

WIND ENSEMBLE  
 Eddie R. Smith, conductor

Tuesday, February 20, 2018 - 8 p.m.  
 MEMORIAL CHAPEL

Shortcut Home	Dana Wilson (b. 1946)
Les Preludes	Franz Liszt (1811-1886) Trans. Mark Hindsley (1906-1999)
Radiant Joy	Steven Bryant (b. 1972)
Mock Morris	Percy Aldridge Grainger (1882-1961)
Music for Prague 1968	Karel Husa (1921-2016)
I. Introduction and Fanfare	
II. Aria	
III. Interlude	
IV. Toccata and Chorale	

PROGRAM NOTES

Shortcut Home

Dana Wilson

“*Shortcut Home* is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the “home” of the final C major chord.” -DW

Les Preludes

Franz Liszt

*Les Preludes* is the third of Franz Liszt’s thirteen symphonic poems. It is listed as S. 97 in Humphrey Searle’s catalogue of Liszt’s music. The music is partly based on Liszt’s 1844/45 choral cycle *The Four Elements*. *Les Preludes* is the earliest example of an orchestral work entitled “symphonic poem.”

Radiant Joy

Steven Bryant

“*Radiant Joy* was my first new work for winds after almost three years away, and one that I hope is equal to its title in character and purity of intent. It came after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern – I wanted something sparse and tightly constructed, while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization – the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of 70s/80s funk/jazz/fusion (at least, that’s what I’ve been told). Regardless, the piece is intended to evoke simple joy and good ‘vibes’ (quite literally – the Vibraphone is featured prominently) for the performers, the audience, and the composer!” -Steven Bryant

Mock Morris

Percy Aldridge Grainger

In 1910, as a birthday gift for his mother Rose, Grainger composed the original string sextet version in three weeks time. In his usual fashion, Grainger “dished-up” the work for piano in both “concert” and “popular” versions shortly prior to the publication of all three in 1912 as the first number in his *Room Music Tit-Bits* series. Though a completely original work, the thematic material used is most convincingly composed in the style of an English Morris Dance tune – so much that the composer found it necessary to state that no actual folk material was used in his prefaces to the published scores.

Music for Prague 1968

Karel Husa

Karel Husa writes: “Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague* 1968 and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.”

## UNIVERSITY OF REDLANDS WIND ENSEMBLE

### Flute

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

### Clarinet

Jessica Ramos,  
principal  
Kristine Llanderal

Isaiah Solares, principal  
Berenice Martinez  
Austin Simon

Megan Congdon, principal  
Victoria Williams

### Eb Clarinet

Berenice Martinez

### Alto Clarinet

Victoria Williams

### Bass Clarinet

Sasha Paredes

### Contra-bass Clarinet

Gabriel Piceno

### Oboe

David Hernandez, principal  
Brian Begg  
Gilbert Camacho

### English Horn

David Hernandez

### Bassoon

Diego Hammond, principal  
Cindy Hernandez

### Saxophone

Nicolai Gervasi-Monarez,  
principal  
Jeffrey Boehl  
Alex Ehredt  
Manuel Perez  
Jonathan Kretchmer

### Horn

Hannah Henry, principal  
Terrence Perrier  
Star Wasson  
Sebastian Gallardo

### Cornet

Matt Ingelson, principal  
Jorge Araujo Felix  
Katrina Smith

### Trumpet

Matthew Richards, principal  
Jake Ferntheil

### Euphonium

Leslie Ojeda, principal

### Trombone

Marcelo Aguinaga,  
principal  
Ihab Hamideh  
Nicholas Bingaman  
Joel Rangel

### Tuba

Troy Deshazer,  
principal  
Daniel Lizarde

### Piano

Jonathan Kretchmer

### Harp

Mary Dropkin

### Percussion

Kevin Bellefeuille,  
principal  
Katie Lumsden  
Alex Warrick  
Abigail Mellado  
Tate Kinsella  
Collin Tarr

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