Baylor University Concert Band
Philip Obado, conductor
Benjamin Alaniz, guest conductor
Brianna Compton, guest conductor
Jared Best, percussion director

Spring Concert

Sunday, April 30, 2017
Jones Concert Hall
3:00 p.m.
PROGRAM

Flourish for Wind Band ........................................Ralph Vaughan Williams
(1872-1958)

Loch Lomond ................................................................. Frank Ticheli
(b. 1958)

Brianna Compton, guest conductor

Suite Provençale ......................................................... Jan Van der Roost
Un ange a fa la credo (b. 1956)
Adam e sa Coupagno
Lou Fustié
Lis Escoubo

Benjamin Alaniz, guest conductor

Danse Macabre ................................................................. Camille Saint-Saëns
(1835-1921)
arr. Brian Slawson
(b. 1956)

Jared Best, percussion director

Carmina Burana ............................................................... Carl Orff
O Fortuna, velut Luna (1895-1982)
Fortune plango vulnera trans. John Krance
Ecce gratum (1934-1989)
Were diu werlt alle min
Ego sum abbas
In taberna quando sumus
In trutina
Fortuna Imperatrix Mundi
PROGRAM NOTES

Vaughan Williams: Flourish for Wind Band

Ralph Vaughan Williams was a British composer who wrote in many genres including symphonies, chamber music, opera, choral music, and film scores. He is a central figure in British music because of his long career as teacher, lecturer, and friend to so many younger composers and conductors. His writings on music challenged the thinking of his times, calling for all persons to make their own music, however simple, as long as it was truly their own. Vaughan Williams and Gustav Holst are credited with cutting the ties that had bound English music to Germany and Italy and seeking their roots in England’s own past.

*Flourish for Wind Band* was composed 1939 as the opening for the pageant “Music and the People.” Performed in Albert Hall, London, the piece was subsequently lost and did not resurface until 1971. At just under two minutes in length, *Flourish* has been described as “a concise gem of Vaughan Williams’s output.”

Ticheli: Loch Lomond

Frank Ticheli is Professor of Composition at the University of Southern California’s Thornton School of Music, where he joined the faculty in 1991. From that same year to 1998, he was also Composer-in-Residence of the Pacific Symphony.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli states:

At the time in Scottish history when “Loch Lomond” was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie, they attempted unsuccessfully to depose Britain’s King George II. An army of seven thousand Highlanders was defeated on April 16, 1746, at the famous Battle of Culloden Moor.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England’s Carlisle Castle, near the border of Scotland. “Loch Lomond” tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend, if someone dies in a foreign land, his spirit will travel to his homeland by “the low road”—the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the “high road” over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, “ye’ll tak’ the high road and I’ll tak’ the low road,” in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, “By yon bonnie banks ... where me and my true love were ever wont to gae [accustomed to go]” and sadly accepts his death “the broken heart it ken nae [knows no] second Spring again.”
The original folksong uses a six note scale; the seventh scale degree is absent from the melody. The lyric intertwines the sadness of the soldier’s plight with images of Loch Lomond’s stunning natural beauty.

In my setting, I have tried to preserve the folksong’s simple charm, while also suggesting a sense of hope and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, “Danny Boy.” It was by happy accident that I discovered how well these two beloved songs share each other’s company, and I hope their intermingling suggests a spirit of human harmony.

*Loch Lomond* was commissioned by Nigel Durno for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premiere performance was given on June 18, 2002, by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.

**Van Der Roost: Suite Provençale**

Jan Van der Roost was born in Duffel, Belgium, in 1956. At a very young age, he was introduced to the prominent names in the concert band, fanfare band, and brass band repertoire, which inspired him to put something on paper himself. He studied trombone, music history, and musical education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

Jan Van der Roost currently teaches at the Lemmensinstituut, and he is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art, and guest professor at Senzoku Gakuen in Kawasaki (Japan). Besides being a prolific composer, he is also very much in demand as an adjudicator, lecturer, holder of clinics, and guest conductor. His musical activities have taken place in more than forty-five countries in four continents, and his compositions have been performed and recorded around the world.

About his *Suite Provençale*, Jan Van Der Roost states:

This four-movement suite is based on authentic folk tunes from the beautiful southern province in France: the “Provence.” The composer used a harmonic language mostly respecting the popular characteristics of the region. The instrumentation is very colorful, paying a lot of attention to the different timbres of the brass, woodwinds, and percussion sections.

