

SAU School of Music
presents

Southern Adventist University
Wind Symphony
Ken Parsons, conductor

Kid Stuff



Sunday, October 12, 2025
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 MMus. 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.

Allyson Stirewalt, a native of Dallas, Texas is a double major in Vocal Performance and Nursing at Southern Adventist University, and plans a career in pediatrics. Prior to arriving at SAU, she sang in the Children's Chorus of Greater Dallas and the Greater Dallas Choral Society, as well as with the Dallas Opera for many productions, including *Carmen* and *La Bohème*. She also sang with the Greater Dallas Youth Orchestra and the Dallas Symphony Orchestra on several concerts. After competing on a statewide level, Allyson participated in both the Texas All-State Treble and Mixed Choirs, earning first chair in her respective voice part. She is active at Southern both as a soloist and a member of Voices of Southern and I Cantori.

School of Music – Upcoming Events

October 21, 7:30 pm	General Recital No. 1	Ackerman
October 23, 7:30 pm	General Recital No. 2	Ackerman
October 25, 4:00 pm	Symphony Orchestra Reunion Concert	Church
October 27, 7:30 pm	General Recital No. 3	Ackerman
October 29, 7:30 pm	General Recital No. 4	Ackerman
November 1, 5:00 pm	Evensong: Southern Ringtones	Church
November 8, 5:00 pm	Evensong: Collegedale Academy Opus	Church
November 9, 7:30 pm	Southern Symphony Orchestra	Church

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

Kid Stuff

Children's Overture (1964)

Eugène Bozza
(1905–1991)
edited by Alexander Gonzalez

Resting in the Peace of His Hands (1994)

John Gibson
(b. 1946)

Nilesdance (1987)

David R. Holsinger
(b. 1945)

Goodnight Moon (2017)

music by Eric Whitacre
(b. 1970)
text by Margaret Wise Brown
arranged by Verena Mösenbichler-Bryant
Allyson Stirewalt, soprano

Children's March: "Over the hills and far away" (1919)

Percy Aldridge Grainger
(1882–1961)
edited by R. Mark Rogers

Symphony No. 3, op. 89 (1994)

III. For Natalie
IV. Finale

James Barnes
(b. 1949)

*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.**

Kid Stuff

“Oh, to be a kid again.” We’ve all said it (unless we *are* kids), and tonight we get to musically sample kid-dom again, and—in the latter part of the concert—parenthood.

Children’s Overture

Eugène Bozza

Born in Nice, France in 1919, Eugène Bozza was the son of a professional violinist who made his living playing in French casinos along the Mediterranean coast. He studied violin at both the National Academy of Saint Cecilia in Rome, and the Paris Conservatory. While he composed five symphonies, several operatic and choral works, and two ballets, Bozza is known primarily for his solo and chamber wind music, of which there is a prodigious amount. Strongly influenced by his predecessors Poulenc, Milhaud, and Satie, Bozza wrote music that is witty, bright, brash, and colorful.

Children’s Overture is a celebration of the carefree playfulness of childhood. Thinking of it as an evocation of first-graders on the playground at recess will put you on the right track. There’s even a section where the merry-go-round starts spinning a bit too dizzily fast! Musically, the work is a pastiche of eighteen French children’s songs and nursery rhymes, including “Marlborough goes off to war” (known in the U.S. as “The bear went over the mountain,” or “For he’s a jolly good fellow”) and “Frere Jacques.”

The work was commissioned by Robert Boudreau, director of the American Wind Symphony Orchestra. The AWSO was dedicated to promoting music for the standard wind instruments of a symphony orchestra. Hence, the work includes no parts for saxophones or euphonium.

Resting in the Peace of His Hands

John Gibson

As children, all of us experienced the feeling of complete trust and safety when being held by our parents. This experience is at the heart of this beautiful piece. Composer John Gibson writes:

“While visiting the Busch-Reisinger Museum at Harvard University, I encountered a relief sculpture by Käthe Kollwitz (1867–1945) entitled “Resting in the Peace of His Hands.” I knew nothing of the artist, nothing of the origin of the work, and nothing of the origin of the title at the time of the encounter. I knew only that the work expressed to me a remarkable sense of peace, and that I would never lose the impression it made upon me at that chance encounter.

