



CONSERVATORY OF MUSIC

WIND ENSEMBLE

Dr. Eddie R. Smith, conductor

Tuesday, February 21, 2023- 8 p.m.

MEMORIAL CHAPEL

Dance of the Jesters	Peter I. Tchaikovsky (1840-1893) Transcribed by Ray E. Cramer
Lux Perpetua	Frank Ticheli (b.1958)
The Promise of Living	Aaron Copland (1900-1990) Transcribed by Kenneth Singleton
Symphony for Band	Vincent Persichetti (1915-1987)
Adagio and Allegro	
Adagio sostenuto	
Allegretto	
Vivace	

UNIVERSITY OF REDLANDS CONSERVATORY 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 NOTES

Dance of the Jesters

Upon meeting Nicolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his ballet scores are all heard in this rare and invigorating music. This edition comes from an arrangement from the ballet *The Snow Maidens*, that was originally transcribed for a Russian military band. The music is light-hearted and highly technical for the woodwinds, yet it has great energy and excitement. Notes by transcriber - Ray Cramer

Lux Perpetua

Lux Perpetua was composed in memory of two musicians – Laura Onwudinanti and Jack Stewart – both clarinet players, both members of the Baylor University Wind Ensemble, who together lost their lives in a tragic automobile accident. In composing the music, I have kept in mind their natures, the one, Jack, more introspective and thoughtful, the other, Laura, more gregarious and spontaneous. These qualities are reflected in the music, which attempts to capture their light in sound.

The title, “Lux Perpetua,” translates to “Perpetual Light,” and is taken from the Latin Requiem Mass, drawn from the final of its *Lux Aeterna*: “Et lux perpetua luceat eis” – “And Let perpetual light shine upon them.” I have come to see this light as both protector and illuminator so that two kinds of light illuminate the work, the one soft and meditative, the other sparkling and effervescent.

The work begins softly and gently in the clarinets with a rising motive of a perfect twelfth followed by a falling motive of a minor third – this falling motive becoming laced into the entire fabric of the piece, sometimes as transition material, or as material of unexpected contrast, and still other times flowering into the main melody.

The melody is longing and noble in quality, and is constructed in a way that suggests the notion of infinity: its accompanying harmony depicts a kind of bellows or the act of breathing in and out, perpetually. The harmony never settles on a final chord, but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys. The pulsing of the harmony is the life-blood of the work.

As dramatic contrast to this calm pulsation, an energetic section arises, which nevertheless itself springs not from new themes, but from the main motive and main melody, now in a glittering light, surrounding the lyrical lines, building to a tremendous climax.

The final coda serves as a meditation, climbing higher and softer, a gentle rocking back and forth as the work closes, bathed in soft light in a fragile ascent to the heavens. Program notes by the composer.

The Promise of Living

Aaron Copland's only full length opera (The 90-minute Second Hurricane of 1937 was written for student performance). The Tender Land was begun in 1952 and completed in 1954, with a libretto by Erik Johns (using the pen name Horace Everett). Although containing some of Copland's most lyrical and heart-felt music, the opera took time to establishing its place in the repertoire. In 1958 Copland extracted a three-movement orchestral suite, using music from the introduction to Act II and the love duet, the square dance from Act II, and the vocal quintet from the end of Act I. The composer conducted the first performance of the suite in April, 1959 with the Boston Symphony Orchestra, and he later recalled: "the reviews were far better than they had been for the opera."

The final movement of the suite, "The Promise of Living," is based largely on the folk song Zions Walls (the first full appearance is after letter G – in 9/8 time) and epitomizes Copland at his most lyrical and direct. The entire movement is cast in F major, with no chromatically altered pitches. The present transcription retains Copland's original key and much of his orchestration, and every attempt has been made to preserve the composer's exquisite timbres and balances. The opening English horn and bassoon solos are cued, should the exposure and range prove too difficult for the soloists. This transcription was made in September 1998, at the request of F. Jackson Yonce and the Cheyenne Mountain (Colorado) High School Symphonic Band. Notes by Kenneth Singleton

Symphony for Band

The *Symphony for Band* has become one of the cornerstones of the wind band repertoire, containing the musical dimensions to put it in the musical hierarchy of the wind band literature. The work was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. The four movements (Adagio allegro, Adagio sostenuto, Allegretto and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not retained. The slow second movement is based on Round Me Falls the Night, from the composer's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale. Program notes from "Great Music for Wind Band."

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Christopher Figueroa, Principal
Jair Lopez
Charlotte Ford
Kayla Rios
Samantha Pham

Oboe

Brooke Braden, Principal
Kaitlyn Dennis, English Horn

Clarinet

Luis Becerra, Principal
Victoria Williams, Eb Clarinet
David Johnson
Caitlin White
Andrew Espinosa

Bass Clarinet

Jehsica Castle

Bassoon

Lieza Hansen Kallin

Alto Saxophone

Rowan Glover, Principal
Emma Boyd

Tenor Saxophone

Anyssa Penaloza

Baritone Saxophone

Emmett Borton

Horn

Sarah Rodnick, Principal
Gloria Aranda
Ryan Vickrey
Jezreel Sanchez
Sean Carranza, Assistant

Cornet

Hannah Gaugush, Principal
Angel Garcia
Denny Duran-Flores

Trumpet

Angel Rivas, Principal
Paul Dempsey

Trombone

Ernest Lopez, Principal
Jase Gooden
Michael Medina

Euphonium

Emily Davis, Principal
Justin Pompa

Tuba

Brian Linares, Principal
Timothy Ruzon

String Bass

Scott Worthington

Piano

Samantha Pham

Percussion

Mathew Tashima, Principal
Aiden Conley
Noah Parady
Emily Dominguez
Chihiro Shibayama

Graduate Assistant

Victoria Williams