



WIND ENSEMBLE

Eddie R. Smith, conductor

Tuesday, April 16, 2019 - 8 p.m.

MEMORIAL CHAPEL

Octet for Wind Instruments

Sinfonia

Tema con Variazioni

Finale

Igor Stravinsky

(1888-1971)

Gerardo Lopez, flute; Tristan Akers, clarinet

Diego Hammond & Jessica Salguero, bassoon

Jorge Araujo-Felix & Matthew Richards, trumpet

Marcelo Aguinaga & Joel Rangel, trombone

When Jesus Wept

William Schuman

(1910-1992)

...and the mountains rising nowhere

Arioso bells

Sepia

Moon-beams

An afternoon sun blanked by rain

And the mountains rising nowhere

The sound returns

The sound and the silence chimes

Joseph Schwantner

(b. 1943)

- BRIEF INTERMISSION -

A Childs Garden of Dreams

David Maslanka

(1943–2017)

There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

A drunken woman falls into the water and comes out renewed and sober.

A horde of small animals frightens the dreamer. The animals increase to a tremendous size and devours the little girl.

A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

An ascent into heaven where pagan dances are being celebrated: and a descent into hell, where angels are doing good deeds.

PROGRAM NOTES

Octet for Wind Instruments

Igor Stravinsky

“The *Octet* began with a dream,” Stravinsky recalled in his *Dialogues and a Diary*, “...in which I saw myself in a small room surrounded by a small group of instrumentalists playing some very attractive music. I did not recognize the music, though I strained to hear it, and I could not recall any features of it the next day, but I do remember my curiosity — in the dream — to know how many the musicians were. I remember too that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little concert in a state of great delight and anticipation, and the next morning began to compose the *Octet*.”

When Jesus Wept

William Schuman

William Schuman states, “*When Jesus Wept* is based on a round of the American composer, William Billings (1746-1800). The Prelude is intended to serve as an introduction to the Composer’s *Chester*, Overture for Band based on Billings’ Hymn and Marching Song of the American Revolution.

...and the mountains rising nowhere

Joseph Schwantner

Commissioned by Donald Hunsberger and the Eastman Wind Ensemble with a grant from the National Endowment for the Arts, *...and the mountains rising nowhere* was Joseph Schwantner's first composition for wind ensemble (and is part of a "trilogy" that includes *From a Dark Millennium* and *In evening's stillness*). The premiere was given in College Park, Maryland, at the 1977 National Conference of the College Band Directors National Association (CBDNA) by the Eastman Wind Ensemble, Hunsberger conducting. It is dedicated to children's author Carol Adler; its title inspired by a line in her poem "Arioso":

arioso bells
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes (Carol Adler)

"*...and the mountains rising nowhere* holds a very unique place in the repertoire for wind bands. It is scored for an extended orchestral wind section, percussionists who are responsible for 46 different instruments in the course of the piece, and amplified piano. In addition to all of the effects that Schwantner achieves with his percussion menagerie and conventional piano and wind sounds, he calls for unusual techniques in the winds such as singing, whistling, aleatoric effects, and even tuned glasses which the saxophonists play for more than half of the piece. These combine to make a mystical soundscape unlike anything that has come before or since. Composed in three large sections, *...and the mountains rising nowhere* utilizes seven as a generative tool: the amount of lines in the poem, seven-note chords, groups of whistlers, and the tonal centers are even related by an interval of a diminished-seventh. He incorporates contrast by juxtaposing seven-note scales with eight-note scales. This results in a piece that bears a tonal center in a different sense than Bach or Mozart would."

- Program Note by Emily Brown
for the State University of New York, Fredonia

A Childs Garden of Dreams

David Maslanka

David Maslanka composed *A Childs Garden of Dreams* based on 5 of the 12 dreams noted by Psychologist, Carl Jung. These particular dreams are listed on the program.

The following is from *Man and His Symbols* by Carl Jung:

"A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had when she was eight. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father. . . . In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time. . . .' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them. . . . The little girl died of an infectious disease about a year after that Christmas. . . . The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations. . . . The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an "adumbration" (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection—the transformation of death into eternal life."

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WIND ENSEMBLE

Flute

Gerardo Lopez, principal
Jacob Miner, piccolo
Coco Hu
Michelle Chavez
Ashley Somers
Paige Scalise

Oboe

Gilbert Camacho,
principal
Brian Begg

Bassoon

Diego Hammond,
principal
Jessica Salguero

E♭ Clarinet

Jessica Ramos

Clarinet

Tristan Akers, principal
Berenice Martinez
Kristine Llanderal,
principal
Isaiah Solares
Austin Simon, principal
Victoria Williams
Felicia Padilla
Caitlin White

Bass Clarinet

Gabriel Piceno

Contra-Bass Clarinet

Megan Congdon

Alto Saxophone

Jeffrey Boehl, principal
Christopher Sacha
Connor Edmundson

Tenor Saxophone

Michael Kalb

Baritone Saxophone

Donald Johnson

Horn

Jacob White, principal
Terrence Perrier
Hannah Henry
Star Wasson

Cornet

Jorge Araujo-Felix,
principal
Matthew Richards
Kenny Taber

Trumpet

Angel Rivas, principal
Annie Diez

Trombone

Marcelo Aguinaga,
principal
Ihab Hamideh
Joel Rangel
Nick Bingaman

Euphonium

Leslie Ojeda, principal
Andrew Priester

Tuba

Troy DeShazer

Piano

Jonathan Kretchmer

Organ

Connor Licharz

Harp

Jillian Lopez

Percussion

Tate Kinsella, principal
Danilo Virata
Zachary Salmeron
Curtis Pettygrove
Eric Fortson
Julian Kley