



CONSERVATORY OF MUSIC

WIND ENSEMBLE

Dr. Eddie R. Smith, conductor

Tuesday, April 11, 2023- 8 p.m.

MEMORIAL CHAPEL

Riders for the Flag	John Philip Sousa (1854-1932) Edited by Frederick Fennell
Under Western Skies	Kevin McKee (b. 1980)
Sundown Sunup - High Noon	Hannah Gaugush, trumpet soloist Angel Garcia, trumpet soloist
October	Eric Whitacre (b. 1970) Angel Rivas, conductor
Hammersmith, Op. 52	Gustav Holst (1874-1934)
Molly on the Shore	Percy Aldridge Grainger (1882-1961) Arr. Emmett Borton
California	David Maslanka (1943-2017)
The Stars & Stripes Forever	John Philip Sousa (1854-1932)

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

Riders for the Flag

Riders for the Flag, composed in 1926, is a remarkable essay in seeming simplicity. Choice of tempo at which to play it comes from the lightness of character that is built into the texture of the music itself rather than from the dictates of any official march cadence. Rhythmically and harmonically, this march is both a pure distillation of his early two-step, dance-march style, and is a perfect blending of his popular dance with the layer-cake contrapuntal piling-on regimental march style, which he first made famous in Semper Fedelis. The regimental march characteristics, which dominate Riders for the Flag from the trio onward and which begin with the cavalry bugle figures of the first sixteen bars, demand absolute clarity of line for the three principal elements: cornets and trumpets, bases and baritones, and reeds. The final strain, with its euphonious trombone counterpoint and persistent bugle calls, leads to Sousa's surprise ending, the four-bar tag in which, with quotation from the old bugle march You're in the Army Now, Sousa ends his little march masterpiece on a humorous note. -*Frederick Fennell*

Under Western Skies

Under Western Skies came about in 2013, when New Mexico trumpeter John Marchinado contacted me about writing a duo trumpet/piano piece, my immediate thought was to do something with a western flavor. Before, and often during, my writing of this piece I poured over photographs of New Mexico's high desert areas, many that really embody the classic notion we have of "the west" – beautiful rock formations, dusty deserts, distant snowcapped peaks – the whole shebang. The first movement, Sundown, attempts to accompany a classic western sunset. I imagined an evening ride on horseback as the setting sun sets Shiprock aglow. The second movement, Sunup-High Noon, opens with muted trumpets heralding the morning light. Before long we're off on the day's adventure. The urgency of the morning's ride eventually slows as we ride into an old ghost town. We then hear 12 ominous bell tolls signaling High Noon. Think shifty eyes! The trumpets begin a duel in what is a tip of the hat to western master Ennio Morricone. After reaching the climax we're off again to the rousing conclusion. -*Kevin McKee*

October

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together. -*Eric Whitacre*

Hammersmith

Hammersmith is a Prelude and Scherzo which was commissioned by the BBC military band in 1930. Those who knew nothing of Gustav's forty-year-old affection for the Hammersmith district of London were puzzled at the title. The work is not program music. Its mood is the outcome of long years of familiarity with the changing crowd and the changing river: those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement

into the middle of the traffic, and the stall-holders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him “dearie” when he brought oranges for his Sunday picnics. As for the river, he had known it since he was a student, when he paced up and down outside William Morris’s house, discussing Ibsen with earnest young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick. In Hammersmith the river is the background to the crowd: it is a river that goes on its way unnoticed and unconcerned. *-Imogen Holst*

Molly on the Shore

This setting of Molly on the Shore by Percy Aldridge Grainger is arranged by University of Redlands Composition Major and Saxophonist – Emmett Borton. It captures the excitement of Grainger’s original setting composed for Military Band in 1920. Grainger states: “In setting Molly on the Shore I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts. *-Percy Aldridge Grainger*

California

California has always been a place of big dreams. The music of California celebrates the California dream space. There is tremendous beauty here – the forests, deserts, mountains and valleys, the ocean – and also the strength within the people and in the earth to meet the times that are upon us. Music lets us dream, and in that dream is the possibility of a new world, one in which humans live in harmony, within themselves, with all other people, with all other species, with the planet. Is this dream impossible? Are circumstances too complex? Will human nature never change? My answer to the questions is no. The dream starts somewhere. Let our music making be one such place. *-David Maslanka*

The Stars and Stripes Forever

Stars and Stripes Forever (march) is considered the finest march ever written, and the same time one of the most patriotic ever conceived. As reported in the Philadelphia Public Ledger (May 15, 1897) “... It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis.” (referring to the concert the Sousa Band gave the previous day at the Academy of Music). The march was not quite so well received though and actually got an over average rating for a new Sousa march. Yet, its popularity grew as Mr. Sousa used it during the Spanish-American War as a concert closer. Coupled with his Trooping of the Colors, the march quickly gained a vigorous response from audiences and critics alike. In fact, audiences rose from their chairs when the march was played. Mr. Sousa added to the entertainment value of the march by having the piccolo(s) line up in front of the band for the final trio, and then added the trumpets and trombones [to] join them on the final repeat of the strain. The march was performed on almost all of Mr. Sousa’s concerts and always drew tears to the eyes of the audience. The author has noted the same emotional response of audiences to the march today. The march has been named as the national march of the United States. *-Paul E. Bierley*

Flute

Christopher Figuera, Principal
Charlotte Ford
Jair Lopez, Piccolo
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

Alto Saxophone

Rowan Glover, Principal
Emma Boyd

Tenor Saxophone

Anyssa Penalosa

Baritone Saxophone

Emmett Borton

Horn

Sarah Rodnick, Principal
Gloria Aranda
Sydney Horst
Jezreel Sanchez

Cornet

Hannah Gaugush, Principal
Angel Garcia
Denny Duran-Flores

Trumpet

Angel Rivas, Principal
Paul Dempsey

Trombone

Ernest Lopez, Principal
Jase Gooden
Michael Medina
Nicole Martin

Euphonium

Emily Davis, Principal
Justin Pompa

Tuba

Brian Linares, Principal
Timothy Ruzon

Piano

Lara Urrutia

Percussion

Matthew Tashima, Principal
Noah Parady
Emily Dominguez
Aidan Conley
Kevin Bellefeuille

Graduate Assistant

Victoria Williams