Every movement has its own character: “Un Ange a fa la crido” (An angel brought the creed / credo) is like a bourrée, “Adam e sa Coumpagnou” (Adam and his companion) is an old love song, “Lou Fustié” (the carpenter) a fast dance, and finally “Lis Escoubo” (a whistle tune / popular ballad) is a farandole.

**Saint-Saëns/Slawson: Danse Macabre**

French composer Camille Saint-Saëns wrote *Danse Macabre* in 1874, based on a haunting poem by Jean Lahor. The poem describes how on every Halloween at midnight the dead rise from their graves and perform their dance of death until the rooster crows at dawn—signaling a return to their graves until the next Halloween. This arrangement ends at the climax of the dance.

The xylophone part from the original orchestral version is one of the most famous excerpts for the instrument. (Saint-Saëns would later use the xylophone in
a similar way in the “Fossils” movement of *Carnival of the Animals*.) The violin and clarinet parts, among others, also feature memorable themes, many of which have been arranged here for percussion ensemble. The xylophone takes the prominent melodic voice, while the rest of the ensemble adds color around it, creating a mysterious mood befitting a dance of skeletons on Halloween night.

**Orff: Carmina Burana**

Born in Munich, Germany, into an old Bavarian military family, Carl Orff began piano studies at the age of five, under the tutelage of his mother. His interests in language and poetry were fostered in school. He received his formal musical training at the Munich Academy. In 1925, he helped to found the Günther Schule, which aimed to educate the lay public in creative musicianship. Elementary school educators throughout the world have adopted Orff’s techniques. He began his career as a composer in 1925 with realizations of Monteverdi’s early-seventeenth-century works. His first stage work, *Carmina Burana*, was composed in 1935-6 and premiered at the Frankfurt Opera in 1937; it became an outstanding success. After the war, Orff was asked by the Bavarian Broadcasting Company to develop a series of broadcasts for and with children; the pedagogical concepts of that work were captured in the five volume *Music for Children*.

John Krance states:

Orff derived the inspiration and texts for his score from a thirteenth-century manuscript collection of songs and poems written in medieval Latin, German, and French by the “goliards”—the vagrant scholars, vagabond poets, and wandering monks. The original manuscript was rediscovered in the old monastery, Benediktbeuern, in the Bavarian Alps, by Johann Andreas Schmeller, who published it in 1847 under the name *Carmina Burana* (Songs of Beuern). Containing approximately two hundred songs and poems—both sacred and secular—the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical, worldliness.

In arranging *Carmina Burana* for concert band, I have attempted to retain the spirit, feeling, and overall character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of Fortune’s ruthless wheel (“O Fortuna; Fortuna Imperatrix Mundi”); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, and the irony of Fate.
BAYLOR UNIVERSITY CONCERT BAND
Philip Obado, conductor

FLUTE
Valerie Albino, Pre-Health Science Studies
Samantha Baez, Pre-Neuroscience
Maisha Dramiga, Forensic Anthropology
Miranda Erickson, Supply Chain Management
Ferrin Gillespie, Communication Studies
Bailey Hassler, Pre-Biology
Samantha Herman, Elementary Education
Hortencia Hernández, Undecided
Emily Klotzbach, Mechanical Engineering
Katie Martin, Health Science Studies
Kate Norman, Elementary Education
Elliott Riches, Baylor Business Fellows
Isaiah Vernon, Instrumental Music
Meagan Wittner, Pre-Social Work

OBOE
Claire Flores, Medical Humanities
Emily Hodges, Health Science Studies
Roxie Martino, Biology
Jessica Peacock, Instrumental Music

BASSOON
Justin Campbell, Management Information Systems
Kayla Garrett, Engineering
Victoria Rose, University Scholar
Marc Runkle, Pre-Business

CLARINET
Rylie Ackley, Pre-Social Work
Katie Aquilone, Philosophy
Caleb Estrada Valentin, bass, Instrumental Music
Morgan Evans, Baylor Business Fellows
Brandi Foulks, Undecided
Grace Kim, Accounting
Emilee Morris, Pre-Psychology
Michael Prescott, Computer Science
Darius Sherman, Computer Science
BJ Taeuber, Journalism/Public Relations
Alexis Workman, Classics

