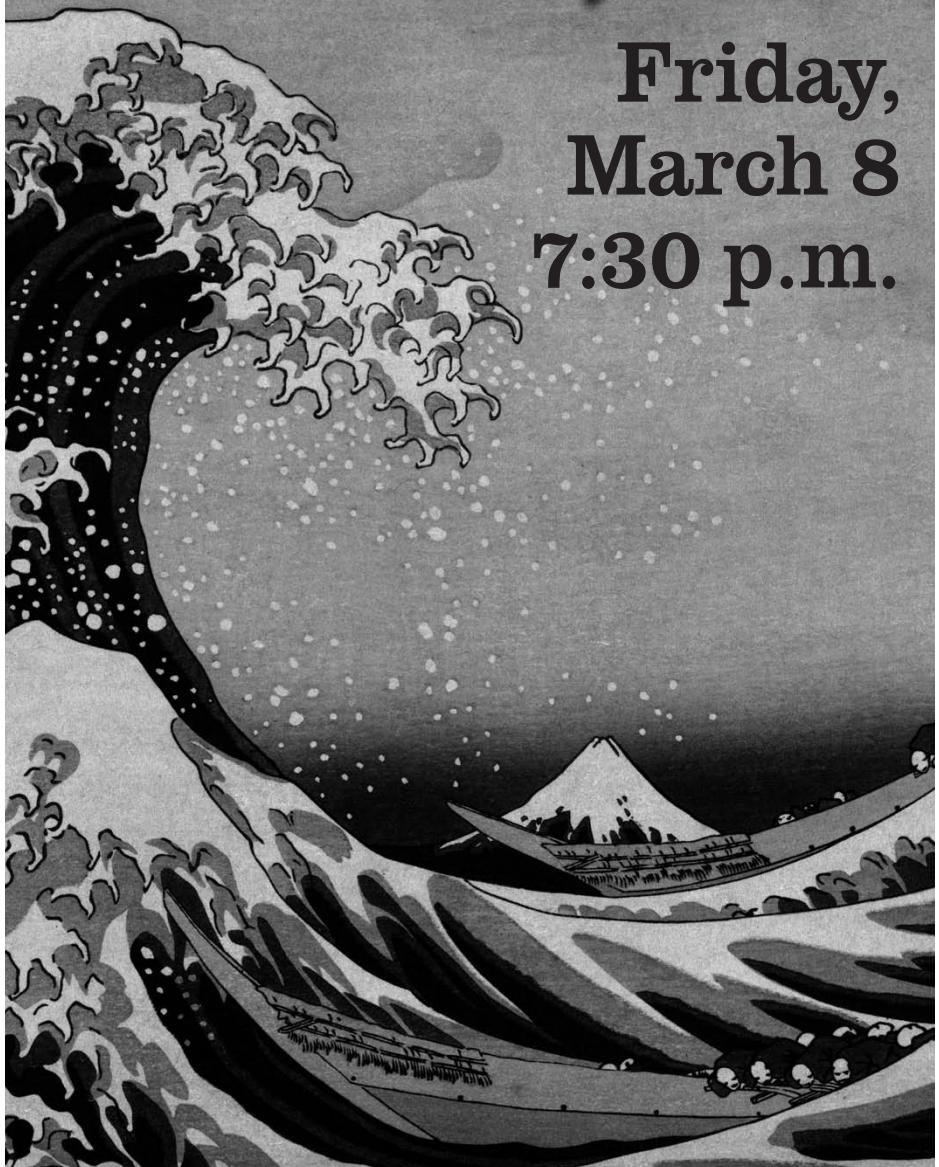


LCC Symphonic Band Presents

SeaScapes

A musical exploration of the deep blue

Friday,
March 8
7:30 p.m.



