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**Evening Concert Series**

**2021–2022 Season**

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Helen M. Hosmer Hall

Friday, April 8, 7:30 PM

**Symphonic Band**  
**Brian K. Doyle, conductor**

Melodious Thunk (2012)

David Biedenbender  
(b. 1984)

Elegy (1972)

John Barnes Chance  
(1932-1972)

Gloriosa (1990)

Oratio

Cantus

Dies Festus

Yasuhide Ito  
(b. 1960)

**Intermission**

Against the Rain (2014)

Roshanne Etezady  
(b. 1973)

Improvisation (2022)

Symphonic Band

Blue Shades (1997)

Frank Ticheli  
(b. 1958)

## Symphonic Band Personnel

### **Piccolo**

Zana Northrop \*

### **Flute**

Lia Savino \*

Emma Scionti

Jasmine Fauler

Kayla Sumberg

Rose Sammons

Gabe Donovan

### **Oboe**

Molly Ronan \*

Annelise Herschbein \*

### **English Horn**

Molly Ronan

### **Bassoon**

Mary Conway

Jordon Gyarmathy

### **E-flat Clarinet**

Keegan Thompson

### **Clarinet**

Elizabeth Fomenko \*

Manya Kester

Heather Pereira

Gianna Magrino

Ana Simmons

Ashley Colucci

Shannon Frank

Aria Stephan

Ethan Feuer

Sarah Jones

### **Bass Clarinet**

Kathryn Vanderveer

Abby Rodriguez

### **Alto Saxophone**

Eric Waters \*

Carina Phillips

### **Tenor Saxophone**

Sadie Oldfield

### **Baritone Saxophone**

Kevin Hyppolite

### **Trumpet**

Layne Sullivan \*

Dan Isak

Andrew Shiebler

Declan Kirby

Joshua York

Zach Rulison

Josh Rivera

### **Horn**

Dario Longobardi

Natalie Hartmann

Jonah O'Hearn

Haley Sullivan

### **Trombone**

Danny Neri

Dan Cooper

Ashley Langton

### **Bass Trombone**

Vivian Redmond

### **Euphonium**

Aidan Sears \*

Luca Truex

### **Tuba**

Johnnie Goldblatt \*

John Lithco

Eric Dunbar

Dan Shaw

Noah Somers

### **Percussion**

Joey Lashomb \*

Jared Emerson

Brianna Lizzo

Aiden Sherwood

Quinn Kinney

### **Librarians**

John Aebly

Samuel Forrester

Chris Pannullo

Keegan Wallace

*\*Section Principal*

# SYMPHONIC BAND

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*Program Notes • 8 April 2022*

## MELODIOUS THUNK

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*David Biedenbender*

I don't normally like to begin program notes with dictionary definitions -- it feels pretty stuffy to me -- but it seemed appropriate for this piece, so here goes...

### **thunk [thuhngk] noun & verb**

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

*Melodious Thunk* was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his somewhat scatterbrained and disoriented nature.

*Melodious Thunk* was commissioned by a consortium of bands in Michigan and Wisconsin, organized by Ryan Shaw and the Cedar Springs High School Symphonic Band.

*Program Note by David Biedenbender*

## ELEGY

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*John Barnes Chance*

John Barnes Chance, "Barney" to his friends, attended the University of Texas at Austin, where his composition teachers included Kent Kennan, Clifton Williams and Paul Pick. In 1960, he received a Ford Foundation Young Composers Grant and became the Composer-in-Residence at Greensboro High School (NC). In Greensboro, he composed seven works, including his first (and arguably, his most famous) band work – *Incantation and Dance*. Chance's life was cut short after a freak electrocution accident while working in his backyard.

*Elegy* is one of Chance's last works for band. The West Genesee High School Band (Camillus, NY) commissioned the work in 1970 for premiere during the New York State School Music Association conference. Unlike his earlier band works, *Elegy* expresses the neo-romantic side of Chance, being more somber and introspective in its mood.

## GLORIOSA

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### *Yasuhide Ito*

*Gloriosa* is inspired by the songs of the *Kakure-Kirishitan* (Crypto-Christians) of Kyushu who continued to practice their faith surreptitiously after the ban of Christianity, which had been introduced to that southern region in the mid-16th century by Roman Catholic missionary Francisco Xavier. The worship brought with it a variety of western music.

Though Christianity was proscribed in 1612 by authority of the *Tokugawa Shogunate* in *Edo* (today Tokyo), *Kakure-Kirishitan* continued advocating sermons and disguised songs. Melodies and lyrics such as Gregorian chant were obliged to be "Japanized". For example, the Latin word "Gloriosa" was changed to "Gururiyoza." This adaptation of liturgy for survival inspired Ito to write this piece in order to reveal and solve this unique cultural mystery.

The composer explains:

Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan's only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually 'Japanized' during the 200 years of hidden practice of the Christian faith. That music forms the basis of *Gloriosa*.

#### *I. Oratio*

The Gregorian chant "Gloriosa" begins with the words, "O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere." The first movement *Oratio* opens with bells sounding the hymn's initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians.

#### *II. Cantus*

The second movement, *Cantus* showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the *ryuteki*, a type of flute. The theme is based on *San Juan-sama no Uta* (The Song of Saint John), a 17th-century

song commemorating the “Great Martyrdom of Nagasaki” where a number of Kyushu Christians were killed in 1622.

## *II. Dies Festus*

The third and final movement, *Dies Festus*, takes as its theme the Nagasaki folk song, *Nagasaki Bura Bura Bushi*, where many Crypto-Christians lived.

*Gloriosa*, fusing Gregorian chant and Japanese folk music, displays the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra.

*Program Note by Yasuhide Ito*

## AGAINST THE RAIN

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### *Roshanne Etezady*

*Against the Rain* is based on a choral work I wrote as a part of a set of songs based on poems by Edna St. Vincent Millay.

*Love is not all: it is not meat nor drink  
Nor slumber nor a roof against the rain;  
Nor yet a floating spar to men that sink  
And rise and sink and rise and sink again;  
Love can not fill the thickened lung with breath,  
Nor clean the blood, nor set the fractured bone;  
Yet many a man is making friends with death  
Even as I speak, for lack of love alone.  
It well may be that in a difficult hour,  
Pinned down by pain and moaning for release,  
Or nagged by want past resolution's power,  
I might be driven to sell your love for peace,  
Or trade the memory of this night for food.  
It well may be. I do not think I would.*

This work received its premiere performance at the Interlochen Arts Camp, Michigan, by the World Youth Wind Symphony under the baton of Steven D. Davis on July 14, 2014.

*Program Note by Roshanne Etezady*

# IMPROVISATION 2022

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## *Symphonic Band*

The short, extemporaneous work is a continuation of the Symphonic Band's explorations in large-scale improvisation.

## BLUE SHADES

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### *Frank Ticheli*

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

*Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

*Program Note by Frank Ticheli*