

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

WIND ENSEMBLE
Eddie Smith, Director

Tuesday, February 14th, 2012 - 8 p.m.
MEMORIAL CHAPEL

Halloween Natalie Moller (b. 1990)
Premier Performance

Folk Song Suite Ralph Vaughn Williams (1872-1958)
March: *Seventeen come Sunday*
Intermezzo: *My Bonnie Boy*
March
Jeff Osarczuk, conductor

Lincolnshire Posy Percy Aldridge Grainger (1882-1961)
Lisbon (Dublin Bay)
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found
Jason Nam, conductor

O Magnum Mysterium Morten Lauridsen/Reynolds (b. 1943)

First Symphony for Band William Bolcom (b. 1938)
O tempora o mores
Scherzo tenebroso
Andantino pastorale
Marches funeraires et dansantes

Flute

Shannon Canchola, Piccolo
Michelle Chavez*
Victoria Jones, Co-Principal
Nichole Hans
Jennifer Yoon, Co-Principal
Sophie Wu*

Clarinet

Katherine Baber*
Candice Broersma
Michael Garman – Eb
Taylor Heap
Paul Kane
Britni Marinaro, Principal
Kay Nevin*
Jessica Nunez*
Emily Praetorius

Alto Clarinet

Paul Kane

Bass Clarinet

Amara Markley

Contra-Bass Clarinet

Taylor Heap

Oboe

Nancy Blaire, Principal
Andrew Valencia
Ian Sharp – English Horn

Bassoon

Kevin Eberle, Co-Principal
Jason Davis, Co-Principal
Anna Garmin*
Simona Sires

Contra Bassoon

Kevin Eberle

Alto Saxophone

Kelsey Broersma
Cameron Nabhan, Principal

Tenor Saxophone

Sean Edwards

Baritone Saxophone

Troy Rausch

Horn

Luke Hilland, Co-Principal
Eduardo Contreras, Co-Principal
Enrique Macias
Kerrie Pitts
Ashley Schmidt

Trumpet

Daniel Adams
Caitlin Curran
Sheena Dreher
Jason Nam, Principal
Mark Omiliak
James Sharp

Trombone

Matt Shaver, Principal
Steven Stockman
Kevin Throne
Gavin Thrasher

Euphonium

Elizabeth Dowty
Ben Solis, Principal

Tuba

Curtiss Allen, Co-Principal
Victor Mortson, Co-Principal

String Bass

Alyssa Adamson

Harp

Cheryl Rotundo

Piano

Michael Malakouti

Percussion

Nathan Cupul
Ryan Garagliano
Barry Lawrence
David Mantel, Principal
Natalie Moller
Jeff Osarczuk

*Special guest performers

PREMIER COMPOSER - NATALIE MOLLER

As a devoted pianist and a percussionist, Natalie Moller draws on her wide range of performance experience in her evolution as a composer. Her passion for creative writing and art inspired a variety of pieces that either work explicitly with text or incorporate an abstract narrative into the dramatic and musical progression. Participating in the University of Redland's production of *Oedipus Rex*, a project with unique visual and design elements as well as a trombone quartet representing the traditional Greek chorus, sparked her growing interest in collaborative theatrical works and other interdisciplinary creations. The premiere of her violin solo, *...et la bête*, during Italy's summer 2011 highSCORE Festival marked her debut as an international composer. Moller completed her Bachelor of Music in Composition at the University of Redlands, under the instruction of Anthony Suter, in December 2011.

PROGRAM NOTES

English Folk Song Suite

After his studies as a student at the Royal College of Music and later studying with Max Bruch in Berlin and Maurice Ravel in Paris, Ralph Vaughan Williams was among the first to travel the English countryside and collect folk songs at the turn of the twentieth century. During his time at the Royal College of Music, Vaughan Williams also met Gustav Holst, a fellow student that shared many of his interests in folk song as a viable source of musical material, as well as holding an important place in preserving the legacy of British culture as a whole. The *English Folk Song Suite* was composed in 1923 and was premiered in the same year at the Royal Military School of Music. Also holding special significance as Vaughan Williams' first composition for wind band, the work is a three-movement suite featuring treatment of melodies collected by Cecil Sharp and Lucy Broadwood (who also collaborated with Percy Grainger). The opening movement is a March, "Seventeen Come Sunday," followed by an expressive Intermezzo titled "My Bonny Boy." The piece concludes with another March, titled "Folk Songs from Somerset."

Lincolnshire Posy

Australian-born composer Percy Aldridge Grainger (1882-1961) was an accomplished pianist, writer, ethnomusicologist, and prolific composer of both original music and folk song settings. Grainger was one of the first collectors during the first British folk music revival to utilize wax-cylinder phonograph recording technology starting in 1906. Grainger is well known for his folk song settings for wind band, and his interest and involvement with bands culminated in his ground-breaking masterpiece for wind band – *Lincolnshire Posy* (1937) – which has been established as a supremely significant cornerstone of wind band repertoire. *Lincolnshire Posy* is a group

of six folk song settings from source material gathered in Lincolnshire, England by Lucy Broadwood and Grainger himself in 1905 and 1906.

Grainger referred to the piece as "a bunch of musical wildflowers" meant to authentically reflect not only the melodic material of the songs themselves, but also the character and spirit of the singers' performances collected by the composer in his phonograph recordings.

O Magnum Mysterium

A recipient of the National Medal for the Arts (2007), American composer Morten Lauridsen is best known for his numerous contributions to standard vocal repertoire in the twentieth century. Lauridsen's series of sacred a cappella motets (*O Magnum Mysterium*, *Ave Maria*, *O Nata Lux*, *Ubi Caritas et Amor* and *Ave Dulcissima Maria*) are featured regularly in concert by distinguished ensembles throughout the world. Additionally, Mr. Lauridsen was the composer-in-residence of the Los Angeles Master Chorale from 1994-2001, and has served as a professor of composition at the USC Thornton School of Music for more than thirty years.

Program notes from printed score - Morten Lauridsen's choral setting of *O Magnum Mysterium* ("O Great Mystery") has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

First Symphony for Band

American composer William Bolcom is a prolific composer of stage, instrumental, and vocal works. Bolcom began studying composition early in life, and eventually studied with figures such as Milhaud and Messiaen. As an educator, Bolcom has served on the faculties of the University of Washington, Queens College, CUNY, Yale, New York University School of the Arts, and the University of Michigan. Bolcom's early approaches to composition were based upon an appreciation for the works of Boulez, Stockhausen, and Berio. However, Bolcom's later mature music encompassed many styles and sought to erase the boundaries between popular and serious music. The *First Symphony for Band* was composed in 2008 and premiered in 2009 by the University of Michigan Symphony Band in Ann Arbor, Michigan. The symphony was commissioned by the eleven bands of the Big 10 athletic conference schools. The work features a wide range of styles and approaches to aesthetic effect, including atonal gestures and extreme dissonance, dark humor, burlesque, surrealism, and even a depiction of a New Orleans funeral procession and cheerful march back to town from a graveyard in the finale, "Marches funéraires et dansante."