

UNIVERSITY OF  
**R** Redlands  
SCHOOL OF MUSIC

WIND ENSEMBLE  
Eddie R. Smith, conductor

Tuesday, November 14, 2017 - 8 p.m.  
MEMORIAL CHAPEL

The Crosley March

Henry Fillmore  
(1881-1956)  
Edited by Robert E. Foster

Lincolnshire Posy

Lisbon (Sailor's Song)  
Horkstow Grange (The Miser and his Man: A Local Tragedy)  
Rufford Park Poachers (Poaching Song)  
The Brisk Young Sailor (who returned to wed his True Love)  
Lord Melbourne (War Song)  
The Lost Lady Found (Dance Song)

Percy Aldridge Grainger  
(1882-1961)

Symphony No. 4

David Maslanka  
(1943-2017)

**PROGRAM NOTES**

The Crosley March

Henry Fillmore

Henry Fillmore established himself as an extremely successful and popular band leader through his work with the Syrian Temple Shrine Band in Cincinnati. The band performed at several national conventions and earned a reputation as the finest fraternal band in America

In 1926, he resigned that position and established a very high level professional band comprised of some of the finest musicians in Cincinnati. The Fillmore Band performed a regular series of broadcasts over radio station WLW in Cincinnati and had a very active schedule of regular live concerts in the area. Through these popular broadcasts, the band developed a national reputation, and their appearances were met with great success.

The owner of the radio station was a business man and personal friend of Fillmore named Powell Crosley. It is for him that this march is named.

*The Crosley March* is one of the great marches from this very productive era.

Lincolnshire Posy

Percy Aldridge Grainger

Eric Banks (British 2) writes, "Percy Grainger described his six-movement *Lincolnshire Posy* as 'a bunch of musical wild flowers'. He worked hard to preserve the originality of folk songs by recording and taking notes on individual performances which he sought out in their natural habitat among sailors, peasants, and other spontaneous performers. 'Plenty of lilt' is his requirement for playing Lisbon. This is a sailor's song in a brisk 6/8 meter. "Horkstow Grange" (or "The Miser and His Man, a local tragedy"), is formed with the accent shifting throughout yet never loses its flowing style. "Rufford Park Poachers" is the most complex of the settings. Its lead is set by piccolo in high register, with solo clarinet in unison three octaves lower. The tune is accompanied by itself in canon, played by E flat clarinet and bass clarinet. In sprightly contrast is "The Brisk Young Sailor", with its effective woodwind writing, particularly at the third appearance of the tune played by baritone voices, with the upper woodwind rippling in accompaniment to brilliant effect. The final approach has some startling passages, marked to be played 'angrily'. "Lord Melbourne (War Song)" is in free-time phrases

written out without bar lines. Grainger instructs the conductor ‘to vary the beat length with that rhythmic elasticity so characteristic of many English folk singers, giving free reign to rhythmic fancy. “The Lost Lady Found“, most conventional setting of all the movements in the suite, is written in a fast but sturdy one-in-a-bar.”

According to James Westbrook, “*Lincolnshire Posy* was composed during the first three months of 1937, with three of the movements being completed in three days. The premiere took place on March 7th at the American Bandmasters Association Annual Grand Concert with Grainger conducting the Milwaukee Symphony Band.

As a young boy in Australia, Percy was given a section of the family garden to cultivate. He promptly discarded the flower and vegetable seeds his parents had given him and instead collected as many different weeds and wildflowers as he could find. When asked about his strange taste in horticulture, he replied, ‘What’s the difference? I think the weeds are just as pretty as the other flowers.’ His 1905-06 folksong collection from Lincolnshire, England, represented his own musical wildflowers and weeds and hence the title, *Lincolnshire Posy* - ‘dedicated to the singers who sang so sweetly to me’.

Cheryl J. Wierman writes, “Lisbon Bay [Lisbon, Dublin Bay]: Its brisk and jaunty tune is indicative of the sailor’s song that it is. The parallel harmonies sound strangely and appropriately archaic. A countermelody played midway through by horns and trumpet is based on the first phrase of another folk song, ‘The Duke of Marlborough’. The setting is a theme and variations.

“Horkstow Grange” is another set of variations on a theme. The mood of the song, however, is quite different from the first, resulting in a dark, beautifully somber sound.

“Rufford Park Poachers” narrates the events surrounding the poaching of game from a private hunting reserve. [The singer Joseph] Taylor’s free rhythms led Grainger to score this song in a series of changing meters, making it one of the more challenging movements of this work. The opening phrases are presented in canon at the octave between the piccolo/alto clarinet and the oboe/bassoon. The same group of instruments returns near the end, again in canon, however, this time the melody is presented at different pitch levels, resulting in a passage of polytonality.

The sprightly “Brisk Young Sailor” is about a young man returning to wed his true love. The use of theme and variations provides some challenging accompaniment patterns for the woodwinds in the first and second variations and a canon for the oboe and soprano saxophone in the third variation. The gradual slowing of tempo near the end is accompanied by increasingly dissonant harmonies.

