



UNIVERSITY OF
Redlands
SCHOOL OF MUSIC

WIND ENSEMBLE

Eddie R. Smith, Director

Tuesday, November 17, 2009, 8 p.m.
Memorial Chapel

Symphonies of Wind Instruments (1920) Igor Stravinsky
(1882-1971)

Fantasia on a Southern Hymn Tune Frederick Speck
(b. 1955)

The Purple Carnival Harry Alford
(1883-1939)

Brent Levine, Conductor

Symphony Songs for Band Robert Russell Bennett
Serenade (1894-1981)

Spiritual
Celebration

O Magnum Mysterium Morten Lauridsen
(b. 1943)

Give Us This Day David Maslanka
"Short Symphony for Wind Ensemble" (b. 1943)

Moderately slow
Very Fast

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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

Program Notes

The piece strikes the listener as singular for several reasons. The use of the word "symphonies" for a 10-minute piece single movement seems odd until we think back to the ancient word of "sounding together in harmony" (although as musicologist William Austin has pointed out, "nowhere before the final chord is there an unquestionable tonic or a complete and unclouded major scale"). Stravinsky clarified the use of the word, somewhat, by calling his piece "an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments."

The lack of strings was also odd for a piece called "symphonies." Some have pointed to Stravinsky's shunning of the lush, romantic qualities of string instruments, others to post-war economic woes that made works written for smaller forces more likely to earn a performance. But the sonority of the Symphonies is so strikingly perfect to its content that one can't imagine it in any other setting. It is, again in the words of Austin, "one of Stravinsky's most poignantly beautiful masterpieces, with a form as original and convincing as that of the Rite, and as hard to define."

The Purple Carnival March was written by American composer Harry L. Alford. Alford was born in 1883 and grew up in Hudson, Michigan. In his youth, he quickly became an accomplished trombonist, composer, and arranger. He wrote his first march at the age of 14, which was performed by a military band that came through his town. Principally self-taught, his only formal musical training came from a three year stint at the Dana School of Music in Ohio. Over the years, Alford's music became well known in the school and college band settings, as the composer received many commissions from major universities across the country. The Purple Carnival March was written for Alford's good friend, bandmaster Glenn Cliffe Bainum, and the Northwestern University Band. It has been staple of the standard march literature ever since its premiere in 1933. Its unique 6/8 feel, technical woodwind lines, and powerful low brass melodies make for an interesting and exciting listening experience

It is cast in four basic episodes, each containing tiny bits of material from the other three. The first contains two quirky Russian folk melodies, and the second is flowing Pastorale. Sharp fortissimo chords mark the third, strongly rhythmic dance section, whose texture and harmonic language both remind us that we are only seven years beyond The Rite of Spring. Finally, the haunting Chorale for the Tombeau is for brass alone, joined by woodwinds at the end. **Paul Horsley**

Fantasia on a Southern Hymn Tune is based on "My Shepherd Will Supply My Need" from Southern Harmony. Like many of the melodies from the Southern Harmony collection, this tune embodies an honest and direct spirit. In this setting, the music weaves a gentle, rocking melodic figure that builds in strength before receding once again to gentle calmness. Though a concise work, *Fantasia on a Southern Hymn Tune* conveys a spirit of continuation and expansiveness as its melodic line unfurls in varied repetitions and textures, evoking the impression of unending praise. Originally titled, *Prayer Circle*, it is dedicated to the memory of the three Kentucky high school students who died as a result of a random shooting at Heath High School early on December morning in 1997, while they were participating in an informal prayer circle in the school lobby. **Frederick Speck**

Symphonic Songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle voices. The *Serenade* has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The *Spiritual* may possibly strike the listener as being sophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The *Celebration* recalls an old-time county fair; with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

Morten Lauridsen's choral setting of *O Magnum Mysterium* (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The composer writes: "For centuries, composers have been inspired by the beautiful text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

The composer writes: "The words, Give us this day, are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven), #110 from the 371 Four-part chorales by Johann Sebastian Bach".