

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

WIND ENSEMBLE  
Eddie Smith, director

Tuesday, November 19th, 2013 - 8 p.m.  
MEMORIAL CHAPEL

Commando March	Samuel Barber (1882-1961)
Molly on the Shore	Percy Grainger (1910-1981)
O Magnum Mysterium	Morten Lauridsen (b. 1943)
Concerto for Tuba/Bass Trombone and Wind Ensemble Four-inch Heels And Once Gone... Don't Anger the Sacred Temple Gibbon Ilan Morganstern, bass trombone	Robert Denham (b. 1973)
Divertimento for Band, Op. 42 Prologue Song Dance Burlesque Soliloquy March	Vincent Persichetti (1915-1987)

## Program Notes

### Concerto For Bass Trombone and Wind Ensemble

There is a recent trend towards writing concerti for the “forgotten” instruments: those instruments that, at least until now, were historically overlooked for soloistic purposes in favor of those with more agility, or range, or an eager and waiting common base of performers. This trend is very much due to the fact that today’s performers of the former set of instruments pride themselves on achieving the “impossible;” they take their relative lack of repertoire as a problem that must be solved now and not later, they realize musical gestures and subtleties unimagined in previous years, and they say with resolve “the violin does not necessarily a virtuoso make!” Instruments like the bass, bass clarinet, and bass trombone certainly fall into this category, as does the tuba. As more composers write for these instruments, it becomes clear that they are no more limited than the other instruments; in fact, the bass trombone, as their current representative, has an enormous range, an extremely wide envelope of expression, and of course an impressive visual stage presence that puts other instruments to shame.

As a composer, I find this overall spirit and hunger for new repertoire to be absolutely invigorating, to the extent that several of my pieces to date have featured “forgotten” instruments such as the tuba (Four Ragged Fables, Three Predicaments, The Kraken’s One Day is as the Other), bass trombone (Withering Grass, Sizzl’), tenor trombone (Ex Nihilo, Sarabande), alto flute (The Lament of Aeneas), English horn (Fog and Vapor’s Glory), bassoon and bass (The Silver Pit Jams, Forsaken Caverns). I am privileged to know fine players for all of these instruments, although I am especially blessed to have so many friends in the tuba category. I give my thanks to Charles Koontz, Beth Mitchell, and John VanHouten, who have all been formative, in ways they don’t even know, in my understanding of the wonderful instrument that is the tuba, for which this concerto was originally written. I also want to thank low-brass specialists John Mireles, James T. Decker and Ilan Morgenstern for their recent commissions for the trombone and bass trombone. I am pleased to now add to this list of friends Dr. Steven Maxwell, to whom I owe a great debt of gratitude for first championing my music at the 2010 Region VI SCI Conference hosted by Kansas State University, and then seeking me out for this current commission. Notes by the Composer

## **O Magnum Mysterium**

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. About his setting, Morten Lauridsen writes, "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

## **Molly On The Shore**

Based on two Cork Reel tunes, "Molly on the Shore" and "Temple Hill" Grainger states "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 excepting 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."

## **Commando March**

Barber wrote his Commando March shortly after being enlisted in the United States Army during the Second World War. The work was completed in February 1943 and was premiered on May 23 of that year by the Army Air Force Tactical Training Command Band in Convention Hall, Atlantic City, New Jersey, most likely with the composer conducting. The critic Fredric V. Grunfeld writing in High Fidelity magazine described the march as "an old-fashioned quickstep sporting a crew cut," and the work received many performances in the final years of the war. Barber made a transcription of the march for full orchestra, which was premiered by Serge Koussevitzky leading the Boston Symphony Orchestra at Symphony Hall in Boston on October 29, 1943.

## **Divertimento for Band, Op. 42**

More than any other major American composer, Persichetti poured his talents into the literature for wind band. From the Serenade for Ten Wind Instruments, Op. 1 to the Parable for Band, Op. 121, he provided performers and audiences with a body of music of unparalleled excellence. Of his 14 band works, four are of major proportions: Masquerade, Parable, A Lincoln Address and Symphony for Band. Divertimento for Band, Op. 42 is one of the most widely performed works in the entire repertoire.

## **Ilan Morgenstern, bass trombone**

Ilan Morgenstern is bass trombonist with the San Antonio Symphony, as well as one of the newest members of the Houston Grand Opera. Ilan began his musical studies at the municipal youth conservatory in his hometown of Rehovot, Israel. At age 18 he joined the Israel Defense Forces as a trombone and euphonium player in the IDF Army Band. Following completion of his service, Ilan earned a Bachelor's degree in trombone performance from the Cincinnati College-Conservatory of Music and a Master's degree in trombone performance from the University of Michigan School of Music. Prior to his current positions, Ilan has held positions with the Jacksonville Symphony and Kansas City Symphony, and in addition has performed with the Philadelphia Orchestra, Houston Symphony, Detroit Symphony, New Israeli Opera, and the Israel Philharmonic. As a soloist, Ilan has performed concertos with the with the United States "Pershing's Own" Army Orchestra, the Millennium Orchestra (Seoul, Korea), the Jeju Symphony Orchestra, and the National Repertory Orchestra, and has won numerous awards for his playing including the Alessi Seminar Solo Competition, Jeju International Brass and Percussion Competition, Baur Competition, Zellmer-Minnesota Orchestra Competition, Van Haney Bass Trombone Philharmonic Prize, National Solo Competition at the Eastern Trombone Workshop, and the National Repertory Orchestra's Concerto Competition.

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