

SAU School of Music
presents

Southern Adventist University
Wind Symphony
Ken Parsons, conductor

Songs for All Seasons



Sunday, October 13, 2024
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, assists with the Steel Band, 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

October 22, 7:30 pm	General Recital No. 1	Ackerman
October 24, 7:30 pm	General Recital No. 2	Ackerman
October 26, 4:00 pm	Die Meistersinger Reunion Concert	Church
October 28, 7:30 pm	General Recital No. 3	Ackerman
October 30, 7:30 pm	General Recital No. 4	Ackerman
November 2, 6:30 pm	Evensong: Collegedale Academy String Orchestra	Church
November 3, 3:00 pm	Junior Recital: Allyson Stirewalt, mezzo-soprano	Ackerman
November 3, 7:30 pm	A Tribute to P.D.Q. Bach	Ackerman
November 9, 5:30 pm	Evensong: Deep Six Low Brass Sextet	Church

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

Songs for All Seasons

The Hounds of Spring (1981)

Alfred Reed
(1921–2005)

Febris Ver (Spring Fever) (2011)

Nancy Galbraith
(b. 1951)

Summerland (1937)

William Grant Still
(1895–1978)
arranged by Dane Teter

Hypnotic Fireflies (2012)

Brian Balmages
(b. 1975)

Yosemite Autumn (1997)

Mark Camphouse
(b. 1954)

October (2000)

Eric Whitacre
(b. 1970)

December Dance (2005)

Andrew Boysen, Jr.
(b. 1968)

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

**Tonight's performance will be broadcast on WSMC-FM 90.7
on Sunday, October 27 at 4:00 p.m.**

SONGS FOR ALL SEASONS

Ever since Antonio Vivaldi penned *The Four Seasons*, composers have sought to express various aspects of the seasons through music. Tonight's concert features six such works by composers of the 20th- and 21st-centuries.

The Hounds of Spring

Alfred Reed

Alfred Reed was born in New York City on January 25, 1921. His formal music training began with trumpet study at the age of 10. During World War II, he served in the 529th Army Air Corps Band, producing nearly 100 compositions and arrangements for band. Afterwards, Reed studied composition with Vittorio Giannini at the Juilliard School of Music and earned Bachelor and Master of Music degrees at Baylor University. He taught at the University of Miami from 1966 until his retirement in 1993. His works are an important part of the 20th-century wind ensemble literature.

The Hounds of Spring was inspired by the first chorus of "Atalanta in Calydon" – an ancient Greek tragedy recreated in modern English verse in 1865 by the poet Algernon Swinburne. The essence of the poem (and the music) is captured in these stanzas:

<i>When the hounds of spring are on winter's traces,</i>	<i>For winter's rains and ruins are over</i>
<i>The mother of months in meadow or plain</i>	<i>And all the season of snows and sins;</i>
<i>Fills the shadows and windy places</i>	<i>The days dividing lover and lover,</i>
<i>With lisp of leaves and ripple of rain</i>	<i>The light that loses, the night that wins</i>
<i>And time remember'd is grief forgotten,</i>	
<i>And frosts are slain and flowers begotten,</i>	
<i>And in green underwood and cover</i>	
<i>Blossom by blossom the spring begins.</i>	

Febris Ver (Spring Fever)

Nancy Galbraith

Nancy Galbraith is a professor and Chair of Composition at Carnegie Mellon University School of Music, where she has taught for over thirty years. Galbraith's music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide expressive range. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, and soloists, Galbraith plays a leading role in defining the sound of American contemporary classical music. An accomplished pianist and organist, she has written numerous works for those instruments, as well. Several of her works for winds have become staples of the wind ensemble literature.

Much of Galbraith's work is influenced by minimalism: the repetitive use of short chord progressions, arpeggiated chords, and brief rhythmic patterns. Developed in the 1960s and 70s by composers Philip Glass, Steve Reich, and John Adams, minimalism draws heavily

from the popular music of the time, with its repetitive, almost hypnotic nature. It has served as a springboard for more recent composers, who use some of its strategies, while going beyond it.

Galbraith describes *Febris Ver* as “a variegated post-minimalist landscape that evokes the sensuous essences of spring. The aromas, colors, flavors, and aural delights of Earth’s perennial rebirths are interwoven with chorale-like textures, first introduced by the brass, then playfully tossed about by the rest of the ensemble.”

