination for Best Original Score as well as his first Grammy Award for Best Score Soundtrack Album.

**Sea Songs**

Sea Songs is an arrangement of three British sea-songs by the English composer Ralph Vaughan Williams. It is based on the songs “Princess Royal,” “Admiral Benbow” and “Portsmouth.” It follows a ternary structure: opening material based on “Princess Royal” and “Admiral Benbow,” with “Portsmouth” forming the central section before a return to material featuring the first two songs.
Cont’d from page 9

**Symphonic Suite from Star Trek**

Michael Giacchino’s score for the 2009 blockbuster film features spectacular new and exciting themes. Fans of the series may recognize some of Giacchino’s musical puns, with theme names like “Nailin’ the Kelvin,” “Nice to Meld You,” “Does It Still McFly?” and “To Boldly Go.”

**A Longford Legend**

*A Longford Legend* is Robert Sheldon’s tribute to the wonderful band literature of Percy Grainger, Gustav Holst, and Ralph Vaughan Williams. Longford is in the Midlands Region of Ireland. Sheldon based the piece on Irish street ballads, and the Celtic mood is delightful.

**A Slavic Farewell**

Vasilij I. Agapkin (1884–1964) was a Russian military musician, conductor and composer who wrote this patriotic march in 1912, as Russia was preparing for war in the Balkans. The march eventually accompanied far too many Russian men into battle, during World Wars I and II. New Polish lyrics gave the march a role in the resistance against the Nazi occupation of Poland. In 1990, the *Slavic Farewell* was a contender for the new national anthem of Russia. It failed to win that prize but is still one of the most popular military marches in Russian history.

- Notes by Patricia Matos Puente

**Sun Dance**

Frank Ticheli was born in 1958 and is currently the Professor of Composition at the University of Southern California. He was previously the Composer-in-Residence of the Pacific Symphony Orchestra from 1991-1998. He received his master’s and doctoral degrees in Composition from the University of Michigan. *Sun Dance* (1997), according to Ticheli, evokes a feeling of bright joy of “a town festival on a warm, sun-washed day.” The piece consists of dance-like qualities that are enhanced by a syncopated rhythmic gesture that serves as the building block of the entire piece. The composition is a sparkling ballet full of light, playful motives, and warm melodies.

- Notes by Ila Amiri

**Scenes from “The Louvre”**

*Scenes from “The Louvre”* is an adaptation for band from the original film score for the 1964 documentary, *The Louvre*, which demonstrates the construction and development of the museum during the Renaissance. The piece was originally commissioned by Kenneth Snapp, who, at the time, conducted the Baldwin-Wallace College Symphonic Band, and composed by Norman Dello Joio. *Scenes from “The Louvre”* then went on to win an Emmy Award for Most Outstanding Music for Television.
Scenes from “The Louvre”

The first of the five movements that make up Scenes from “The Louvre” is Portals, Dello Joio’s original work, which was adapted from the title music from the documentary. Children’s Gallery, movement two, is a theme and variation based on Tielman Susato’s Ronde and Saltarello. The third movement is based on themes by King Louis XIV’s court composer, Jean Baptise Lully, and is befittingly titled The Kings of France. The Nativity Paintings is the fourth movement, which is based on the traditional carol In Dulci Jubilo, which Dello Joio had used in his Variants on a Medieval Tune. The fifth movement, Finale is heavily based upon Vincenzo Albrici’s Cestiliche Sonate, with Dello Joio’s own harmonic flavor. Utilizing chromatic alterations and polychordal juxtaposition to keep listeners engaged, this piece provides technical challenge in the form of rhythmic independence throughout the five-movement composition.

- Notes by Sophia Loureiro

Slava!

Leonard Bernstein wrote Slava! in 1977 on a commission from its namesake, the legendary Soviet-born cellist and conductor Mstislav “Slava” Rostropovich. Rostropovich at that point had just assumed the post of music director of the National Symphony Orchestra in Washington, D.C. He asked Bernstein to help him present a concert of the composer’s own work early in his first season. He got three new pieces out of that request: Three Meditations from Mass, Songfest, and an untitled “political overture” that was only barely finished in time for the concert. The latter work turned out to be Slava!, a fun and irreverent tribute and welcome for Rostropovich, who conducted the premiere performance on October 11 of that year. “Slava” is a common nickname for Russian men whose names contain “-slav”, and Mstislav Rostropovich was known as “Slava” to his closest friends. “Slava” also means “glory” in Russian.

Nocturne, Opus No. 9

A nocturne is usually a musical composition that is inspired by, or evocative of, the night. The name was first applied to pieces in the 18th century, when it indicated an ensemble piece in several movements, normally played for an evening party and then laid aside. In the 19th century the nocturne was cultivated in its more familiar form as a single-movement character piece usually written for solo piano. Nocturnes are generally thought of as being tranquil, often expressive and lyrical, sometimes rather gloomy, but in practice pieces with the name nocturne have conveyed a variety of moods.

Alexander Scriabin (1872 – 1915) was a Russian composer and pianist. His early work is characterized by a lyrical and idiosyncratic tonal language influenced by Frédéric Chopin. Later in his career he developed a substantially atonal and much more dissonant musical system, accorded to mysticism.

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence — one divine, the other evil. The work’s title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. Angels in the Architecture begins with a single voice singing a 19th-century Shaker song.
I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This “angel” — represented by the singer — frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light — played by instruments rather than sung — include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th-century Genevan Psalter, “Old Hundredth.” These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light — darkness — light — darkness — light).

Just as Charles Ives did more than a century ago, Angels in the Architecture poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears — distantly, ominously.

- Notes by Frank Ticheli
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