

UNIVERSITY OF  

**Redlands**  
 SCHOOL OF MUSIC

WIND ENSEMBLE  
 Eddie R. Smith, director

Tuesday, February 25th, 2014 - 8 p.m.  
 MEMORIAL CHAPEL

Ecstatic Fanfare	Steven Bryant (b. 1972)
First Suite for Military Band, Op. 28, No. 1 Chaconne Intermezzo March	Gustav Holst (1874-1934)
San Antonio Dances Alamo Gardens Tex-Mex on the Riverwalk	Frank Ticheli (b. 1958)
The Promise of Living	Aaron Copland (1900-1990) Trans. Kenneth Singleton
Trittico Allegro maestoso, Vivo marcato Adagio Allegro marcato	Vaclav Nelhybel (1919-1996)

**Program Notes**

**Ecstatic Fanfare**

*Ecstatic Fanfare* is based on music from movement 1 of my *Ecstatic Waters*. One day in May, 2012, I mentioned to my wife (conductor Verena Mosenbichler-Bryant) that it might be fun to take the soaring, heroic tutti music from that earlier work and turn it into a short fanfare “someday”. She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered three short weeks later. This has to be a record time for conception-to-premiere for a large ensemble work.

Note by the composer.

**Suite No. 1 in E-flat**

In 1909, Holst composed the *Suite No. 1 in E-flat*, a revolutionary piece in that it was written exclusively for winds. The piece begins with the “Chaconne”, a melody of 16 notes that starts in the baritone and tuba, then makes its way throughout the entire band, and in the middle of the piece, the trombone plays the inversion of this progression. Building ever so slowly, the finale of this first movement is marked by a strong fortissimo in all instruments and a sustained chord by the upper winds as the lower brass drops out. The remaining two movements are actually based on a segment of this Chaconne theme. The “Intermezzo” is marked vivace and through the vibrant tempo we are shown Holst’s mastery in writing for woodwind instruments. The piece ends with a “March” in the form ABA, yet what makes the march interesting is this combination of the two melodies in the finale with a sophisticated counterpoint. This technique of combining two folk song tunes is also employed in the *Fantasia* for strings and the *Suite No. 2 in F*. The *Suite No. 1 in E-flat* was first performed in 1920.

**San Antonio Dances**

*San Antonio Dances* was composed as a tribute to a special city. The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement’s lighthearted and joyous music celebrates San Antonio’s famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park in the 1920s.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and the music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever.

Note by the composer.

### **The Promise of Living**

In 1958, Aaron Copland extracted a three movement orchestral suite, from his only full length opera, *Second Hurricane of 1937*. The final movement of the suite, *The Promise of Living*, is based largely on the folk song *Zion's Walls* and epitomizes Copland at his most lyrical and direct. The entire movement is cast in F major, with no chromatically altered pitches.

### **Trittico**

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.

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.

Each movement represents a style of writing, focusing on the interplay of choirs for brass, woodwinds, and percussion.

## **UNIVERSITY OF REDLANDS**

### **WIND ENSEMBLE**

#### **Flute**

Michelle Chavez, principal  
Kelly McGrath  
Nicole Hans  
Emily Hall, piccolo

#### **Clarinet**

Taylor Heap, co-principal  
Kira Golombek, co-principal  
Amara Markley  
Wendy Rummerfield  
Rebecca Holzer  
Jessica Nunez  
Sasha Paredes

#### **Eb Clarinet**

Kira Golombek

#### **Bass Clarinet**

Matt Dearie

#### **Alto Clarinet**

Wendy Rummerfield

#### **Contra-Bass Clarinet**

Sasha Paredes

#### **Oboe**

Juliana Gaona, principal  
Ian Sharpe

#### **Bassoon**

Simona Seres, principal  
Kevin Enriquez  
Jason Davis

#### **Alto Saxophone**

Kelsey Broersma, co-principal  
Cameron Nabhan, co-principal

#### **Tenor Saxophone**

Wyatt Maggard  
Nicolai Gervasi-Monarrez

#### **Baritone Saxophone**

David (Tré) Moreland

#### **Horn**

Kerrie Pitts, co-principal  
Eduardo Contreras, co-principal  
Greg Reust  
Johnson Ung

#### **Cornet**

Matthew Busch, principal  
Luis Rodriguez  
Michael McGill-Davis

#### **Trumpet**

Brandon Hansen, principal  
Tyler Neill

#### **Euphonium**

Andrew Will

#### **Trombone**

Steven Stockman  
Joel Rangel  
Zachary Krug

#### **Tuba**

Curtiss Allen, principal  
William Bundy

#### **Piano**

Karen Bogart  
Michael Malakouti  
Austin Turner

#### **Percussion**

David Mantle, principal  
Chase Nissen  
Danielle Kammer  
Ivan Aviles