Summerland

William Grant Still

Known as the “Dean of Negro Composers,” William Grant Still was born in Woodville, Mississippi in 1895, and grew up in Little Rock, Arkansas. Although originally interested in medicine, Still soon turned toward the study of music. His chief composition teachers were George W. Chadwick and Edgard Varèse.

Still’s music is full of descriptive titles, such as the *Afro-American Symphony*, *In Memoriam: The Colored Soldiers Who Died for Democracy*, and *From the Delta*. In 1936, Still composed a three-movement piano suite titled *Three Visions* for his wife Verna Arvey. The loosely programmatic music describes the apocalyptic judgment and the subsequent beauties of Heaven. Subtitled “A Vision of Heaven,” *Summerland* is the middle movement of the suite. The composer later scored *Summerland* for violin and piano, and again for wind ensemble. Taking his cue from Debussy and Ravel, Still employs solo flute and harp to beckon us to the warm, restful, never-ending peace of the heavenly summer.

Hypnotic Fireflies

Brian Balmages

With degrees from James Madison University and the University of Miami, Brian Balmages has composed numerous award-winning works. Currently, Balmages is Director of Instrumental Publications for the FJH Music Company. Balmages writes of this piece:

“This piece was inspired by my vision of an open field on a summer night, with thousands of fireflies lighting up the darkness. The music envisions someone being “hypnotized” by the flashing lights and then waking in the middle of the field, completely engulfed in their magnificent glow. The piece takes us on a metaphorical journey. The soft introduction represents the view of the open field from far away, watching the twinkling lights appear in various patterns and locations.

“The initial material continues for some time, building until we snap back into consciousness to find ourselves in the middle of the field, surrounded by the peaceful glow of fireflies everywhere. We can feel the steadily increasing intensity of the lights growing ever brighter,

leading to a sensation of weightlessness as the lights hover around – almost as though they were stars.

“As the lights reach their peak, so does the music. A final explosive series of rhythms and thick textures emanates from the ensemble before the glow begins to fade. Once more, the hypnotic movement of the fireflies takes over, and we are transported back to the hill, watching them from afar. As the music fades, so do the lights. Finally there is only darkness and silence, leaving us wishing for the warm lights to come once more, but they never do.”

Yosemite Autumn

Mark Camphouse

A Chicago native, Mark Camphouse holds undergraduate and graduate degrees in music from Northwestern University. His long career was capped by 16 years as Professor and Associate Director of the School of Music at George Mason University, where he directed the wind symphony and taught conducting and composition. He retired in 2022.

Camphouse is the composer of over thirty works for winds, including several that are regarded several regarded as cornerstones of the literature of the late 20th and early 21st-centuries. Written in a stirring, neo-Romantic style, Camphouse’s works are always inspiring, and often thought-provoking.

Yosemite Autumn is the fruit of a visit the composer made to Yosemite National Park in 2003. Camphouse writes:

“*Yosemite Autumn* is dedicated to the memory of my mother-in-law, Daphna Lodean Wilson (1930-2003), whose spirit will always seem “to glow with life.” How could any composer not be inspired and hopelessly tempted to “get the creative juices flowing” in trying to capture the rich history and majestic landscape that is Yosemite? I was there physically, but the creative part of me was definitely somewhere else—absorbed in thinking about ways I might try to go about capturing musically the awe-inspiring sights and sounds of Yosemite: Glacier Point, Half Dome, El Capitan, and Yosemite Falls, to name just a few. The great American naturalist, conservationist, and writer John Muir certainly said it best:

*No temple made with hands can compare with Yosemite.
Every rock in its walls seems to glow with life.”*

From the opening horn call (from which the entire work is derived) to the final pianissimo chord in the woodwinds, *Yosemite Autumn's* sweeping melodies and profound harmonies portray the grandeur of the beauty of nature.

October

Eric Whitacre

Although he could not read music when he entered the University of Nevada Las Vegas, Eric Whitacre eventually earned a bachelor’s degree in music composition. In 1997 he received his M.M. in composition from the Juilliard School of Music, where he studied composition with John Corigliano and David Diamond. Currently, he serves as Visiting Composer at Pembroke College, Cambridge University (UK).

