



MAZ  
2021

TRUST  
GOD'S  
*Story*

*RCS BAND TOUR*  
*2022*

## **We Trust the Story of Creation**

### **Rippling Watercolors**

**Brian Balmages**

The idea for this piece came from a simple set of watercolors. When children get a hold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature.

We are using this piece of music as a representation of God's creation.

## **When, in Our Sin, We Don't Trust the Story**

### **The Witch and the Saint**

**Steven Reinecke arr. Matt Conaway**

This is a programmatic tone poem for symphonic band and tells the story of twin sisters born in 1588 in Ellwangen Germany. In those times, the birth of twins was considered a bad omen and as the sisters grew up, it became clear that they had the gift of second sight and could predict future events. The sisters were named Sibylla and Helena. Sibylla led a horrible life and her gift was looked down upon. Many townspeople feared Sibylla and considered her to be a witch. The second sister, Helena, was sent away to a convent when she was a child. While at the convent, Helena is revered as a saint because of her visions. Eventually, Sibylla is imprisoned and Helena returns to the town to save her sister. As they are trying to escape, the sisters are captured and for fear of being burnt at the stake, the saint, Helena, drinks some poison. She dies in her sister's arms, and Sibylla, the witch, rides off in sorrow.

We are using this piece of music as a representation of the world's fall into chaos and sin.

## **God Never Loses Sight of the Story, and Neither Should We**

### **Kingsfold**

**arr. Johnnie Vinson**

The origin of the hymn tune *Kingsfold* is uncertain, but it is believed to date back as far as the Middle Ages. It was first published in 1893 in a collection, *English Country Song*, with the title *The Thresher and the Squire*. British composer Ralph Vaughan Williams heard the tune in Kingsfold, Sussex, England and published it in 1906 in the *English Hymnal* with the text, *I heard the Voice of Jesus Say*.

# **Sometimes, God’s Story Is Unexpected and Uncomfortable . . . Yet Still Beautiful**

## **Snarl**

**John Mackey**

From the composer: “In March 2016, I attended a rehearsal featuring students from the United Sound mentoring program—a program to encourage musicians with special needs to play side by side with general education musicians in the same ensemble. The empathy I experienced in the room was overwhelming. I cried, regained my composure, and asked if I could write a piece for United Sound. The result is ‘Snarl.’

Everyone gets picked on at some point—I know I did, especially in gym class. It’s a horrible feeling. ‘Snarl’ refuses to be bullied. ‘Snarl’ is a gift to United Sound in thanks for making those mentored students feel not only special, but strong.”

We are using this piece of music as a challenge to confront injustice and shine a light on oppression.

## **A Freewill Offering will be taken**

## **Intermission**

# **Trusting God’s Story about Ourselves**

## **Affirmation**

**Randall Standridge**

The composer writes: “This one is for all the outcasts, the geeks, the marginalized, the wallflowers, and the people who are ‘different.’

This piece is an anthem for all the kids who ever felt like they didn’t belong.

It would have been easy to write something soft, lyrical, and saccharine, but I wanted to take a different approach . . . I wanted it to be a celebration.

So this one goes out to the band geeks, the nerdy kids, the art kids, the drama kids, the punk rocker, the kids of color, and all the people (kids and adults) who have ever been made to feel ‘less than.’

You are worth celebrating.”

We are using this piece of music as a representation of how God’s love and grace for us is not dependent on what we produce.

## One, Connected Story from the Beginning

### As Moses Raised the Serpent Up (please join the band by singing)

1 As Moses raised the serpent up,  
so must God's Son be lifted high,  
that whosoever will believe  
in him may live eternally.

2 For God so loved the world he made,  
he gave his own beloved Son;  
all who believe in him will live--  
not die, but live forevermore.

3 God did not send Christ to the world  
that he might then condemn us all,  
but that the world by Christ's own death  
might then be ransomed from the fall.

4 For God so loved the world he made,  
he gave his own beloved Son;  
all who believe in him will live--  
not die, but live forevermore.

## Rejoicing in and Following the Story

### Come Thou Fount of Every Blessing

**Randall Standridge**

The Ebenezer, a pile of rocks raised to remember God's work in the past, reminds us of God's faithfulness and gives His people confidence for the future.

## Clinging to the Story—Especially When Times Are Hard

### Just a Closer Walk With Thee

**arr. Johnnie Vinson**

This is a traditional gospel song set in a New Orleans funeral style. The lyrics are as follows:

I am weak, but Thou art strong, Jesus, keep me from all wrong, I'll be satisfied as long As I walk, let me walk close to Thee.

Just a closer walk with Thee, Grant it, Jesus, is my plea, Daily walking close to Thee, Let it be, dear Lord, let it be.

Through this world of toil and snares, If I falter, Lord, who cares? Who with me my burden shares? None but Thee, dear Lord, none but Thee.

When my feeble life is o'er, Time for me will be no more, Guide me gently, safely o'er To Thy kingdom's shore, to Thy shore.

## Carrying on the Story

### Orion

**Jan Van Der Roost**

From the composer: "There are all sorts of marches: fast and slow, solemn and energetic, military and civil, procession, and funeral. *Orion* is a so-called 'slow march,' in which the moderate tempo, however, does not make a passive or heavy impression. On the contrary, this concert march contains natural optimism and spontaneity."

**The Rehoboth Christian High School Band is directed by Kevin Zwiers**

**Flute**

Joshua Jones  
Natalia Sabal  
Hannah Newman  
Illiana Andrade  
Emma Egan  
Xavi Andrade  
Tyler Bonaguidi  
Lillith Briggs

**Clarinet**

Naomi Philips  
Emily Garcia  
Xavier Alonzo  
Melanie Bitsilly  
Amethyst Peters  
Deondre Joe  
CJ Mariano  
Dario Milachay

**Bass Clarinet**

Mya Lee  
Bryton Sewequeqtewa

**Alto Saxophone**

Luke Haley  
Tambrey Tso  
Garrett Balok  
Montana Miller

**Tenor Saxophone**

James Chimoni

**Baritone Saxophone**

Maegan Odom

**Trumpet**

Ken Zylstra (adult chaperone)  
Alieda Zylstra  
George Nichols  
Kristen Nastacio  
Gwen Sanchez  
Mikah Chattin  
Asher Arviso  
Katherine Baldonado  
Kalev Isaacson  
Riley Yazzie

**French Horn**

Kora Zylstra  
Ellen Zwiers  
Anna Zwiers (adult chaperone)

**Trombone**

Meg Zwiers  
Lily Philips  
Daniel Milachay  
Talan Shirley  
Ryan Jim

**Baritone**

Keeton Dixon  
Morgan Arsenault

**Tuba**

Isaac Zwiers  
Zach Van Drunen

**Percussion**

Caleb Becksvoort  
Silas Bell  
Liam Bia  
Elysia Choudhrie  
Talan Davis  
Kellie Wright (adult chaperone)  
Anna Zwiers (adult chaperone)

**Chaperones:** Coye and Shannon Balok, Dave Systma, Kellie Wright, Emily Wuestewald, Anna Zwiers, Ken Zylstra, Nazohni Birch

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