

FRIENDS UNIVERSITY FINE ARTS PRESENTS

Orchestra & BAND

CONCERT



Orchestra

Dr. Canes Nicolas, conductor

Wind Ensemble

Dr. Shawn Knopp, conductor



MONDAY, NOVEMBER 20, 7:30 p.m.

Allison Traditional Magnet Middle School Auditorium, 221 S Seneca St, Wichita

125
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PROGRAM

Brass Quintet

Dr. Nick Schroeder, conductor

Contrapunctus I.....	J.S. Bach (1685-1750) ed. Robert King
Sixteen Tons.....	Merle Travis (1917-1983) arr. Inigo Luis
Fanfare for the Almighty (premiere).....	Adin Gilmore (b. 2002)

Wind Ensemble

Dr. Shawn Knopp, conductor

Carnegie Anthem (2012).....	William Owens (b. 1963)
Children's March: "Over the hills and far away" (1919/1995).....	Percy Aldridge Grainger (1882-1961) ed. R. Mark Rogers
Balladair (1958).....	Frank Erickson (1923-1996)
Epinicion (1972).....	John Paulson (b. 1948)
Havendance (1985).....	David R. Holsinger (b. 1945)

Orchestra

Dr. Canes Nicolas, music director and conductor

Symphony No. 8 in B minor, D. 759 "Unfinished"	Franz Schubert (1797-1828)
I. Allegro moderato	
II. Andante con moto	
La Délaissée et ses Soupirs	Occide Jeanty (1860-1936)
Smooth.....	Carlos Santana (1947-) Arranged by Jerry Brubaker

PROGRAM NOTES

Carnegie Anthem

Carnegie Hall is one of the most prestigious performance venues in the world. Built in 1891 by steel magnate Andrew Carnegie, the hall was home to the New York Philharmonic from 1892 to 1962. To this day, Carnegie Hall continues to play host to the finest artists of all genres from around the globe.

Carnegie Anthem plays brilliant musical tribute to this venerable institution and the vibrant city it calls home. The opening statement is a bold and brilliant fanfare characterizing the splendor of the great hall itself. The subsequent middle section is a “driving calm” with engaging melodies and a rhythmic thrust symbolizing the non-stop activity of bustling NYC on any given day. Returning then to its bold origins, the music concludes with a resplendent finish.

~Program note by composer

Children’s March: “Over the hills and far way”

Children’s March: “Over the Hills and Far Away” holds a special place in the composer’s works for band. Children’s March was not his first original work for wind band, for that honor goes to Lads of Wamphray March. Nor is it the first published work for wind band for Irish Tune from County Derry and Shepherd’s Hey appeared in 1918.

Children’s March is the first composition of his maturity originally composed and scored for wind band and, indeed, one of his few compositions that does not exist in any full-length version suitable for performances by symphony orchestra. In contrast to many of Grainger’s other compositions, the march was provided with no program notes. The score bears the dedication “For my playmate beyond the hills,” which is understood by many Grainger scholars to reference Karen Holton, who shared a lengthy relationship with him during the first decade of the twentieth century. With instrumental demands unlike any band work before its time and few since, and with matching technical challenges made to the entire performing ensemble, Percy Grainger’s Children’s March remains one of the most original and satisfying parts of the wind band essential repertoire.

~Program note from University of North Texas Wind Ensemble

Balladair

Balladair is written in a modern dance style. In this modern dance form, A-A-B-A is probably the most common. *Balladair* varies somewhat from the traditional form in that there is another section added after “B,” giving the following new form: A-A-B-C-A. The harmonies are fairly traditional, with the exception that certain “jazz” harmonies and progressions have been utilized. Although this piece was written in 1958, it continues to be programmed and enjoyed today.

~Program note courtesy of the composer

PROGRAM NOTES

Epinicion

Somewhat aleatoric in nature, *Epinicion* represents an ancient song of victory sung at the conclusion of a triumphant battle. The Greeks would sing the song as they walked through the battlefield sorting the wounded from the dead.

Times were changing. The social revolution of the 1960s spilled into the '70s with decade-old commotion, unrest, uncertainty, and experimentation. The "Me Generation" of the '70s would be defined by a rejection of the old, and search for the new. During the '60s some pioneering composers and conductors sought to redefine what band music would be — rejection of the old, and search for the new. These mavericks initiated change that would transform the body of literature made available for the concert band. A high school band director from Minnesota, John Paulson, was affected by their cause. *Epinicion* would become one such composition that redefined band music.

Epinicion is an intense composition and is unsettling music; it is music that came forth in response to the societal afflictions of the Vietnam War. *Epinicion* is music that seems to suspend time; indeed, often there is no indicated tempo indicated in the score. *Epinicion* is haunting music; the title is taken from the ancient Greek word meaning a song of victory in time of war. *Epinicion* is disparate music; the divisiveness of the Vietnam War during the 1960s and '70s remains no less provocative in debate today. *Epinicion* is lonely, destitute, and alienating music. Just like in the other arts, in the 1970s band music took a decidedly new direction.