SAXOPHONE
Nate Cunningham, alto, Pre-Engineering
Evan Westermann, alto, Computer Science
Ryan Anton, tenor, Pre-Neuroscience
Braddock Bresnahan, tenor, Electrical Engineering
Alina Zia, tenor, Sociology/Pre-Law
Marina George, baritone, Chemistry

TRUMPET
Joseph Carroll, Computer Science
Ricky Cobarrubias, Pre-Neuroscience
Kristin Cook, Health Science Studies
John Eyre, Computer Science
Casey Glover, Professional Writing
Collin Hicks, Secondary Mathematics
Grayson Jackson, University Scholars
Levi Lashley, Environmental Studies
Sean Murphy, Pre-Business
Spencer Pennington, Pre-Business
Andrew Stephens, Pre-Social Work
Adam Sulak, Mechanical Engineering
Jack Titzman, Computer Science
Kyle Turner, Undecided
Andrew White, MIS

HORN
Meghan Furney, Pre-Film & Digital Media
Krista Howard, Health Science Studies
Ashley Hunter, Sociology/Slavic & Eastern European Studies
Meredith Lanningham, English
Joshua Ruiz, Biology
Richard Schmidt, Physics
Zach Schutze, History
Morgan Smith, Medical Humanities
Sarah Trammell, English
Mika Veloz, Religion

TROMBONE
Andrew Brinkman, Pre-Film & Digital Media
Daniel Caudle, Sociology
Brandon Cooper, History
Ryan Harrington, bass, International Studies
Walker Karstens, Biochemistry
Matt Koets, Secondary English/Lang Arts/Reading
Riley Lohr, Secondary Social Studies, History Minor
Eugenie Schieve, Environmental Studies

EUPHONIUM
Alexander Dunn, Economics
Philip Glover, Engineering
Ty Harper, Pre-Nursing
Emily Krause, Psychology, Pre-Med
Evan Swain, Pre-Neuroscience

TUBA
Ryan Fluharty, Corporate Communications
Jackson Henry, Applied Mathematics
Nat Smith, Mechanical Engineering

STRING BASS
Quinn Tidwell, Psychology

PERCUSSION
Benjamin Adkins, Pre-Engineering
Joshua Arellano, Religion, International Studies
Gabriel Beal, Mechanical Engineering/Mathematics
Jamie Dugger, Biology
Taylor Drury, Health/Kinesiology/Leisure Studies
Kyle Lanmon, Computer Science
Jakob McClain, Health Science Studies
Michael Polk, Pre-Business
Lauren Schultz, Criminal Justice, Forensic Science
Tyler Smith, Communication Studies
Austin White, Biochemistry
**INSTRUMENTAL FACULTY**

Bruce Berg, violin
Eka Gogichashvili, violin
Kathryn Steely, viola
Gary Hardie, cello
Sandor Ostlund, double bass
Charlotte Daniel, flute
Doris DeLoach, oboe
Jun Qian, clarinet
Ann Shoemaker, bassoon

Michael Jacobson, saxophone
Jeffrey Powers, horn
Wiff Rudd, trumpet
Mark Schubert, trumpet
Brent Phillips, trombone
Kent Eshelman, tuba and euphonium
Karen Abrahamson Thomas, harp
Todd Meehan, percussion

**CONDUCTING FACULTY**

Michael Alexander ........................................................... Campus Orchestra
Bob Avant .............................................................................. Baylor Bronze
Randall Bradley ..................................................................... Men’s Choir
Jann Cosart ........................................................................... Early Music Ensembles
Lynne Gackle ......................................................................... Director of Choral Activities,
Conservatory of Music
Stephen Gusukuma ........................................................... Women’s Choir, VirtuOSO
Stephen Heyde ................................................................. Director of Orchestral Activities,
Conservatory of Music
Jerry McCoy ............................................................................... A Cappella Choir
Philip Obado ............................................................................. Assistant Director of Bands, Concert Band,
Courtside Players, Golden Wave Marching Band
Isaiah Odajima ........................................................................ Associate Director of Bands, Symphonic Band,
Golden Wave Marching Band
Alex Parker ................................................................................ Jazz Ensembles
J. Eric Wilson ............................................................................. Director of Bands, Wind Ensemble