

WIND ENSEMBLE  
 Eddie R. Smith, conductor

Wednesday, April 13, 2016 - 8 p.m.  
 MEMORIAL CHAPEL

American Overture for Band Joseph Willcox Jenkins  
 (1928-2014)

The Solitary Dancer Warren Benson  
 (1924-2005)

an American Elegy Frank Ticheli  
 (b. 1958)

Japanese Suite, Op 33 Gustav Holst  
 (1874-1934)  
 Prelude – Song of the Fisherman  
 Ceremonial Dance Wind Orchestration by John Boyd  
 Dance of the Marionette  
 Interlude – Song of the Fisherman  
 Dance Under the Cherry Tree  
 Finale - Dance of the Wolves

Tetelestai, A Symphony for Wind Ensemble Andrew Boss  
 (b. 1988)  
 Homage  
 Toccata  
 Interlude and Finale  
 West Coast Premier

American Overture for Band Joseph Willcox Jenkins

*American Overture* was Jenkins's first work for band, written in 1953 when he was 25 years old. It came about during his first military stint. As an arranger for the U.S. Army Field Band, he composed the piece to match their instrumentation, which was idiosyncratic in many ways. The stars of this piece are the horns. They famously leap an octave in the first measure. His original edition had the first note slurred to the second (written G4-G5), virtually guaranteeing a strident glissando. A 2003 revision eliminated this slur, but horn players everywhere still treasure or loathe that famous opening figure. The rest of *American Overture* is a high-energy expression of bold optimism that puts every section of the band in the spotlight.

The Solitary Dancer Warren Benson

*The Solitary Dancer* deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music.

an American Elegy Frank Ticheli

*An American Elegy* was composed in memory of those who lost their lives at Columbine High School in 1999 and in honor of the survivors. Ticheli said, "It is offered as a tribute to their great strength and courage.... I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings." Calling the work "an expression of hope," Ticheli incorporated the school's Alma Mater in the closing section. Currently associate professor of music at the University of Southern California, Ticheli served as composer-in-residence with the Pacific Symphony Orchestra from 1991 to 1998. He has written many works for bands, orchestras, and chamber ensembles, and his music has won numerous prestigious awards.

Japanese Suite, Op 33 Gustav Holst, Wind Orchestration by John Boyd

*Japanese Suite* was composed for the Japanese dancer Michio Ito, and was the last work composed by Gustav Holst before *Planets*. The themes upon which the Suite is based were supplied by Mr. Ito, with the exception of the Marionette Dance.

Tetelestai, A Symphony for Wind Ensemble Andrew Boss

"Tetelestai – Greek for "It is finished" – is supposedly the last word that Yahashua, the man Christians praise as Jesus Christ, spoke among the people of Jerusalem

before his death. The nature of this word – in the perfect indicative mood of its verbal form *teleo* – suggests having completed an action that is both irreversible and infinite. Within the context *Yahashua* used, it meant that he perfectly fulfilled the demands of the Mosaic Law on behalf of his people, and that he took the punishment his people deserved and placed it onto his own shoulders by his death. The biblical account of the resurrection adds a rich meaning to the word *tetelestai*, that which not even death can undo what has been completed.

Throughout this symphony, I attempted to capture images of how I interpret these series of biblical events. This is not a programmatic work because I am not retelling the story of this account. Rather, I am portraying images based on how this story makes me feel. The main body of the 1st movement portrays images of betrayal, despair, suffering, and death – which are how I interpret the crucifixion. This movement begins and ends with a linear theme in the horn representing a promise waiting to be fulfilled, which returns intimately later in the piece. The second movement portrays images of conflict between two opposing forces, such as life vs. death or dark vs. light. This is how I interpret the war between heaven and sin since “in the beginning” up through *Yahashua*’s death. The 3rd movement is subdivided into two separate sections; it begins with a short interlude, followed by the Finale. The Finale begins in a reflective mood and slowly intensifies toward a climactic conclusion that portrays images of victory and rebirth – which is how I interpret the resurrection.

Because the music of this symphony portrays images rather than adhering to a strict narrative, it allows for a different interpretation of these images from each listener as he or she engages in a unique aural experience as the music unfolds. The listener brings forth their own life experiences and beliefs as to how they relate to the music that they are hearing, and how each listener relates to these images is based on those experiences or beliefs – whether it is suffering through the loss of a dear friend or loved one, which relates to the images associated in the 1st movement; personal obstacles or battles, relating to the 2nd movement; or a personal rebirth and reawakening, relating to the Finale.

This work was written for and dedicated to Jerry Junkin and the University of Texas Wind Ensemble who performed the actual premier. It was written in loving memory of the recent death of the former beloved UT band director, Vincent R. DiNino, whose immense contributions will never be forgotten. A small *en memoriam* was also incorporated as a passing theme in the 3rd movement to my dear friend Dmitry Volkov, a brilliant young cellist who recently died at the age of 26 of heart failure.”  
- Andrew Boss

I truly hope you enjoy the West Coast Premier (by permission of the composer) of *Tetelestai, A Symphony for Wind Ensemble*. ES

## UNIVERSITY OF REDLANDS WIND ENSEMBLE

### Flute

Victoria Batta, principal  
Kimberly Ross  
Gerardo Lopez, piccolo  
Sofia Gomez  
Justine Morales

### Clarinet

Kira Golombek, principal  
Rebecca Holzer  
Tristan Akers  
Jessica Ramos  
Berenice Martinez  
Carissa Salcido  
Sasha Paredes  
Sarah Serrano

### Eb Clarinet

Rebecca Holzer

### Bass Clarinet

Berenice Martinez

### Contra-bass Clarinet

Sarah Serrano

### Oboe

Selena Yates, principal  
Courtney Otis

### Bassoon

Kevin Enriquez, principal  
Megan Martin

### Alto Saxophone

Nicolai Gervasi-  
Monarrez, principal  
Grant Gardner

### Tenor Saxophone

Claire Grainger

### Baritone Saxophone

Manuel Perez

### Horn

Greg Reust, principal  
Hannah Henry  
Hannah Vagts  
Lysander McKown

### Cornet

Brandon Hansen,  
principal  
Jake Ferntheil  
Kenny Taber

### Trumpet

Katrina Smith, principal  
Matthew Richards

### Euphonium

Andrew Will, principal  
David Reyes  
Ramon Cancel

### Trombone

Julia Broome-Robinson  
Andrea Massey  
Joel Rangel  
Zachary Krug

### Tuba

Ross Woodzell, principal  
Brian Hotchkiss  
Curtiss Allen

### String Bass

John MacNeil

### Harp

Katelin Heimrick

### Piano

Karen Bogart

### Organ

Philip Hoch

### Percussion

David Mantle, principal  
Danielle Kammer  
Katie Lumsden  
Alex Warrick  
Kevin Bellefeuille  
Tyler Neill

### Librarian

Kira Golombek  
Karen Bogart

### Stage Managers

Ross Woodzell  
Brandon Hansen  
Kevin Bellefeuille  
Danielle Kammer  
Kenneth Taber  
Brian Hotchkiss  
Courtney Otis  
James Valencia