

LCC Symphonic Band Presents

angels in the architecture

Conducted by Dr. Rob Davis

Friday, May 31

7:30 p.m.



Ignition

Todd Stalter

(b. 1966)

First Suite in E-flat for Military Band

Gustav Holst

i. Chaconne

(1874-1934)

ii. Intermezzo

iii. March

O Magnum Mysterium

Morten Lauridsen

(b. 1943)

Arr. H. Robert Reynolds

Voices of the Sky

Samuel R. Hazo

(b. 1966)

Toccata

Girolamo Frescobaldi

(1583-1643)

Arr. Earl Slocum

Angels in the Architecture

Frank Ticheli

(b. 1958)



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Use your smart phone camera to scan the QR barcode when connected to a wireless network, and you'll go to a web page with more information. This one goes to our Music web page.

Notes on the program

Ignition

Composer Todd Stalter describes *Ignition* as “a blindingly fast, raucously energetic concert opener... [which] derives its title from the consecutive rising three-note cells that are the building blocks for almost the entire work.” The title refers to the unleashing of musical energy, but is also an homage to “those who find and follow their own true life’s passion and pass it along to others, igniting the flame for another generation.”

Ignition was composed as a musical “thank you” for the Atlanta Youth Wind Symphony, a group the composer gratefully acknowledges as a steadfast supporter of his compositions.

First Suite for Military Band

If English composer Gustav Holst is lauded by orchestras for popular works like *The Planets*, he is perhaps more enthusiastically lauded by symphonic bands for being one of the first great composers to see the musical potential of this ensemble and to compose for it seriously. Though his *First Suite in E-flat* is subtitled *for Military Band*, the term is basically synonymous with what we now call a “concert” or “symphonic” band.

The following history of this work is provided by Holst scholar Colin Mathews:

In the notebook where he kept a record of his compositions from 1895 until his death, Holst entered the ‘1st Suite for Military Band Op.28A’ on the page for 1909. This is the only evidence we have of the work’s origins, for there is no certain record of any performance before 1920 (although parts seem to have been copied before 1918), nor is there any evidence of for whom the work was written. The same anomaly appears with his *Second Suite*, composed in 1911 but not performed until 1922. It is strange that these two masterpieces of band writing should not have entered the repertoire at once: there has certainly been no lack of performances in the years since 1920.

O Magnum Mysterium

Known primarily for his choral and vocal works, Morten Johannes Lauridsen was named an “American Choral Master” by the National Endowment for the Arts and received the National Medal of Arts in 2007. A professor of composition at the USC Thornton School of Music for over 40 years, his compositions occupy a permanent place in the standard vocal repertoire of the 21st century and are featured regularly in concerts throughout the world.

O Magnum Mysterium is one of two all-time best-selling choral pieces distributed by the Theodore Presser Company, which has published music since 1783. (The other best-seller is also a work by Lauridsen.) The composer writes, “For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text [see below] with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song

of profound inner joy." H. Robert Reynolds, one of America's leading symphonic band conductors, has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

A native of the Pacific Northwest, Morten Lauridsen worked as a Forest Service firefighter and lookout on an isolated tower near Mt. St. Helens before traveling south to study composition. Lauridsen now divides his time between Los Angeles and his summer cabin on a remote island off the northern coast of Washington State.

*O magnum mysterium,
Et admirabile sacramentum
Ut animalia viderent Dominium
Natu, jacentum in praesepio!
Beata Virto, cujus viscera
Meruentunt portare
Dominum Christum. Alleluia!*

*O great mystery
And wondrous sacrament,
That animals should see the new-born Lord
Lying in their manger!
Blessed is the Virgin whose womb
Was worthy to bear the
Lord Jesus Christ. Alleluia!*

Voices of the Sky

This work was commissioned by Dr. Cynthia L. Houston, conductor of the Murchison International Baccalaureate School Band in Austin, Texas.

Composer Samuel R. Hazo describes *Voices of the Sky* as follows:

Consider that we will never see the same sky twice in our lives. Therefore, each day the sky must express itself in a new way. Additionally, its colors and moods are of such a range that they reach the extremes of our comprehension. The sky holds the brightest and darkest things we will ever see. It possesses every color in the spectrum. It can be stagnant or move with swift motion. Its personality can change in an instant or remain the same all day. An overcast sky can make us feel closed in and a clear sky creates in us the feeling that we're infinitely expansive. The morning sky gradually breathes life into us, and at sunset, the sky slowly paints all of its colors to the edge of its canvas, and then off. All day it hides its stars like secrets that can only be told in the dark. Translating the many qualities of the sky into musical moods was one of the main objectives of this piece.

