Redlands

Conservatory of Music

WIND ENSEMBLE

Dr. Eddie R. Smith, conductor

Tuesday, November 14, 2023 - 8 p.m. Memorial Chapel

March, Op. 99

Sergei Prokofiev (1906-1975) arranged by Paul Yoder

Prelude, Siciliano, and Rondo

Malcolm Arnold (1921-2006) arranged by John P. Paynter

Victoria Williams, conductor

Les Préludes

Franz Liszt (1811-1886)

Music for Prague, 1968

Karel Husa (1921-2016)

I. Introduction II. Aria

III. Interlude

IV. Toccata and Chorale

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

March, Op. 99

Like so much of the music written during the Soviet era, only limited information is available about Prokofiev's March, op. 99. Prokofiev wrote his March in Bb for band during 1943-1944, and it was premiered on a radio performance in Moscow April 30, 1944. According to Harlow Robinson, one of Prokofiev's biographers, it was written in honor of May Day (May 1, International Workers' Day), one of the most important political holidays in the Soviet year during that era.

According to other sources, it is possible that the premier was conducted by Ivan Petrov, most likely with the ensemble from the School of Military Band Conducting in Moscow. The march's premier in the West was played by the Combat Infantry Band with Serge Koussevitzky conducting.

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled Little Suite for Brass. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Les Préludes

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break, a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar? And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength".

Music for Prague, 1968 is a programmatic work written by Czech-born composer Karel Husa for symphonic band and later transcribed for full orchestra, written shortly after the Soviet Union crushed the Prague Spring reform movement in Czechoslovakia in 1968. Karel Husa was sitting on the dock at his cottage in America at the time, listening to the BBC broadcast of the events on the radio. He was deeply moved and wrote *Music for Prague, 1968* to memorialize the events. This piece is a standard among wind ensemble repertoire.

The work was commissioned by Ithaca College and was premiered in January 1969 in Washington, D.C. at the Music Educators National Conference by Kenneth Snapp and the Ithaca College Concert Band.

As a piece of program music, the work is bound together by symbolisms and allusions. A theme from the 15th century song "Ye Warriors of Gog and His Law" is laced into the music, one symbolic of resistance and hope - the theme is common enough that any Czech would know the melody and its significance. The same theme appears with the same significance in Smetana's *Má vlast* in both the "Blaník" and "Tabor" movements, as well as Josef Suk's symphonic poem *Praga*.

The sound of bells are heard through the music, as Prague is also known as the "City of a Hundred Spires." The trombones imitate air raid sirens and the oboes play sections of Morse code. The piccolo solo represents the bird calls, the symbol of freedom, which the composer himself wrote, "the city of Prague has seen only for moments during its thousand years of existence." The third movement, "Interlude," is not only played solely by the percussion section, but it also a palindrome, starting and ending with a snare roll.

WIND ENSEMBLE

Flute

Christopher Figueroa, Principal Jair Lopez, Piccolo Charlotte Ford Samantha Pham Ember Terry-Lorenzo Angela Bozeman Kayla Rios Leena Helo

Oboe

Kayla De Guzman, Principal Brooke Braden Kaitlyn Dennis, English Horn

Clarinet

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

Bass Clarinet

Christopher Yanez

Bassoon

Vincent Garavito

Alto Saxophone

Rowan Glover, Principal Madelyn Olsen

Tenor Saxophone

Emma Boyd

Baritone Saxophone

Emmett Borton

Horn

Jezreel Sanchez, Principal Ryan Vickrey Alexa Velazco Diana Ramirez

Cornet

Angel Rivas, Principal Paul Dempsey Denny Duran-Flores

Trumpet

Ivan Rivas, Principal Zachary Martin

Trombone

Ernest Lopez, Principal Michael Medina Jase Gooden, Bass Trombone

Euphonium

Justin Pompa, Principal Paige Neuenswander

Tuba

Brian Linares, Principal

Harp

Emily Linlo

String Bass

Ethan Lotrario

Percussion

Emily Dominguez, Principal Quentin Jones Chloe Loken Matthew Tashima Jessica Ornaghi Aidan Conley