Song of the Sea Maidens	Andrew Boysen Jr. (b. 1968)
Molly on the Shore	Percy Aldridge Grainger (1882 – 1961)
Gravity Wave	Brian Balmages (b. 1975)
The Water is Wide	Darren W. Jenkins (b. 1972)
Sea Songs	Ralph Vaughn Williams (1872 – 1958)
The Sea Treaders <i>In Calm and Storm</i>	W. Francis McBeth (1933 – 2012)
Pirates of the Caribbean, Symphonic Suite	Klaus Badelt (b. 1967) arr. John Wasson

Song of the Sea Maidens

The concept of “program music” began in the Romantic era of musical composition when a few composers, discontent with instrumental music’s inability to convey specific ideas, began writing pieces which conveyed a particular story to the audience. As this was often done by means of the printed program, this type of composition came to be called “program music,” and culminated in the symphonic works of Richard Strauss. Not content to label his pieces by number or other non-descriptive title, he instead wrote epic symphonies he called “tone poems.” His works ranged from depictions of his own “heroic” life (*Ein Heldenleben*) and home (*Sinfonia Domestica*) to characters from literature (*Don Juan* and *Don Quixote*).

In the same tradition, Andrew Boysen’s *Song of the Sea Maidens* tells a specific story in sound. The “program” is thus described by the composer:

Sailors, while on a peaceful trading voyage, are caught in a violent storm that sweeps their ship off course. The sailors struggle against the storm but eventually the waves become too powerful and the sailors are no longer able to maintain their position. They are pushed toward the dangerous cliffs of a remote island, but are unable to detect the impending disaster because of the storm. Sea maidens, living on the cliffs of the island, see the sailors in troubled water below and begin to sing. The sailors hear the song in the distance, softly at first, but growing louder. As the song surges above the roar of the waves, the sailors realize the danger they are in and quickly direct their ship around the island. The storm soon dissipates and the sailors are once again left to the tranquility of the sea.

Several creative devices are employed to create the sounds of a violent sea storm. Various sections of the band are directed to play random pitches within a specified range, or to repeat melodic patterns in a rhythm other than the prevailing meter (the recurring pattern of beats). At the piece’s climax, the meter ceases completely and the entire band enters an improvisational melee.

Molly on the Shore

Australian born and trained as a concert pianist, Percy Grainger lived in Europe, England and the United States, where he took citizenship in 1918. Grainger was one of the first composers to delve seriously into the wellspring of British folk music, and his collection of folk music settings was “lovingly and reverently dedicated to the memory of Edvard Grieg” – his fellow composer and friend.

Originally composed for string quartet in June of 1907, *Molly on the Shore* is really a clever arrangement of two folk songs, *Molly* and a tune in minor

called *Temple Hill*. Both are cork reels, fast-paced dance melodies in 2/2 time. Grainger served briefly as a bandsman in the US army before taking American citizenship, and his military band (ie concert band) arrangement of *Molly on the Shore* came shortly thereafter, as a birthday gift for his mother in July of 1920. He apparently finished scoring the piece while traveling; his notes show various stages of completion in Salt Lake City, Los Angeles, Barstow, and Denver. The score is full of delightfully idiosyncratic musical indications in English (rather than the traditional Italian) like “gradually louden lots,” “as brilliant as possible,” “very feelingly,” and “merrily.”

Gravity Wave

A gravity wave is a natural phenomenon which occurs when clouds move in the same visual pattern as waves in the ocean, like in this satellite image:



Exploring this occurrence in a minimalist musical style, composer Brian Balmages describes *Gravity Wave* as a musical image of what it might be like to watch a gravity wave unfold, first slowly, as if in real time, then faster and faster as if viewed by means of time-lapse photography.

The Water is Wide

This traditional song, also known as *O Waly Waly*, is described by composer Darren W. Jenkins as “one of most enduring folk tunes of all time.” The straightforward musical setting enhances the simple beauty of this much-loved tune.

Sea Songs

Ralph Vaughn Williams’s arrangement of three sailor songs (also called shanties) is a standard of symphonic band literature. As with *Molly on the Shore*, the three folk tunes of *Sea Songs* (*Princess Royal*, *Admiral Benbow*, and *Portsmouth*) are arranged so skillfully that they appear to have been conceived as a single entity.

