

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

WIND ENSEMBLE

Eddie R. Smith, conductor

Connor Edmundson & Kenley Nakao, graduate assistant conductors

Tuesday, November 16, 2021 - 8 p.m.

MEMORIAL CHAPEL

The Crosley March

Henry Fillmore
(1881-1956)

Ed. Robert Foster

Divertimento for Band

Vincent Persichetti
(1915-1987)

Prologue

Song

Dance

Burlesque

Soliloquy

March

Khan

Julie Giroux
(b. 1961)

Rest

Frank Ticheli
(b.1958)

Havana

Kevin Day
(b. 1996)

Symphony No. 2

Frank Ticheli
(b. 1958)

Shooting Stars

Dreams Under a New Moon

Apollo Unleashed

PROGRAM NOTES

The Crosley March

Henry Fillmore, Ed. Robert Foster

Henry Fillmore was born into a family of composers and publishers of religious music. As a somewhat incorrigible boy he became bored with church music and ran away from home on three different occasions to join the circus. This did not fare well since his family had a dignified English-American bearing. Henry was actually a second cousin, twice removed, of President Milliard B. Fillmore. Fillmore established himself as an extremely successful and popular band leader through his work with Syrian Temple Shrine Band in Cincinnati and earned the reputation of the finest fraternal bands in America. *The Crosley March* is an exciting, high-energy circus march which must be played at a brisk tempo.

Divertimento for Band

Vincent Persichetti

Vincent Persichetti's music draws on a wide variety of thought in 20th century composition. His own style was marked by use of two elements he refers to as "graceful" and "gritty": the former being more lyrical and melodic, the latter being sharp and intensely rhythmic. He frequently used polytonality in his writing and his music can be marked by sharp rhythmic interjections. The *Divertimento Op. 42* began as an orchestral work, but as the woodwind, brass and percussion figures evolved, Persichetti eliminated the idea of incorporating strings. The resulting piece has been described as "alternating between a sense of mischief and a poignant vein of nostalgia" and has become one of the most widely performed works in the entire wind band repertoire.

Khan

Julie Giroux

Julie Giroux quickly became a favorite composer, with the Wind Ensemble performing her 5th Symphony just before the pandemic struck and the University of Redlands shut down. The work was incredible and a joy to put together. *Khan* is a more recent work which depicts Genghis Khan and his army on the move. The opening theme "Warlord" represents Genghis Khan which is followed by the "Horseback" theme comprised of an A and B section starting in measure 22. The musical representations are used throughout the piece creating a musical "campaign" complete with a serene village scene just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme with great force, ends this work.

Rest is a concert band adaptation of Ticheli's prior choral work, *There Will Be Rest*. About his adaptation for wind band, the composer writes: "I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight none-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities."

Havana

Kevin Day

Havana is a 7.5 minute work that is heavily influenced on Cuban music, rhythms and percussion. Day states that he wanted highlight different dance genres such as Salsa, Mambo, and Cha-Cha, while also making the piece in his own voice. He has a strong love for Latin music and so this was incredibly fun to write. He sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture for which it is known and beloved. There are many "Latin-influenced" pieces for band already and so he wanted to make *Havana* stand out as one that is exciting and memorable.

Symphony No. 2

Frank Ticheli

Frank Ticheli writes, "The symphony's three movements refer to celestial light – "Shooting Stars," came after its completion. I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, "Dreams under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat Major chord is colored by a questioning G-flat.

The finale, “Apollo Unleashed,” is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. The image of Apollo, the ancient god of the sun, inspired not only the movement’s title, but also its blazing energy. Bright sonorities, fast tempos, and a galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. Its boisterous nature is also tempered and enriched by another, more sublime force, Bach’s *Chorale BWV 433* (Wer Gott vertraut, hat wol gebaut). This chorale, a favorite of the dedicatee, and one he himself arranged for chorus and band – serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA’). In the first half of the movement, the chorale’s A and B sections are stated nobly inderneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th notes.”

Ticheli’s second symphony is dedicated to James E. Croft upon his retirement as director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft’s doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession. The University of Redlands, under the direction of Dr. Eddie R. Smith, was pleased to present the West Coast Premier of The Second Symphony in 2004 with the composer in attendance.

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGMENT

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

Emanuel Esparza

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
Matthew Tashima