

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

UNIVERSITY CONCERT BAND
Dr. David Scott, Director

Wednesday, November 16th, 2011 - 8 p.m.
MEMORIAL CHAPEL

The Hounds of Spring Alfred Reed (1921-2005)

Prelude, Siciliano and Rondo Malcolm Arnold (1921-2006)
I. Prelude arr. John P. Paynter
II. Siciliano
III. Rondo

Luvi Avendano, conductor

Song William Bolcom (b. 1938)

Handel in the Strand Percy Aldridge Grainger (1882-1961)
arr. Brion/Schissel
as adapted for Sousa's Band

Third Suite Robert E. Jager (b. 1939)
I. March
II. Waltz
III. Rondo

With Pleasure John Philip Sousa (1854-1932)
(Dance Hilarious)

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The Hounds of Spring

"When the Hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean...an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

The Hounds of Spring was commissioned by, and is dedicated to, the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8th, 1980, by the aforementioned group, under the direction of the composer.

Prelude, Siciliano and Rondo

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 a 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.

Song

Named 2007 *Composer of the Year* by Musical America, and honored with multiple Grammy Awards for his ground-breaking setting of Blake's *Songs of Innocence and of Experience*, William Bolcom is a composer of cabaret songs, concertos, sonatas, operas, symphonies, and much more. He was awarded the 1988 Pulitzer Prize in Music for his *Twelve New Etudes* for piano. Mr. Bolcom will be the University of Redlands *Artist in Residence* for the Frederick Loewe Symposium in American Music from March 5-12, of 2012.

Song was written in honor of the renowned director of the University of Michigan bands, H. Robert Reynolds.

Handel in the Strand

Percy Grainger, although an Australian composer, spent most of his life outside of his native country. He developed a deep interest in English folk songs, and was the first to record them on wax cylinders. Grainger, commissioned by Frederick Fennell at the Eastman School of Music, was one of the original composers to

write for the Wind Ensemble, as we know it today. Many of his compositions have become cornerstone pieces in the band repertoire.

“My title was originally “Clog Dance”, but my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title “Handel in the Strand” because the music seemed to reflect both Handel and English musical comedy (the “strand”—a street in London—in the home of London musical comedy)—as if jovial old Handel were careening down the Strand to the strains of modern English popular music. In bars 1-24 (and their repetitions), I have made use of matter from unfinished variations of mine on Handel’s “Harmonious Blacksmith” tune.

-Percy Grainger

Third Suite

The Third Suite is a tuneful work for band, yet it has built into it certain elements that provide a challenge for the players and conductor as well as added interest for the listener. In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. One interesting aspect of this *March* is the percussion solo near the middle of the movement.

In the *Waltz*, the same kind of distortion of time occurs as in the previous movement, but now it is the familiar 3/4 that receives the treatment. Color and contrast are added important features in this movement. Near the end of the waltz, the opening flute theme is repeated and cut short before the movement closes with a spirited coda.

The form on the *Rondo* is ABACABA. The movement opens with a five-chord introduction in the full band. This introduction serves as an important connecting idea throughout the movement. A solo cornet states the A theme, which is repeated by the woodwinds. Then, the mood shifts to minor for the B theme in the full band. After a repeat of A, the piccolo introduces the C theme. This, too, is repeated, and again the five big chords are heard, followed by the third A statement. Suddenly, the tonal level shifts and the last B section is heard. This actually is a developmental section incorporating all three themes of the movement. After a loud timpani crash, the final A is heard presto. This builds to a climactic finale based on the five notes of the introduction.

-Robert E. Jager

With Pleasure

Born in 1854, John Philip Sousa achieved great musical success very early in his life. By age 26, he had become the Conductor of the United States Marine Band. During his 12 years of service with the Marine Band, the group would rise to national recognition and his compositions would earn him the title “The March King.” In 1892 Sousa gained global recognition with the formation of his

own band, The Sousa Band. Constantly touring during its 40 year existence, the Sousa Band astounded Europe during a tour in 1900 by introducing ragtime. The event created a fascination with American music that influenced composers such as Debussy, Ravel, Stravinsky, Grainger, and Milhaud. Due to Sousa’s efforts, American music won world acclaim for the first time.

In 1912 Sousa wrote his first, and one of his few, compositions in the new Ragtime style. It was dedicated to the members of the “Huntingdon Valley Country Club” of which he was a member. Several years later he used it as one movement of a suite, which he called, “The American Girl”. Later when Sousa would program this work, he would sometimes list it by its subtitle “Dance Hilarious”.

Flute

Lauren Cho, co-principal
Britney Lovell, co-principal
Kelly McGrath
Nghi Nguyen
Valarie McGlasson
Megan Thudium
Stacie Lindenbaum
Tanya Camper
Tanner Shimkus
Kristin McGowan

Clarinet

Taylor Heap, principal
Jessica Nunez
Amara MacKlay
Sasha Paredes
Maureen Montoya
Theodore Teichman
Simon Titone, bass clarinet

Oboe

Ian Sharp, principal

Bassoon

Simona Srsers
Alannah Roberson
MacKenzie Hakala

Saxophone

Chris Abbiss, principal
Kari Bush
Elliot Ammon
Michael Taylor, tenor
Austin Davis, baritone

Horn

Kerrie Pitts, principal
Kathleen Montenegro
Enrique Macias
Michael Garman

Trumpet

Nathan Bujanda-Cupul, principal
Brandon Hansen
Ryan Itagaki
Karina Avila
Ubaldo Batiz

Trombone

Kevin Throne, principal
Lorenzo Williams
Alex Mummery
Amanda Weinland
Andrew Jessup
Amalia Calvillo

Euphonium

Beth Dowty, principal
Gustavo Chino

Tuba

Ben Solis, principal
Hava Young

Percussion

David Mantle, principal
Luvi Avendano
Caroline Berzak
Ryan Garigliano
Dylan Lopez
Jeff Osarczuk
Hope Watts