



UNIVERSITY OF
Redlands
SCHOOL OF MUSIC

WIND ENSEMBLE

Eddie R. Smith, Director

Tuesday, February 16, 2010, 8 pm
Memorial Chapel

Serenade No. 1 for Ten Wind Instruments	Vincent Persichetti (1915-1987)
Prelude	
Episode	
Song	
Interlude	
Dance	
Symphony in B flat	Paul Hindemith (1895-1963)
Moderately fast, with vigor	
Andantino grazioso	
Fugue	
As We Shine, Singing, Over Waterless Seas	Anthony Suter (b. 1979)
Fantasia on a Southern Hymn Tune	Frederick Speck (b. 1955)
Symphony No. 2	Frank Ticheli (b. 1958)
Shooting Stars	
Dreams Under a New Moon	
Apollo Unleashed	

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

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 Edwards
Rachel Courtright
John Tribelhorn
James Sharp

Trombone

Michael Jauregui, Co-Principal
Matt Shaver, Co-Principal
Jordan Robison
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

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SYMPHONY IN Bb – Paul Hindemith

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 dupe 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.

As We Shine, Singing, Over Waterless Seas – Anthony Suter

We think of the moon rising in our night sky, though we seldom remember that the Earth, and all of us living upon it, rise over the dark horizon of the moon. The title of this work comes from contemplating the Earth’s rise in the moon’s sky, an event only a handful of people, in the entire history of humanity, have been able to experience. We have a wondrously noisy planet, full of the music of living things, which ascends in the lunar sky, allowing us to sing our songs to the silent mountains, barren craters, and waterless seas of the moon.

The work opens with a kind of “heralding” of the Earthrise, which builds to a large, static, fortissimo chord, filling the dark sky with light. As our planet hangs in the sky, the music becomes softer, leading to a kind of tranquil hymn that we may sing while in the sky. Like the moon to us, the Earth cannot stay in the sky for long, and the heralding returns, this time announcing the setting of the Earth. As we set on the moon’s horizon, our hymn is sung again, loudly celebrating, joyous,—as our song continues on, even as we are out of sight. A.S.

Fantasia on a Southern Hymn Tune – Frederick Speck

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

Symphony No. 2 – Frank Ticheli

The symphony’s three movements refer to celestial light – Shooting Stars, the Moon, and the Sun.

Although the title for the first movement, “Shooting Stars,” came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the Eb clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, “Dreams Under a New Moon,” depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, “Apollo Unleashed,” is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. The image of Apollo, the ancient god of the sun, inspired not only the movement’s title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. Its boisterous nature is also tempered and enriched by another, more sublime force, Bach’s Chorale BWV 433 (Wer Gott vertraut, hat wol gebaut). This chorale, a favorite of the dedicatee, and one he himself arranged for chorus and band – serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA’). In the first half of the movement, the chorale’s A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th notes.

Ticheli’s second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University on 2003. It was commissioned by a consortium of Dr. Croft’s doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession. The University of Redlands was pleased to present the West Coast Premier of The Second Symphony in 2004 with the composer in attendance.