

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

WIND ENSEMBLE
Eddie R. Smith, conductor

Tuesday, October 7, 2014 - 8 p.m.

MEMORIAL CHAPEL

Rolling Thunder	Henry Fillmore (1881-1956) edited by Robert Foster
Four Scottish Dances Pesante Vivace Allegretto Con brio	Malcom Arnold (1921-2006)
Prelude Op. 34, No. 14	Dmitri Shostakovich (1906-1975) transcribed by H. Robert Reynolds
Handel in the Strand	Percy Grainger (1882-1961)
Sleep	Eric Whitacre (b. 1970)
Festive Overture, Opus 96	Dmitri Shostakovich transcribed by Donald Hunsberger

PROGRAM NOTES

Rolling Thunder

Henry Fillmore wrote his great circus march, *Rolling Thunder* while he was living in Cincinnati, Ohio in 1916. He fell in love with the circus and many of his compositions reflect this love as well as his love for the trombone. *Rolling Thunder* reflects both these with its exciting, virtuosic trombone lines and its success as a “rip-roaring circus march.” The only tempo or style marking is “Furioso,” which gives the indication this march needs to be at a very bright tempo, making it fun for the audience and players alike.

Four Scottish Dances

Supplying his own program notes for the *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 Eb 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 Eb. The third dance is in the style of a Hebridean Song, and attempt to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides. The last dance is a lively fling, making a great deal of the saxophones.”

Prelude, Op. 34, No. 14

The *Twenty-four Preludes* for piano were composed in 1932-33. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of FFF dynamics after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures in length, one senses a much more dramatic continuation perhaps of the political intervention which follows.

Handel in the Strand

Percy Aldridge Grainger writes,

“My title was originally Clog Dance. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because the music seemed to reflect both Handel and English musical comedy (the “Strand,” a street in London, is the home of London musical comedy) as if jovial old Handel were careening down the Strand to the strains of modern English popular music.”

Festive Overture, Op. 96

Festive Overture, Op. 96, was written by Dmitri Shostakovich and premiered in 1954 at a concert held at the Bolshoi Theatre in Moscow to commemorate the 37th anniversary of the October Revolution (which took place in 1917).

The Bolshoi’s conductor, Vassili Nebolsin, found himself without a suitable new work to open the concert, and contacted Shostakovich just days before. The composer set to work on the overture with great speed, completing it in three days. He apparently based it on Glinka’s *Ruslan and Ludmilla Overture* (1842), and it features the same lively tempo and style of melody. Whilst the style reflects Shostakovich, the piece as a whole uses very conventional classical devices of form and harmony.

The overture begins with a fanfare in the brass, followed by a fast melody in the winds. The strings take up this melody and the piece reaches a climax with a four-note motif. Suddenly, the music reaches a more lyrical melody in the horns and cellos, although the tempo remains the same. Shostakovich develops this material in his typical style, using both themes in counterpoint, before the fanfare returns and leads to a rousing coda.

The work is a standard piece of the orchestral and wind repertoire. This transcription for concert band was prepared by Donald Hunsberger, and is played by many bands all over the world. Thank goodness he moved the key from A major to Ab major.

The overture was featured in the 1980 Summer Olympics in Moscow and the 2009 Nobel Prize concert.

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Victoria Jones, co-principal
Nicole Hans, co-principal
Kimberly Ross

Clarinet

Taylor Heap, co-principal
Kira Golombek, co-principal
Matthew Dearie
Amara Markley
Rebecca Holzer
Jessica Nunez
Wendy Rummerfield
Jessica Ramos

Eb Clarinet

Matthew Dearie

Bass Clarinet

Sasha Paredes

Alto Clarinet

Wendy Rummerfield

Contra-Bass Clarinet

Jessica Ramos

Oboe

Ian Sharpe, principal
Alyssa Adams

Bassoon

Kevin Enriquez, principal

Alto Saxophone

Kelsey Broersma, principal
Nicolai Gervasi-Monarrez

Tenor Saxophone

David Moreland

Baritone Saxophone

Manuel Perez

Horn

Kerrie Pitts, co-principal
Eduardo Contreras, co-principal
Greg Reust
Emily Seckington
Hannah Vagts

Cornet

Brandon Hansen, principal
Jake Ferntheil
Tyler Neill

Trumpet

Katrina Smith, principal
Kenny Taber

Euphonium

Andrew Will

Trombone

Joel Rangel
Nathan Montes
Zachary Krug

String Bass

Olivia Franzen

Tuba

Ross Woodzell, principal
William Bundy

Piano

Karen Bogart
Michael Malakouti

Percussion

David Mantle, principal
Ivan Aviles
Kevin Bellefeuille
Jake Bellows
Danielle Kammer
Katie Lumsden
Alex Warrick