“I discovered that Kollwitz was a significant German artist who was constantly exposed to the suffering of the unfortunate and forgotten people of society through her husband, a physician assigned to care for the indigent. Her efforts to express that suffering in the midst of her own personal suffering (she lost her son to World War I, and her grandson to World War II) earned her enormous public and professional respect, and enemies within the Nazi government. *Resting in the Peace of His Hands* was a very personal work for Ms. Kollwitz, intended to express “the feeling of utter peace.” The sculpture depicts a baby cradled in his

father's arms, completely oblivious to the cares of the world around him. Only the child's head is visible, the rest being sheltered within the folds of the father's robes. Kollwitz named the work after a quote from Goethe. The work itself became the central element on the headstone of her family tomb."

John Gibson has been a music professor at the University of North Texas, the University of Arizona, and Southern Methodist University, and is resident composer for the Dallas Wind Symphony. In addition to numerous works for winds, Gibson has also composed music for orchestra, percussion ensemble, music theater, chorus and for solo instruments.

Nilesdance

David R. Holsinger

David Holsinger has written music inspired by topics as diverse as Old Testament battles, frontier stagecoaches, and hymn tunes. Three of his most distinctive compositions are those he wrote honoring his three children—Haven, Niles, and Grayson. *Nilesdance*, according to the composer, is "built on an unrelenting rhythmic ostinato and variations on a whimsical 13-1/2 beat melodic dancesong. The contrasting elements are *Nilesdance* are drawn together in a fabric of constantly changing time signatures and shifting accents." A few bars of this music are all it takes to let you know that Niles inherited his father's boundless energy and enthusiasm for life.

Until his recent retirement, Holsinger was Associate Professor of Music at Lee University in Cleveland, Tennessee, where he directed the Wind Ensemble. A prolific composer of music for winds, Holsinger is the winner of four national composition competitions, including a two-time ABA Ostwald Award. His music has enlivened concerts of ensembles from elementary bands to the United States Air Force Band. His *On a Hymnsong of Philip Bliss* was performed at the commemorative service for the Challenger astronauts, President Ronald Reagan's State Funeral and internment, and the dedication of the World War II memorial in Washington, D.C.

Goodnight Moon

Eric Whitacre

Grammy-winning composer and conductor Eric Whitacre is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his ground-breaking Virtual Choirs have united singers from over 110 different countries. A graduate of the Juilliard School of Music, Eric was recently appointed Artist in Residence with the Los Angeles Master Chorale, having completed a five-year term as Composer in Residence at Sidney Sussex College, Cambridge University, UK. A sought-after guest conductor, Eric has conducted choral and instrumental concerts around the globe, including sold-out performances with the London Symphony Orchestra, Royal Philharmonic Orchestra, and the Minnesota Orchestra.

Whitacre described his experience composing *Goodnight Moon*:

"Over the past few years, I must have read *Goodnight Moon* to my son a thousand times, maybe more. Somewhere around reading number 500, I began hearing little musical

fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins to see if they would allow the text to be set to music. To my surprise and delight, they agreed—the first time they had ever allowed *Goodnight Moon* to be used in such a way. I composed the piece relatively quickly, originally setting the text for harp, string orchestra, and my son's mother, soprano Hila Plitmann.

"I later arranged *Goodnight Moon* for SATB choir and piano. More recently, my dear friend Verena Mösenbichler-Bryant arranged the piece for wind ensemble and soloist. The melody of *Goodnight Moon* will forever make me think of those quiet nights with my son Esh, reading him to sleep."

*In the great green room
There was a telephone
And a red balloon
And a picture of
The cow jumping over the moon
And there were three little bears
Sitting on chairs
And two little kittens
And a pair of mittens
And a little toy house
And a young mouse
And a comb and a brush
And a bowl full of mush
And a quiet old lady
Who was whispering "hush"
Goodnight room
Goodnight moon
Goodnight cow
Jumping over the moon*

*Goodnight light
And the red balloon
Goodnight bears
Goodnight chairs
Goodnight kittens
And goodnight mittens
Goodnight clocks
And goodnight socks
Goodnight little house
And goodnight mouse
Goodnight comb
And goodnight brush
Goodnight nobody
And goodnight mush
And goodnight to the old lady
whispering "hush"
Goodnight stars
Goodnight air
Goodnight noises everywhere*

Children's March: "Over the hills and far away"

Percy Grainger

Born in Melbourne, Australia, teenaged Percy Grainger (accompanied by his mother) studied music at the Hoch Conservatory in Frankfurt. At 19, he and his mother relocated to London, Percy establishing himself as a concert pianist, composer, and avid collector of folk songs. In 1914, mother and son moved to the United States, where they lived the rest of their lives.

