

UNIVERSITY OF

Redlands
 SCHOOL OF MUSIC

WIND ENSEMBLE
 Eddie R. Smith, conductor

Monday, April 14th, 2014 - 8 p.m.

MEMORIAL CHAPEL

Overture for Winds
 Andante
 Allegro vivace
 Felix Mendelssohn-Bartholy
 (1809-1847)
 Chamber Winds Ensemble*

Kirkpatrick Fanfare
 Andrew Boysen, Jr.
 (b. 1968)

William Byrd Suite
 Gordon Jacob
 (1895-1984)
 Selected from the Fitzwilliam Virginal Book
 The Earle of Oxford's Marche
 Pavana
 Jhon come kiss me now
 The Mayden's Song
 Wolsey's Wilde
 The Bells

Dusk
 Steven Bryant
 (b. 1972)

Symphony in B flat
 Moderately fast, with vigor
 Molto agitato
 Andantino grazioso
 Fast and gay
 Fugue
 Fast, energetic
 Paul Hindemith
 (1895-1963)

PROGRAM NOTES

Overture for 10 Winds

The Op. 24 by Felix Mendelssohn-Bartholdy was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. Writing for the Boston Symphony, George Marke remarks, "Some artists develop their craft slowly, others seem to be at the top. There is little difference between Mendelssohn's early and his mature works."

The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled "Nocturno" and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon).

It has been suggested by musicologists that the 1838 re-scoring was an effort to imitate the orchestral color of Weber's *Preciousa Overture*. In Weber's overture, a gypsy melody is introduced by a small wind band with percussion accompaniment. At this time, however, Mendelssohn was also negotiating for the publication of the overture by Mori in London. It is quite possible that the re-scoring was an attempt to acquire greater performance opportunities for his work by making it available in settings for British and German band along with a proposed edition for orchestra.

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition based on the most authentic source known to date.

Program Note by John P. Boyd

Kirkpatrick Fanfare

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March, 1999, this work has a definite Irish flavor, including a strain of Danny Boy. The "fanfare" features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

Program Note by Andrew Boysen, Jr.

William Byrd Suite

William Byrd was a pupil of Thomas Tallis. He was known for his choral music, both sacred and secular, and was, in fact, one of the founders of the English Madrigal School.

He was also one of the most active and able of the English keyboard writers. This suite is based on some of his pieces taken from the *Fitzwilliam Virginal Collection*. The Tercentenary of Byrd's death was celebrated in 1923 and probably led Gordon Jacob to set these excerpts.

Dusk

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic

stillness.

Dusk is part of a three-work “night cycle,” continuing with *The Marbled Midnight Mile*, and concluding with *First Light*.

Symphony in B flat

Paul Hindemith (1895-1963) was an influential German composer who explored the fringes of tonality through his music and who was teacher to many a great name in composition. He grew up and began his career in Germany, but a complicated relationship with the Nazi regime in the 1930s sent him elsewhere. During that period, he was invited to Turkey, where he helped to reorganize the music education system there. In 1940, he emigrated to the United States, where he taught primarily at Yale University. He became an American citizen in 1946, but moved to Zurich in 1953, where he remained for the rest of his life. He developed his own system of tonality that was not diatonic, but which ranks musical intervals from most-consonant to most-dissonant while still relying on a tonal center. While this approach sounds purely academic, it resulted in playful, accessible music in Hindemith’s hands. He was very interested in understanding instrumental technique, to the point that he is said to have learned to play every one of his instrumental sonatas (and there are many, including trumpet, clarinet, trombone, harp, tuba, flute, violin, viola, and bass) on the instrument for which he wrote it.

The *Symphony in B-flat* is a cornerstone of the wind band repertoire. Hindemith wrote it in 1951 on a commission from “Pershing’s Own” United States Army Band. Its three movements use classical and baroque approaches to form and thematic development in Hindemith’s unique harmonic idiom. The *Symphony in B flat*, shows Hindemith’s great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

The Symphony’s first movement, marked, “Moderately fast, with vigor” is in sonata allegro form. Hindemith introduces two themes immediately. The first is lyrical and rhythmically intense, spanning 10 bars. The second, a short burst of five 8th notes, is hidden in the bluster of the first beat of the movement, not emerging fully until the two themes merge. Another pair of themes is introduced at letter D. Together, they grow into semi-climax before being interrupted by another dotted-rhythm theme, which dominates the development until the second initial theme returns. The recapitulation of the first two themes is shrouded by changed textures, but the second pair of themes returns with confidence, ending the movement in a solid B-flat major. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly demand a halt with a powerful final cadence.

The *Symphony in B-Flat* rivals any orchestra composition in length, breadth, and content, and served to convince other first-rank composers -- including Giannini, Gould, Schoenberg, Copland, Persichetti, Creston, and Hovhaness -- that the wind band is a legitimate medium for serious music.

UNIVERSITY OF REDLANDS

WIND ENSEMBLE

*Chamber Winds 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