

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

WIND ENSEMBLE
Eddie R. Smith, Director

Tuesday, April 12th, 8 p.m.
MEMORIAL CHAPEL

Dance Movements Philip Sparke
Ritmico (b. 1951)
Molto Vivo (for the woodwinds)
Lento (for the brass)
Molto Ritmico

Radiant Joy Steven Bryant
(b. 1972)

Pas Redouble Camile Saint-Saëns
(1835-1921)
Paul Kane, Conductor

Alloy After-Bite Michael A. Garman
(b. 1988)

Premier Performance

Colonial Song Percy Aldridge Grainger
(1882-1964)
Jason Nam, Conductor

Angels In The Architecture Frank Ticheli
(b.1958)
Hannah McMeans, Soprano

Dance Movements

Dance Movements was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators Association Convention in January 1996. It is cast in four movements which play without a break; the second and third feature woodwinds and brass respectively.

In many respects, the circumstances of the commission itself were the musical inspiration for the piece: I had been asked to write for a very large band which included harp and piano. It was the first time I had used these instruments in a concert band score and (as in Stravinsky's *Symphony in Three Movements*) their presence coloured the score and, indeed, the type of music I wrote.

The four movements are all dance-inspired, although no specific dance rhythms are used. The first has a Latin American feel and uses xylophone, cabase, tambourine and wood block to give local colour. The second Woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. The Brass movement was composed without specific dance analogy, but I think it can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein and I will readily admit that it owes its existence to the fantastic dance music in *West Side Story*.

-Philip Sparke

Radiant Joy

Radiant Joy was my first new work for winds after almost three years away, and one that I hope is equal to its title in character and purity of intent. It came after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern – I wanted something sparse and tightly constructed, while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization – the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of the 70s/80s funk/jazz/fusion (at least, that's what I've been told). Regardless, the piece is intended to evoke simple joy and 'good vibes' quite literally – the Vibraphone is featured prominently for the performance, the audience, and the composer!

-Steven Bryant

Alloy After-Bite

Alloy After-Bite was conceived as a means of experimentation with microtonality, as well as an exploration of the timbral varieties provided in a wind ensemble. The work vaguely follows a plot of a snake-bitten man's descent into total psychosis. The work was finished on February 1st, 2011 and dedicated to the University of Redlands Wind Ensemble Conductor, Dr. Eddie Smith.

Angels In The Architecture

Angels In The Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil.

The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This “angel” – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light – played by instruments rather than sung – include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th century Genevan Psalter, “Old Hundredth.” These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light-darkness-light-darkness-light).

Just as Charles Ives did more than a century ago, *Angels In The Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears—distantly, ominously.

-Frank Ticheli

Flute

Victoria Jones, principal
Loren Chan
Sophie Wu
Shannon Canchola, piccolo

Clarinet

Britni Marinaro, principal
Paul Kane
Candice Broersma - Eb
Michael Garman
Emily Praetorius
William Richards

Bass Clarinet

Michael Garman

Contra-Bass Clarinet

Billy Richards

Oboe

Yinchi Chang, principal

Bassoon

Jason Davis, principal
Alannah Roberson

Alto Saxophone

Cameron Nabhan, principal
Kelsey Broersma

Tenor Saxophone

Sean Edwards

Baritone Saxophone

Troy Rausch

Horn

Oliver Huebscher, principal
Margarite Waddell
Ashley Schmidt
Megan Simone

Trumpet

Miles McAllister, principal
Jason Nam
James Sharp
Caitlin Curran

Trombone

Elizabeth Mandel, co-principal
Matt Shaver, co-principal
Gavin Thrasher

Euphonium

Ben Solis, principal

Tuba

Garrett Karlin, principal
Simon Cornell

String Bass

Susana Quinteros

Harp

Cheryl Rotundo

Piano

Austin Turner

Organ

Claire Caruso

Percussion

Christian Lopez - principal
Natalie Moller
Nathan Bujanda-Cupal
David Mantle
Samuel McAdam
Janet Ferreyra