An accomplished composer, conductor and clinician, Eric Whitacre is one of the brightest stars in contemporary concert music. Regularly commissioned and published, Whitacre has received numerous awards for his compositions, including a Grammy award for Best Choral Performance. His music has received thousands of performances in over 50 countries and has been featured on over 100 recordings. Many of his works have entered the standard choral and wind symphonic repertoires.

Since 2009, Whitacre has been a pioneer in the field of virtual choirs. In virtual choirs, singers record and upload their individual videos from all over the world. The videos are then synchronized and combined into one single performance to create the virtual choir. Though 2020, six virtual choral performances of Whitacre's works have been formed, the last featuring more than 17,000 singers.

While most his works are choral, he has written a handful of superlative works for winds. One of the best-loved and most-performed is *October*.

Whitacre writes,

“October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch, I felt that same quiet beauty in the writing. The simple, pastoral melodies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. There just isn't enough lush, beautiful music written for winds.”

December Dance

Andrew Boysen, Jr.

Andrew Boysen, Jr. holds degrees from the University of Iowa, Northwestern University, and the Eastman School of Music. He is Professor of Music at the University of New Hampshire, where he directs the wind symphony and teaches conducting, composition and orchestration. His many compositions for winds have delighted students of all levels and audiences around the world. In addition to being a highly regarded composer, Boysen is a much sought-after guest conductor and clinician. Dr. Boysen served as band clinician for the 2017 SAU Honors Instrumental Festival. His setting of *All Creatures of Our God and King*, commissioned for the festival, was a highlight of the event.

Although not programmatic, *December Dance* is characterized by Boysen as “energetic, fun, and happy.” Its brisk tempo, crisp, icy rhythms and shimmering sonorities do lend themselves to evocations perhaps of a sunny day on the ski slopes. The interplay of the two themes – one frisky, the other flowing – is united by a perpetual groove rhythm established at the outset by the marimba. Full of sparkling percussion effects, *December Dance* should leave you smiling.

SOUTHERN ADVENTIST UNIVERSITY
WIND SYMPHONY
Fall 2024

Piccolo

Isabella McClellan

Flute I

Julianna Dumanon*
Kayla Hill
Jasmine Zavala

Flute II

Esther Kim
Sam Robles
Lily Sakata

Oboe I

Tristan Ramey*

Oboe II

Chl e Issa

English Horn

Tristan Ramey

Bassoon I

Emma Clark*

Bassoon II

Sara Snider Schone

Clarinet I

Matthew Miller*
Ben Kim

Clarinet II

Ashley Gunida
Emma Davis

Clarinet III

Jan Gonzalez
Sofya Derequito
Abdiel Vargas

Bass Clarinet

Jeremy Francisco

Contrabass Clarinet

Kevin Young

Soprano Saxophone

Eunice Obispo

Alto Saxophone I

Eunice Obispo*

Alto Saxophone II

Shanley Gunida

Tenor Saxophone

Seth Robertson

Baritone Saxophone

Bradley Peterson

Trumpet I

Eliud Caballero*
Benny Bradford

Trumpet II

Kaylee Benedict
Pablo Alvarez

Trumpet III

Ava Kennedy
Samuel Parks

Horn I

Jasiel Castro*

Horn II

Jordan Smith
Linton Feitosa

Horn III

Luke Hodson
Rebecca Santiago

Horn IV

Henry Madrio
Josh Issa

Trombone I

Tommy Ziesmer*
Gerald Peel

Trombone II

Luke Peterson
Reggie Thomas

Trombone III

Tyler Simpson
Jonathan Moats

Euphonium

Caleb Gann*
Jared Nelson

Tuba

Rafferty Bradford*
Tommy Crabtree
Hosea Whitt

String Bass

Ethen Eo*

Percussion

Eian Dumanon*
Ethan Benedict
Alle Jackson
Matthew Kimbley
Danerose Sanford
Andrew Sinha
Mason Taylor
Emily White
Michael White
Jeremy Zamora

Harp

Elise Colburn

Piano

Eian Dumanon
Matthew Kimbley
Emily White

*Principal

Librarian/Manager

Doug Penner