Toccata

There is some controversy regarding the origin of Frescobaldi's *Toccata*. Musicologist Nikk Pilato explains the debate:

This work first appeared as "Girolamo Frescobaldi's Toccata" in a collection of six pieces for cello and piano by Gaspar Cassadó. Hans Kinsler, the conductor of the National Symphony Orchestra at the time, recognized the potential of the Toccata and had it transcribed for orchestra. It was published by Mills Music in 1942 with the note "Freely transcribed for orchestra by Hans Kindler." It was later transcribed for band by Earl Slocum for his University of North Carolina band in 1956. In a letter dated 3 April 1989, Slocum admitted "I have known for years that Frescobaldi was not the composer. I kept this to myself, only telling a few friends. I give Dr. William Newman, my colleague at UNC, credit for uncovering the real fact." For many years, countless conductors, musicologists, and arrangers had doubted the authenticity of the Frescobaldi Toccata. In December 1968, the Duke University band opened a concert with Toccata; the program notes attributing the score to Cassadó. After many years of research, Robert Halseth concluded that "despite the apparent opportunism on the part of Cassadó, *Toccata* remains an appealing and interesting work."

It has not been historically uncommon for composers, anxious to promote their work, to falsely attribute new compositions to old masters (sometimes claiming to have "discovered" them) in hopes of generating more attention. In this and other instances it seems to have worked! But it may be that Cassadó simply intended to write a piece "in the style of" Frescobaldi, and his intention was misunderstood. Who can say?

Girolamo Frescobaldi of Ferrara, Italy, was one of the most important composers of keyboard music in the late Renaissance and early Baroque periods. Gaspar Cassadó (1897 – 1966) was a Spanish cellist and composer.

Angels in the Architecture

Angels in the Architecture premiered at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Composer Frank Ticheli writes:

The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. It begins with 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” frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light include a traditional Hebrew song of peace (“Hevenu Shalom Aleicham”) 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).

Personnel

Piccolo

Sharon Floyd

Flute

Linda Redmond
Melanie Kitchens
Sharon Floyd

Oboe

Roxanne Knutson
Lisa Sudar

Bassoon

David Taylor

Clarinet

Robert Mayclin
Jessica van Son
Dick Uthmann
John Salisbury
Harvey Redmond
Terri Skeie
Erin Skeie *
Jamie Skeie

Bass Clarinet

Nicole Holt

Alto Saxophone

Chris Collins

Tenor Saxophone

Justin Garrison

Baritone Saxophone

Angie Meyers

Trumpet

Rick Kemp
Michael Paul
Naomi Fosket
Dennis Gwin
Clay Patrick
Al Deichsel

Horn

Brian Huffman
Ron Works
Ron Joslin
Scott McRae
Gary Lambert

Trombone

Cecile Calabrese*
John Veltkamp
Dan Gradin
Marion Clark
Connie Ramos
Wally Knowles

Euphonium

Bob Pollock
Buddy Patten
Rod Lloyd

Tuba

Perry Calabrese
Al Triplett

Timpani

Mark Van Zanten

Percussion

Angie Boyer-Blum
LeeRoy Parcel
Kurt Harbaugh
Eric McTamaney
Bill Comin

Organ / Celeste

Ginger Walworth

Handbells

Wayne Amondson
Barbara Byker
John Freeman
Merry Lloyd
Jean Watson
Jill Withrow

Soprano

Moriah Wylie

Dr. Robert W. Davis

Rob Davis is the Instrumental Music Instructor and Director of Bands at Lower Columbia College. Before coming to LCC, Rob graduated *magna cum laude* with Bachelor and Master degrees in music from Brigham Young University, and went on to teach horn and music theory at BYU. He subsequently earned a Doctor of Musical Arts degree from the University of Southern California under Hollywood's leading studio horn player, James Thatcher. While at USC, Rob was honored to receive the *Pi Kappa Lambda* National Music Honor Society's *Outstanding Musical and Academic Achievement Award*.

A prize-winner in five national solo and chamber music competitions, Rob has performed with the Utah Symphony, the Utah Chamber Orchestra, the Orchestra at Temple Square, and numerous theatrical orchestras. He has also played on over 100 recording studio projects for films, television programs, advertisements, and video games.

Rob has performed in concert with a diverse array of musicians, including Frederica von Stade, The King's Singers, Peter Cetera, Debbie Reynolds, Lone Star, Lucy Lawless, and Jason Castro from *American Idol*. Performance tours have taken Rob to Italy, Germany, Slovenia, Greece, England, Scotland, Wales, as well as numerous cities in the US.

As a conductor, Rob has led bands, choirs, and orchestras of all sizes and levels. He studied conducting with Larry Livingston and Sharon Lavery at USC, and served as assistant conductor of the Downey Symphony in Los Angeles.

An outdoor enthusiast and long-time admirer of the beautiful Pacific Northwest, Rob is thrilled to live in Washington with his wife, a professional violinist, and daughter.





Tuesday, June 4
7:30 p.m.

*with special guests ~ Raeann Phillips
and LCC Bella Voce Choir*

LCC Choir Concert

**LET'S GO TO THE
MOVIES!**

Friday, June 7
7:30 p.m.