A true musical trailblazer, Grainger used irregular rhythms before Stravinsky, pioneered folk music collection at the same time as Bartok, and predated Varèse in experimentation with electronic music.

One of Grainger's many band works, *Children's March* was composed while he was in the Coast Artillery Band as a "musician second class" in the U.S. Army from 1917 to 1919. Its orchestration is particularly colorful for band works of its time, giving special emphasis to Grainger's beloved double reeds. It is notable as the first work to utilize the piano as an integral part of the percussion section. The work was dedicated to "my playmate beyond the hills," believed to be a Scandinavian beauty with whom Grainger corresponded for eight years but did not marry, due to his mother's jealousy (no surprise there!).

The piece can be thought of as a microcosm of growing up. The main theme, first heard in bassoon and baritone saxophone, characterizes the personality of a child. In its many reiterations, it encounters various resistances and changing circumstances, but retains its characteristic nature. Following the turbulence of adolescence, it grows strong until it finally leaves home, becoming softer and softer as it disappears "over the hills and far away."

Symphony No. 3, op. 89

James Barnes

In describing this work, composer James Barnes writes:

"I began to work on [this symphony] in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have every composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate.

"The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The first movement is a work of much frustration, bitterness, despair, and despondency—all my own personal feelings after losing my daughter. The scherzo (second movement) has a sarcasm and bittersweetness about it. The third movement is a fantasia about what my world would have been like if Natalie had lived. It is a farewell to her. The *Finale* (fourth movement) represents a rebirth of spirit, a reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called "I am Jesus' Little Lamb." This hymn was sung at Natalie's funeral. The last stanza reads:

Who so happy as I am
Even now the Shepherd's lamb?
And when my short life is ended,

By His angel host attended,
He shall fold me to His breast,
There within His arms to rest.

"Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. If the third movement is for Natalie, then the *Finale* is really for Billy, and our joy in being blessed with him after the tragic death of his sister."

SOUTHERN ADVENTIST UNIVERSITY
WIND SYMPHONY
Fall 2025

Piccolo

Haley Kohltfarber

Flute I

Julianna Dumanon*

Esther Kim

Emily Lee

Flute II

Sam Robles

Kayla Hill

Jasmine Zavala

Oboe I

Katie Kidder*

Oboe II

Chl e Issa

Jessica Smithorn

English Horn

Jessica Smithorn

Bassoon I

Emma Clark*

Bassoon II

Sara Snider Schone

Clarinet I

Soobin Jeon*

Ben Kim

Madi Coffey

Clarinet II

Ashley Gunida

Abdiel Vargas

Nick Hartline

Clarinet III

Joseph Shin

Gordon Inman

Thyrell Smith

Bass Clarinet

Jeremy Francisco

Contrabass Clarinet

Jama Jacks

Soprano Saxophone

Daniel Gonzalez

Alto Saxophone I

Daniel Gonzalez*

Alto Saxophone II

Lexi Nennich

Tenor Saxophone

Denzhel Huilar

Ivana McKeon

Baritone Saxophone

Justin Bobo

Trumpet I

Eliud Caballero*

Jayden Cushing

Trumpet II

Kaeleigh Elliott

Ethan Currier

Kaylee Benedict

Trumpet III

Hailey Gunida

Samuel Parks

Miguel Zavala

Horn I

Jasiel Castro*

Luke Hodson

Horn II

Gared Lin

Linton Feitosa

Horn III

Jordan Hagan

Rebecca Santiago

Horn IV

Karissa Sharley

Henry Madrio

Trombone I

Tommy Ziesmer*

Mica Myers

Trombone II

John Luke Castro

Gerald Peel

Trombone III

Jonathan Moats

Reggie Thomas

Euphonium

Caleb Gann*

Jared Nelson

Tuba

Rafferty Bradford*

Mia Hernandez

String Bass

Scott Ball*

Harp

Kaili Kimbrow

Keyboards

Ben Phipatanakul

Danerose Sanford

Emily White

Michael White

Percussion

Eian Dumanon*

Ethan Benedict

Alex Cordoba

Danerose Sanford

Elijah Small

Mason Taylor

Ben Phipatanakul

Emily White

Michael White

Jeremy Zamora

*Principal

Librarian/Manager

Doug Penner