

UNIVERSITY OF  
**R** **Redlands**  
 SCHOOL OF MUSIC

WIND ENSEMBLE  
 Eddie R. Smith, Director

Tuesday, November 15<sup>th</sup>, 2011 - 8 p.m.  
 MEMORIAL CHAPEL

- |                              |   |
|------------------------------|---|
| Manhattan Beach March        | John Phillip Sousa<br>(1854-1932)             |
| Salvation is Created         | Pavel Tschesnokoff/Houseknecht<br>(1877-1944) |
| Jeffrey Osarczuk, conductor  |   |
| Chester Overture for Band    | William Schuman<br>(1910-1992)                |
| Jason Nam, conductor         |   |
| Four Scottish Dances         | Malcom Arnold/ Paynter<br>(1921-2006)         |
| I. Pesante                   |   |
| II. Vivace                   |   |
| III. Allegretto              |   |
| IV. Con Brio                 |   |
| Molly on the Shore           | Percy Aldridge Grainger (1882-1961)           |
| Irish Reel for Military Band | edited by Mark R. Rogers                      |
| Trittico                     | Vaclav Nelhybel<br>(1919-1996)                |
| I. Allegro maestoso          |   |
| II. Adagio                   |   |
| III. Allegro Marcato         |   |

**Manhattan Beach**

At the turn of the 19th century, Brooklyn’s Manhattan Beach Resort was a luxurious getaway for New York’s elite. During the summer of 1893, Sousa and his band were engaged to perform several daily concerts at the resort for a 10 week period. *Manhattan Beach* March was written directly after that summer concert series and was an immediate hit. During the band’s 40 year history, Manhattan Beach March became one of the five most often played encores, ranking just below *Washington Post March*.

Starting very quietly, the march paints a tone picture evocative of walking on the cool shores of Manhattan Beach. The band is heard in the distance and increases in volume as it draws nearer. During the trio, the clarinets mimic the sea ebbing and flowing on the shore. In the final strand Sousa creates the illusion of a band in the distance, pressing nearer, passing by, and then fading out of sight.

**Salvation is Created**

*Salvation is Created* was originally written as vocal music for the Russian Orthodox Church in 1912. The piece is one in a cycle of ten Communion Hymns, Op. 25, and is based on a cantus firmus chant taken from *Obihod notnago peniya*, the codex that contained the major musical components of the Russian Orthodox liturgical repertoire. It was traditionally scored for either six or eight voices.

The original choral version of the work can be heard at this year’s Feast of Lights under the direction of Dr. Nichole Andrews.

**Chester Overture for Band**

Based on a hymn and marching song of the American Revolution by William Billings, William Schuman’s *Chester Overture for Band (1956)* is an intriguing work that employs Schuman’s characteristic use of polychordal harmony, timbral shifts, and engaging orchestration. The piece opens with a simple statement of Billings’ tune, first presented by woodwind choir, then again dramatically by the brass choir. In the *Allegro Vivo* section, the theme is transformed through rhythmic fragmentation, variations in texture, and energetic and interactive statements between all choirs of instruments within the ensemble, culminating in an exciting conclusion.

**Four Scottish Dances**

Supplying his own program notes for *Four Scottish Dances*, Arnold wrote:

“These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns.”

“The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the “Scotch snap.” The name was derived from the strath valley of Spey.”

“The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.”

“The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.”

“The last dance in a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition).”

### **Molly on the Shore**

*Molly on the Shore* is based on the two Irish folk melodies Molly on the Shore and Temple Hill. The first setting of the piece was a “string four-some” (string band). Grainger finished the string edition on June 25th, 1907 and dedicated it to his mother as a birthday gift on July 3rd of the same year. Later that same year, Grainger began writing a band version of the work, a task which he would not finish until 1914.

In a letter to Frederick Fennell regarding the work, Grainger wrote (August 6, 1959):

“In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas [sic] rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music –always accepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.”

### **Trittico**

*Trittico* was composed in 1963 for Dr. William D. Revelli who gave the first performance of the work in the spring of 1964, in Ann Arbor, with the Symphonic Band of the University of Michigan.

The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; the main theme of the first movement reappears in the culmination point of the third movement; and the instrumentation of the movements is identical (standard), with the individual instruments themselves being used quite similarly.

The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos, punctuated by low brass and percussion. The emphasis is on the woodwinds and the low brass; cornets and trumpets enter only at the very end with an extremely intense phrase to conclude the movement. The dramatic character is underlined by the strong use of percussion which is extended by a second timpani player, piano, and celesta.

### **Flute**

Jennifer Yoon, principal  
Shannon Canchola, piccolo  
Nicole Hans

### **Clarinet**

Britni Marinaro, principal  
Candice Broersma  
Michael Garman, Eb  
Taylor Heap  
Paul Kane  
Emily Praetorius

### **Bass Clarinet**

Amara Markley

### **Contra-Bass Clarinet**

Taylor Heap

### **Oboe**

Nancy Blair, principal  
Ian Sharp, english horn  
Andrew Valencia

### **Bassoon**

Kevin Eberly, principal  
Jason Davis, co-principal  
Simona Sires

### **Alto Saxophone**

Sean Edwards, principal  
Kelsey Broersma

### **Tenor Saxophone**

Jeff Osarczuk

### **Baritone Saxophone**

Troy Rausch

### **Horn**

Luke Hilland, principal  
Eduardo Contreras  
Enrique Macias  
Kerrie Pitts

### **Trumpet**

Jason Nam, principal  
Caitlin Curran  
Sheena Dreher  
Mark Omiliak  
James Sharp

### **Trombone**

Matthew Shaver, principal  
Elisabeth Mandel  
Steven Stockman  
Gavin Thrasher

### **Euphonium**

Benjamin Solis, principal  
Elizabeth Dowty

### **Tuba**

Curtiss Allen, co-principal  
Victor Mortson, co-principal

### **String Bass**

Susana Quinteros

### **Harp**

Cheryl Rotundo

### **Piano**

Austin Turner  
Michael Malakouti

### **Percussion**

David Mantel, co-principal  
Natalie Moller, co-principal  
Nathan Bujanda-Cupul  
Ryan Garigliano  
Victoria Jones