~Program note by Lawrence Stoffel

Havendance

David Holsinger's first child, his daughter Haven, was the inspiration for this 1983 composition. Its driving rhythms represent the energy of an eight year old, who was constantly dancing and twirling around the house, dreaming of being a ballerina. The composition undergoes several variations in style, but it is always filled with energy. Some passages evoke the image of a single dancer, with solo pirouettes and leaps; these light efforts grow to draw in the full dance company with an unrelenting, underlying rhythm. *Havendance* is the first of three dancesongs honoring the composer's children; *Nilesdance* and *Graysondance* reflect the diverse personalities of his two sons.

~Program note by David Bruce Adams

PROGRAM NOTES

Symphony No. 8, D. 759

Known as the “Unfinished Symphony”, Franz Schubert’s symphony in B minor is one of music’s greatest unanswered questions. Discovered in the 1860s, some forty years after its composition in 1822, the manuscript contains a fully scored “Allegro moderato,” and “Andante con moto”. On the back of the score are a few false starts for a scherzo and a trio that never came to fruition, despite being started six years before his death. There are many theories as to why the final movements were never produced, one of which being the growing recognition of his contemporary, Ludwig van Beethoven, in areas where Schubert felt the least assured. Whatever the reason, there is no doubt that Franz Schubert made an important contribution to symphonic works, his Symphony No. 8 continuing to be a staple in orchestral literature.

La Délaissée et ses Soupirs (The neglected and her sighs)

Occide Jeanty was one of Haiti’s leading twentieth-century composers. His father was Occilius Jeanty, director of the Haitian military band called Les Corps de Musique. Occide was also successful in music and won a trumpet scholarship at the Conservatoire de Paris. In 1885, he left Paris to become music director to President Lysius Salomon, writing music for the National Palace in Port-au-Prince. Occide wrote at least eight processional marches, six funeral marches for Haitian dignitaries and their families, and four patriotic marches, as well as various polkas, gavottes, and méringues. *La Délaissée et ses Soupirs* is a combination of a slow méringue with a contredanse, which is a social country dance with European roots.

Smooth

This pop hit, cult-rock classic is written by Itaal Shur and Rob Thomas in collaboration with Carlos Santana and arranged for full orchestra by Jerry Brubaker. It was the final number-one hit of the 1990s and the first number-one hit of the 2000s making it the only song to appear on two decade-end Billboard charts. It stayed in the top 10 of the Billboard Hot 100 for 30 weeks and the Top 100 for 58 weeks, won three Grammy Awards, and certified platinum in both the United States and Australia. In my opinion, this is one of those songs that will never get old.

PERSONNEL

Brass Quintet

Trumpet

Kellon Johnsen
Madison Arthur

Horn

Zachary Jenkins

Trombone

Josephine Trout

Tuba

Adin Gilmore

Wind Ensemble

Piccolo

Courtney Dunagan

Flute

Courtney Dunagan*
Grace Lee
Chrysalis Gilmer

Clarinet

Sara Stucky*
Savannah Maddox
Miguel Guzman
Evan Shaw

Bass Clarinet

Nate Brightup
Kaleb Boyce

Bassoon

Gabriel Hamel

Alto Saxophone

Sorrel Jacobs*
McKena Wolff
Mary Curran
William Logan

Tenor Saxophone

Rachel Widler

Baritone Saxophone

Evan Shaw
Kaleb Boyce

Trumpet

Madison Arthur*
Kellon Johnsen
Emaleigh Batson
Gage Terrell
Courtney Osterhout
Bob Frahm

Horn

Leonardo Leopold*
Zachary Jenkins
Jordan Morrison

Trombone

Gavin Hawkins*
Dexter Hurst
Josephine Trout
Hunter Smith
Bronwyn Redus

Euphonium

Ethan Gregg

Tuba

Devon Gassmann*
Luis Vega-Hernandez

Percussion

Matt Treto*
Jace Nelson
Timothy Milby
Isabelle Loucks
Noah Hettenbach

*Principal

PERSONNEL

Orchestra

Violin 1

Taylor Altdoerffer
Celina Chapel, *asst. concertmaster*
Cameron Hamer
Lara McFadden
Tan Ngo, *concertmaster*
Olivia Straight
Alicia Thill-Bruce

Violin 2

Carolina Contreras
Beverly Decker
Lisa Lutz
Katie Nichols
Kylie Olson
Nichole Rockers
Robert Ryder
Kathy Safris
Isabelle Straight, *principal*

Double Bass

Jordan Hicks
Devon Gassmann
Makenna Williams, *principal*

Cello

Jon Carroll
Sean Hanna
Ezekiel McGhee, *principal*
Jude Saintus
Daijana Wallace

Viola

Abby Bay
Annie Becker
Amy Bohannon
Kay Buskirk, *principal*
Gabby Diveley
Elius Estenril
Alexandria Snyder

Flute/Piccolo

Courtney Dunagan, *principal*
Grace Lee
Christina Young

Oboe

Madison Bolton
Cindy Thompson, *principal* *

Clarinet

Chris Johnson*
Sara Stucky, *principal*

Bassoon

Colton Albert
Kimme Whittemore*, *principal*

Horn

Denise Kintzel, *principal* *
Jordan Morrison
Ann Simmons
Kim Uyesato

Trumpet

Adin Gilmore, *principal*
Robert Frahm

Trombone

Gavin Hawkins
Hal Starkey
Josephine Trout

Tuba

Adin Gilmore, *principal*

Percussion

Isabelle Loucks
Jace Nelson, *principal*

THANKS
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NOVEMBER

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