The piece, essentially a march, was originally arranged for military band and premiered in 1923 as the second movement of Vaughn Williams's *English Folk Song Suite* and the premiere of *Sea Songs* as a free standing work took place a year later. The entire *English Folk Song Suite* is said to have grown out of the composer's admiration for the band of the Royal Military School of Music and Kneller Hall.

The Sea Treaders: In Calm and Storm

This work was commissioned by the United States Naval Academy Band for its 150th anniversary celebration and was premiered in 1995. Another example of program music, this piece portrays the sea in both calm and stormy weather, and contains two movements although there is no pause between them. While there is no specific "program" accompanying this piece, there is clearly a drama playing out musically as we hear a ship, represented by a clanging bell, weather the storm victoriously.

Composer William Francis McBeth, highly regarded for his prolific musical output, died on January 6, 2012 in Arkadelphia, Arkansas. Perhaps due to his experiences in United States military bands, McBeth's works for concert band (mostly commissions) seem to have garnered especially high praise. Sought after as a conductor as well as composer, he conducted in 48 states, three Canadian provinces, Japan, and Australia, and even led the Arkansas All-State Band in 1962 with future president Bill Clinton playing in the tenor saxophone section.

The bell in tonight's performance was cast by LCC students and presented as a gift to the College Board of Trustees in 2012.

Pirates of the Caribbean, Symphonic Suite

A medley of musical themes from Walt Disney Pictures' *Pirates of the Caribbean: The Curse of the Black Pearl*, this suite is a rollicking, swashbuckling musical romp. Composed by a German for a United States film about English sailors in Central American waters, this music is nonetheless pure Hollywood, through and through.

Since 2001, composer Klaus Badelt has written music for over 45 films of many genres.

R.D.

Band Personnel

Piccolo

Sharon Floyd

Flute

Linda Redmond
Melanie Kitchens
Sharon Floyd

Oboe

Roxanne Knutson
Rebecca Fistolera

Bassoon

David Taylor

Clarinet

Robert Mayclin
Jessica van Son
Kim Gantner
John Salisbury
Harvey Redmond
Kaitlyn Hort
Erin Skeie *
Jamie Skeie
Terri Skeie

Bass Clarinet

Nicole Holt

Alto Saxophone

Chris Collins
Traci Wood

Tenor Saxophone

Justin Garrison

Baritone

Saxophone

Angie Meyers

Trumpet

Rick Kemp
Michael Paul
Brian Smith
Carl Dautenhahn
Naomi Fosket
Dennis Gwin
Clay Patrick
Al Deichsel

Horn

Martin Krusniak
Ron Works
Scott McCray
Gary Lambert

Trombone

John Veltkamp
Connie Ramos
Marion Clorr
Wally Knowles

Euphonium

Bob Pollock
Buddy Patten
Rod Lloyd

Tuba

Perry Calabrese
Al Triplett

Timpani

Mark Van Zanten

Percussion

Bill Comin
Kurt Harbaugh
Angie Boyer-Blum
LeeRoy Parcel
David Walworth
Eric McTamaney
Jake McClain

* LCC Foundation Music Scholarship



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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.

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.



Encourage the college-bound musician in your life to apply for an LCC music scholarship! Simply:

- 1) Complete the FAFSA by **March 15**
- 2) Apply to LCC
- 3) Complete the online STARS application by **April 5**, being sure to check the boxes for all applicable scholarships!
- 4) Prepare 2 short contrasting pieces for the live audition on **April 24, 4-6 p.m.**

More information on all LCC scholarships can be found at:
lowercolumbia.edu/scholarships



JazzNight

**Tuesday,
March 12
7:30 p.m.**

the *Rhythm* *of Life*

LCC Choir Concert

**Friday,
March 15
7:30 p.m.**