The fifth movement, “Lord Melbourne”, a war song, is set by Grainger in the fiercest fashion. Brass and percussion instruments are predominant in this work, which is rhythmically notated in both changing meters and free time-passages in which the conductor may vary the lengths of the beat according to his or her ‘rhythmic fancy’. The melody is a variant of ‘The Duke of Marlborough’, which was used as a countermelody in ‘Lisbon Bay’.

The final movement is “The Lost Lady Found,” a dance song notated by Lucy Broadwood from her Lincolnshire nurse, Mrs. Hill. Once again, Grainger uses theme and variation to set this song. The final variation calls for the addition of ‘tuneful percussion’--glockenspiel, xylophone, hand bells, and tubular chimes--all of which help to bring this masterpiece of wind literature to a proper and fitting close.”

Thomas P. Lewis writes in *A Source Guide to the Music of Percy Grainger (biographical reminiscences, lists of works, and commentaries)*, “Grainger’s attachment to two fully-staffed military bands (during World War I) offered him a ready laboratory for composition and instrumental experimentation pursued between numerous official requests for his services as one of the outstanding pianists of his day, and this love affair with the band lasted to the end of his life. *Shepherd’s Hey* and other tunes which he subsequently made familiar to listeners everywhere eventually led to his magnum folk song opus, *Lincolnshire Posy*, a six-movement achievement which he composed in White Plains, New York during the first three months of 1937. Three of these (1, 4, 6) related to the adaptational stylistic setting used for *Shepherd’s Hey* while movements 2, 3 and 5 depart from that concept and pursue compositional and textural dimensions which, in music for the military band, were unique, extraordinary--far out!

He began to work these tunes in his head, so he told me, as soon as he had put them down in a kind of musical shorthand as the folk singers delivered them to him on his first song-gathering journeys to Lincolnshire in the early 1900s. Returning another year he brought with him a large supply

of cylinders and one of Thomas Edison's phonograph machines which he strapped to his back as he walked from town to town becoming the first composer/song collector to use this device in the field. 'Phonographing' provided him with every vital aspect of a song--the words, tune, pitches, dialect, tone, inflections, rhythms--all faithfully and endlessly repeatable. These both served and haunted him, for many of the freedoms he so admired in the original folk singing could not be transcribed in easy meters, obliging him to score his compositions from them in equally free and/or complex translations in terms of traditional band notation."

Symphony No. 4

David Maslanka

The composer writes the following about this work, "The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work - its construction principles, its orchestration - but nearly impossible to write of its soul-nature except through hints and suggestions.

The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed - the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune *Old Hundred*, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You* and *Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental *Abraham Lincoln* offers a picture of Lincoln in death. Lincoln's close friend, David R. Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln's face only a few times in life;

when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln's journey to final rest at Springfield, Illinois. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing *Old Hundred*, the coffin was moved to the waiting funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used *Old Hundred*, known as the "Doxology" - a hymn of praise to God; Praise God from Whom all Blessings Flow, Gloria in excelsis Deo - the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands.  
Serve the Lord with gladness;  
come before His presence with singing...  
Enter into His gates with thanksgiving  
and into his courts with praise:  
be thankful unto Him, and bless His name.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time."

# UNIVERSITY OF REDLANDS WIND ENSEMBLE

## **Flute**

Gerardo Lopez, principal  
Jacob Miner, piccolo  
Coco Hu  
Ashley Somers

## **Contra-bass Clarinet**

Gabriel Piceno

## **Bassoon**

Diego Hammond, principal  
Cindy Hernandez

## **Trombone**

Marcelo Aguinaga,  
principal  
Ihab Hamideh  
Nicholas Bingaman  
Joel Rangel

## **Oboe**

David Hernandez, principal  
Brian Begg  
Gilbert Camacho

## **Alto Saxophone**

Nicolai Gervasi-Monarrez,  
principal  
Jeffrey Boehl

## **Euphonium**

Leslie Ojeda, principal

## **English Horn**

David Hernandez

## **Tenor Saxophone**

Alex Ehredt

## **Tuba**

Troy DeShazer,  
principal  
Daniel Lizarde

## **Clarinet**

Tristan Akers, co-principal  
Jessica Ramos,  
co-principal  
Kristine Llanderal

## **Baritone Saxophone**

Manuel Perez  
Jonathan Kretchmer

## **Piano**

Jonathan Kretchmer

## **Isaiah Solares, principal**

Berenice Martinez  
Austin Simon

## **Horn**

Hannah Henry, principal  
Terrence Perrier  
Star Wasson  
Sebastian Gallardo

## **Harp**

Mary Dropkin

## **Megan Congdon, principal**

Victoria Williams

## **Organ**

Philip Hoch

## **Eb Clarinet**

Berenice Martinez

## **Cornet**

Matt Ingelson, principal  
Jorge Araujo-Felix  
Katrina Smith

## **String Bass**

Scott Worthington

## **Alto Clarinet**

Victoria Williams

## **Trumpet**

Matthew Richards, principal  
Jake Ferntheil

## **Percussion**

Tim Laguna, principal  
Kevin Bellefeuille  
Katie Lumsden  
Alex Warrick  
Abigail Mellado  
Tate Kinsella

## **Bass Clarinet**

Sasha Paredes

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