



SCHOOL OF MUSIC

WIND ENSEMBLE

Eddie R. Smith, conductor

Connor Edmundson & Kenley Nakao, graduate assistant conductors

Tuesday, October 19, 2021- 8 p.m.

MEMORIAL CHAPEL

March, Op. 99	Sergey Prokofiev (1891-1953) Arr. Paul Yoder
O Magnum Mysterium	Morten Lauridsen (b. 1943) Trans. H. Robert Reynolds
Prelude, Siciliano, and Rondo	Malcom Arnold (1921-2006)
Ecstatic Fanfare	Steven Bryant (b. 1972)
Wayfaring Stranger	Christopher M. Nelson (c. 1990)
Spark!	Robert Langenfield (c. 1993)

PROGRAM NOTES

March, Op. 99

Sergey Prokofiev, Arr. Paul Yoder

Like so much of the music written during the Soviet era, only limited information is available. Prokofiev wrote his March, Op. 99 for band during 1943-44. It was premiered on Moscow radio on April 30, 1944. Harlo Robinson, one of Prokofiev's biographers, wrote that the march was written in honor of May Day (May 1, International Workers' Day) which was one of the most important political holidays in the Soviet year during that era

O Magnum Mysterium Morten Lauridsen, Trans. H. Robert Reynolds

O Magnum Mysterium has become one of the most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale. The composer writes, for centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. H. Robert Reynolds has arranged the symphonic wind version with the approval and appreciation of the composer.

Prelude, Siciliano, and Rondo Malcom Arnold

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled "Little Suite for Brass". All three movements are written in short, five-part song form ABACA. The Prelude begins in a raucous style which winds down to a quiet return to the opening statement which then fades to silence. The expressive Siciliano is slower and expressive while the rollicking five-part Rondo provides a romping finale.
-Notes by the Composer

Ecstatic Fanfare Steven Bryant

Ecstatic Fanfare is based on music from movement 1 of my Ecstatic Waters. One day in May, 2012, I mentioned to my wife (conductor Verena Mosenbichler-Bryant) that it might be fun to take the soaring heroic tutti music from that earlier work and turn it into a short fanfare. She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mosenbichler with the Polizeiorchester Bayern just three short weeks later,, followed

immediately by my wife conducting it with the World Youth Wind Orchestra Project at the Mid Europe festival in July, 2012. Bryant states “this has to be a record time for conception-to-premiere for a large ensemble work...” played by horns and saxophones. This theme is taken up by the different sections of the band and, as it is developed, combines with other themes, some more rhythmically complex, in the build up to a climactic conclusion.

-Notes by the Composer

Wayfaring Stranger

Christopher M. Nelson

Wayfaring Stranger is a setting of the American folk spiritual known as “Poor Wayfaring Stranger”. While many versions of the lyrics to this tune exist, they all tell the story of a Traveler who makes his way on a journey despite a rough road, difficult circumstances, and gathering darkness. This is done, the lyrics say, for the promise of green pastures and a reunion with his Father and Mother at journey’s end.

Spark!

Robert Langenfield

It only takes a spark to start something big. Set around a 6 note motif, *Spark!* represents the chain of events that can happen as an idea and eventually takes on a life of its own, just like a spark would do in a forest fire or the spark of imagination inspires an inventor to create the next great invention .

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

For a complete calendar of School of Music events visit
www.redlands.edu/music

WIND ENSEMBLE

Flute

Christian Hillis, co-principal, piccolo
Christopher Figueroa, co-principal,
piccolo
Jair Lopez
Charlotte Ford
Diego Rios

Oboe

Brooke Braden, principal
Kaitlyn Dennis

Bassoon

Katherine Hartman, principal
Travis Woliung

Clarinet

Luis Becerra, principal
Caitlin White
Gabriel Piceno
David Johnson
Jehsica Castle

Bass Clarinet

Paul Kane

Alto Saxophone

Jeffrey Boehl, principal
Rowan Glover

Tenor Saxophone

Emmanuel Esparxza

Baritone Saxophone

Connor Edmundson

Horn

Brett Logbeck, principal
Sydney Horst
Sarah Rodnick
Jezreel Sanchez
Gloria Aranda

Cornet

Hannah Gaugush, principal
Kenley Nakao
Jonathan Hathaway

Trumpet

Angel Rivas, principal
Mark Perez

Trombone

Ernest Lopez, principal
Timothy MaKieve
Michael Medina
Tom Francis, bass trombone

Euphonium

Olivia Vara, principal
Dakota Otis

Tuba

Vince Jackson, principal
Brian Linares

Piano

Nicholas Slaughter

Percussion

Noah Parady, principal
Aiden Conley
Dylan Smith
Tim Laguna