

UNIVERSITY OF
Redlands
CONSERVATORY OF MUSIC

WIND ENSEMBLE

Dr. Eddie R. Smith, conductor

Tuesday, November 8, 2022- 8 p.m.

MEMORIAL CHAPEL

Festive Overture, Op. 96	Dmitri Shostakovich (1906-1975) Transcribed by Donald Hunsberger
Burning the Wicker Man	Julie Giroux (1961)
Rest	Frank Ticheli (1958)
Manhattan Sketches	Noah Parady (2001) World Premiere

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 Conservatory 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.

PROGRAM

Festive Overture

The Festive Overture was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes -- the ability write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture."

- Note from the score, by Donald Hunsberger

Burning the Wicker Man

Man has burned effigies of objects as a way of celebration for hundreds if not thousands of years. Historically, a wicker man was a large wicker construction in the shape of a man that was reportedly used by ancient pagan Druids. Hollow inside, it has been recorded that the Druids would confine a human sacrifice within, usually somebody guilty of a crime worthy of a death sentence.

This work is not a musical reflection of ancient practices but of modern ones. There are many different celebrations using giant wicker man effigies around the world. They are used as art displays, at music festivals and a wicker man was also used as thematic material in a song by the rock band Iron Maiden.

Burning the Wicker Man is an exciting, dramatic work depicting the building of a wicker man followed by its burning. While melodically it is sinister at times, that is not a reflection on the history, but rather on the properties of fire itself. The piece ends with the Wicker Man engulfed in flames as a celebration of new beginnings. Notes by the composer

Rest

Created in 2010, *Rest* is a concert band adaptation of my work for SATB chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor.

In making this version, 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. This extended

climas allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

This version was commissioned by Russel Mikkelson and family in memory of his father, Elling Mikkelson. -Frank Ticheli

Manhattan Sketches

Notes will be presented by composer and performer, Noah Parady

The American Dream is a beacon of hope which draws upon the longstanding freedom and liberty of our country. In such a tumultuous time as the COVID-19 pandemic, my vision was to create an escapist work that would transport the listener to a different time period.

The 1920s, following the economic boom and aftermath of the First World War, was a prosperous and revolutionary time for American art, culture, and music. During this time, an unprecedented boom in cinema took place which led to the rise of Hollywood superstars. This period was unmatched in its romanticism and remains to be considered one of the greatest strides in Cinema of the 20th century. Stories of tragedy, war, love, fantasy, and humor permeated this cinematic period.

During my research into this time period, I was struck by the way the minimalist and picturesque travel posters of the 1920s and 1930s, particularly of New York, drew the viewer into a completely different world. An ideal world. These posters were the starting point for Manhattan Sketches, which depicts scenes of New York through the romanticized lens of those travel posters. The piece invokes the storylines and dramas which I had imagined and created, a type of narrative woven throughout both the music and images. After all, possibility is what makes the travel poster of the time so fascinating! The mystery of what could be lurking around the corner, or down the street, or on that mountain in the background! Even after the financial collapse of the Great Depression, these idealistic images were a calling card to adventure, new memories, and new beginnings.

Throughout the work I use many different elements to create an artistic vision of the 20s. The vital elements of jazz and blues create the landscapes and visions of these posters. The work features scenes at different time of day, scenes in different locations, and scenes with full cinematic narratives. Although I have envisioned distinct images that the piece is intended to convey, I want listeners to use the music as a medium to envision their own stories, stories of a ideal America which we continue to envision and try to bring about.

In the middle of the work, a direct quote of Irving Berlin's "Oh how I hate to get up in the morning!" pays homage to the time period in which this work is set and also serves as a tangent from the rest of the work: an interlude of the popular tunes on the radio in the 20s. Other quotes of important popular culture themes appear for split moments and add to the overarching historical setting.

As we enter into the 2020s, I want this work to serve as a means of looking forward: to the stories, adventures, and memories that we will make as we move into a post-covid world. Looking towards a brighter and more ideal future: that of the American Dream, prosperity, love, and unity. -Noah Parady

WIND ENSEMBLE

Flute

Christopher Figueroa, Principal
Jair Lopez
Charlotte Ford
Kayla Rios

Oboe

Brooke Braden, Principal
Kaitlyn Dennis, English Horn

Clarinet

Luis Becerra, Principal
Victoria Williams, Eb Clarinet
David Johnson, 2nd
Caitlin White, 3rd
Andrew Espinosa

Bass Clarinet

Jehsica Castle

Bassoon

Lieza Hansen Kallin

Alto Saxophone

Rowan Glover, Principal
Ashley Petrie
Emma Boyd

Tenor Saxophone

Anyssa Penalzoa

Baritone Saxophone

Emmett Borton

Horn

Sarah Rodnick, Principal
Gloria Aranda
Sydney Horst
Jezreel Sanchez
Ryan Vickrey, Assistant

Cornet

Hannah Gaugush, Principal
Angel Garcia
Denny Duran-Flores

Trumpet

Angel Rivas, Principal
Paul Dempsey

Trombone

Ernest Lopez, Principal
Jase Gooden
Michael Medina
Thomas Francis, Bass Trombone

Euphonium

Emily Davis, Principal
Justin Pompa

Tuba

Brian Linares, Principal
Timothy Ruzon

String Bass

Scott Worthington

Piano

Alejandro Ruiz

Percussion

Matthew Tashima, Principal
Aiden Conley
Noah Parady
Emily Dominguez
Todd Montemayor

Graduate Assistant

Victoria Williams