

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

WIND ENSEMBLE

Eddie R. Smith, Conductor

Tuesday, October 19th, 8 p.m.
MEMORIAL CHAPEL

Postcard	Frank Ticheli (b. 1958)
Variants on a Mediaeval Tune	Norman Dello Joio (1913-2008)
Introduction and Theme	
Variation 1	
Variation 2	
Variation 3	
Variation 4	
Variation 5	
Shenandoah	Frank Ticheli
Scotch Strathspey and Reel	Percy Aldridge Grainger (1882-1961)
Symphony No. 6 for Band, Op. 69	Vincent Persichetti (1915-1987)
I. Adagio	
II. Adagio sostenuto	
III. Allegretto	
IV. Vivace	

Flute

Victoria Jones, Principal
Sophie Wu
Lauren cho
Shannon Canchola, Picc

Clarinet

Britni Marinaro, Co-Principal
Candice Broersma – Eb
Paul Kane
Laura Jordan
William Richards

Bass Clarinet

Michael Garman

Contra-Bass Clarinet

William Richards

Oboe

Yinchi Chang, Principal

Bassoon

Jason Davis, Principal
Alannah Roberson

Alto Saxophone

Cameron Nabhan, Principal
Kelsey Broersma

Tenor Saxophone

Sean Edwards

Baritone Saxophone

Troy Rausch

French Horn

Oliver Huebscher, Principal
Magarite Waddell
Ashley Schmidt
Megan Simone

Trumpet

Miles McAllister, Principal
Jason Nam
James Sharp
Rachel Courtright
Caitlin Curran

Trombone

Matthew Shaver, Principal
Elizabeth Mandel, Principal
Gavin Thrasher

Euphonium

Benjamin Solis, Principal

Tuba

Garrett Karlin, Principal
Simon Cornell

String Bass

Susana Quinteros, Principal

Percussion

Christian Lopez, Principal
Lisa Kooyman
Natalie Moller
Nathan Cupal
David Mantle
Samuel McAdam

Frank Ticheli (b. 1958)

Postcard

Commissioned by H. Robert Reynolds and composed in 1991, *Postcard* is a vibrant, energetic work that was originally meant to reflect the whimsical and equally energetic characteristics of Reynold's late mother, for whom the work was dedicated to. The piece is extremely rhythmic, utilizing mixed meters, and a great deal of intricacy and independence of player's roles within the ensemble. Ticheli uses the concept of a palindrome - that is, sounding or rhythmically the same forwards or backwards - throughout the piece and most notably in the primary theme, first stated by the Flute and Clarinet. This was to honor the tradition within the Reynolds family of giving palindromic names (H. Robert Reynold's first name being Harrah). This musical work is evidence of Ticheli's skill in weaving together planned-out elements into an extremely intellectual, but seamlessly cohesive whole. The character of the work is dance-like, but still explores some hauntingly mysterious colors and moods within the ensemble.

Norman Dello Joio (1913-2008)

Variants on a Mediaeval Tune

An important American composer of virtually every performance medium, Norman Dello Joio's contribution to music in general certainly extended beyond wind literature. Nevertheless, his *Variants on a Mediaeval Tune*, commissioned by the Mary Duke Biddle Foundation for the Duke University Band and first performed in 1963, and his first composition for band, remains one of Dello Joio's most significant additions to the repertoire. The piece, which is a set of theme and variations, was inspired by the theme "In dulci jubilo," which has been a melody that has been used in works by numerous composers, including J.S. Bach. This initial theme and his set of five "variants" contrast greatly in sonority and character, and is evidence of Dello Joio's masterful use of shifting timbres, textures, and motivic material, both jubilant and haunting, to display the vast possibilities of the band in every way possible.

Frank Ticheli (b. 1958)

Shenandoah

This beautiful setting of *Shenandoah* was inspired by, in the words of the composer, "the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river.Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation." This range of emotion Ticheli speaks of is clear to the listener; after the initial theme is introduced, a new theme and variations on that

theme take place, followed by further development through the use of "pulsating" chords and a beautiful 3-part canon in the flute section. The resulting final statement is one that shows the rich quality of sound and expressiveness possible in a wind ensemble. Since being composed in 1999, this piece has found a place amongst significant literature for band.

Percy Aldridge Grainger (1882-1961)

Scotch Strathspey and Reel, arr. by Leroy Osmon

The Australian-born composer Percy Grainger, with his respect for the compositional and expressive potential found in the medium of the wind band, was also known for his enduring love of folk music. Grainger's very personal and deeply emotional style of composition, imaginative settings of folk music, and innovative orchestration for winds are perhaps some of the composer's most notable characteristics found in his pieces, and his British Folk-Music Setting No. 28, *Scotch Strathspey and Reel*, is no exception. Originally set for four men's voices and 16 instruments, the piece is a mingling of seven different tunes, primarily six Scotch and Irish tunes and a sea chanty, "What Shall We Do With a Drunken Sailor?" In the composer's original program notes for the piece he presents the following: "If a room-full of Scotch and Irish fiddlers and pipers and any nationality of English-speaking chanty-singing deep sea sailors could be spirited together and suddenly miraculously endowed with the gift for polyphonic improvisation...what a strange merry friendly Babel of tune, harmony and rhythm might result!"

Vincent Persichetti (1915-1987)

Symphony No. 6 for Band, Op. 69

Persichetti's *Symphony for Band*, composed in the winter of 1955-1956, is considered a cornerstone of the repertoire. Interestingly enough, the work was originally intended as a six-minute piece more in the style of another composition, his *Psalm for Band*, but as Persichetti composed the piece, it eventually evolved into a four movement symphony. Persichetti's music is known widely as, in the composer's words, "graceful and gritty." This is certainly true, in that the musical content of the *Symphony for Band* is typical Persichetti - lively and energetic passages, with agile woodwind passages amidst sharp, pointed rhythmic figures from the brass section, all supported by use of extended harmonies that create a unique sonority within the ensemble. Persichetti also is capable of deeply moving lyrical writing, as shown in the second movement, a beautiful setting of the hymn, "Round Me Falls the Night."