



Flute

Elizabeth Jolly, Principal
Victoria Jones, Picc
Jeong Yun Yoon
Britney Lovell

Clarinet

Edward Rangel, Principal
Paul Kane
Emily Praetorius - Eb
Candice Broersma
Amelia Kirschner
Nick DeMartini

Alto Clarinet

Nick DeMartini

Bass Clarinet

Laura Jordon

Contra-Bass Clarinet

Billy Richards

Oboe

Yinchi Chang, Principal
Wayne Hung

Bassoon

Jason Davis, Principal
Sam Burrell
Alannah Roberson

Alto Saxophone

Brent Levine, Principal
Cameron Nabhan

Tenor Saxophone

Mario Godoy

Baritone Saxophone

Sean Edwards

Horn

David Hedgecock, Principal
Victor Torres
Margarite Waddell
Olivier Huebscher

Trumpet

Miles McAllister, Principal
James Sharp
John Tribelhorn
Sheena Dreher
Rachel Courtright

Trombone

Michael Jauregui, Principal
Jordan Robison
Matt Shaver
Gavin Thrasher

Euphonium

Trevor White, Principal

Tuba

Garrett Karlin, Principal
Simon Cornell

String Bass

Susana Quinteros

Harp

Jane Crotty

Piano

Brian Chan

Percussion

Christian Lopez, Principal
Lisa Kooyman
Daniel Concho
Todd Montemayor
Natalie Moller
Ryan Mills

WIND ENSEMBLE

Eddie R. Smith, Director

Tuesday, October 27, 2009, 8 p.m.
Memorial Chapel

“The Gum-Suckers” March Percy Aldridge Grainger
(1882-1961)

An Outdoor Overture Aaron Copland (1900-1990)

October Eric Whitacre (b. 1970)
Brent Levine, Conductor

Symphony in Bb Paul Hindemith (1895-1963)
Moderately fast, molto agitato
Andantino grazioso, fast and gay
Fugue

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Program Notes

The composer writes: “Gum-Sucker” is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called “gums”, and the young shoots at the bottom of the trunk are called “suckers”; so “gum-suckers” came to mean a young native son of Victoria, just as Ohioans are nick-named “Buck-eyes”. In the march Grainger has used his own *Australian Up-Country-Song* melody, written by him to typify Australia, which melody he also employed in his *Colonial Song* for two voices and orchestra (root form), or for military band.

Aaron Copland has been heralded as the “dean of American music.” Not only one of America’s most gifted and influential composers, he was also an enthusiastic sponsor of young composers and an energetic supporter of American music at home and abroad.

An Outdoor Overture was composed for orchestra in 1938 then set for band by the composer in 1941. During this period much of Copland’s best-loved music was written. These included: *El Salon Mexico*, *Billy the Kid* and *Appalachian Spring*. Copland commented that he intended the overture to sound “optimistic” and “youthful in spirit.”

The composer writes “October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.”

Symphony in Bb was composed in 1951 on a commission from the United States Army Band. The opening movement “Moderately fast, with Vigor” juxtaposes two main theme groups, the first marked by a powerful declamation in the cornets and trumpets against duple and triple woodwind rhythmic 2 and 3 note motives, the second by a sinuous woodwind unison from which a brass chorale of similar character emerges. Hindemith connects the two groups with a quizzical theme in the oboe and accompanying woodwinds. This theme reappears to generate the climax on the fugal middle section, in which saxophones play a prominent role. The movement climaxes in a powerful recapitulation of the chorale.

The second movement, “Andantino grazioso” opens with a dialogue between alto saxophone and trumpet. The central episode, “Fast and gay” uses rapidly scurrying triple-time counterpoint and clever imitative effects. At the end of this tripartite movement, Hindemith interlocks the first and second sections to create a third.

An abrupt four-note ascending figure forms the basis of the fugal finale, which at its climax brings back the opening trumpet and cornet theme of the first movement. The concluding consonant chords, enlivened by busily scurrying woodwinds, stand in striking relief to the edgy harmonic language that characterizes this masterpiece.