

WIND ENSEMBLE
Eddie Smith, Director

Tuesday, October 8th, 2013 - 8 p.m.
MEMORIAL CHAPEL

Commando March	Samuel Barber (1910-1981)
Scotch Strathspey and Reel	Percy Aldridge Grainger (1882-1961)
Canzona	Peter Mennin (1923-1983)
The Promise of Living	Aaron Copland (1900-1990) trans. Kenneth Singleton
Dance Movements	Philip Sparke (b. 1951)
Ritmico	
Molto vivo (for the Woodwinds)	
Lento (for the Brass)	
Molto ritmico	

UNIVERSITY OF REDLANDS
WIND ENSEMBLE

Flute

Michelle Chavez, Principal
Kelly McGrath
Emily Hall, Piccolo

Clarinet

Taylor Heap, Co-Principal
Kira Golombek, Co-Principal
Amara Markley
Wendy Rummerfield
Rebecca Holzer
Jessica Nunez

Eb Clarinet

Kira Golombek

Bass Clarinet

Matt Dearie

Contra-Bass Clarinet

Sasha Paredes

Oboe

Juliana Gaona, Principal
Ian Sharpe

English Horn

TBA

Bassoon

Simona Seres, Principal
Kevin Enriquez

Contra-Bassoon

TBA

Alto Saxophone

Kelsey Broersma, Co-Principal
Cameron Nabhan, Co-Principal

Tenor Saxophone

Wyatt Maggard
Nicolai Gervasi-Monarez

Baritone Saxophone

David Moreland

Horn

Kerrie Pitts, Co-Principal
Eduardo Contreras, Co-Principal
Greg Reust
Johnson Ung

Cornet

Dan Adams, Principal
Brandon Hanson
TBA

Trumpet

Matthew Busch, Principal
Tyler Neill

Euphonium

Andrew Will

Trombone

Steven Stockman
Joel Rangel
Zachary Krug

Tuba

Curtiss Allen, Principal
William Bundy

Piano

TBA

Harp

Cheryl Rotundo

Percussion

David Mantle, Principal
Chase Nissen
Danielle Kammer
Quentin Jones
TBA

Program Notes

Commando March by Samuel Barber:

Barber wrote his *Commando March* shortly after being enlisted in the United States Army during the Second World War. The work was completed in February 1943 and was premiered on May 23 of that year by the Army Air Force Tactical Training Command Band in Convention Hall, Atlantic City, New Jersey, most likely with the composer conducting. The critic Fredric V. Grunfeld writing in *High Fidelity* magazine described the march as “an old-fashioned quickstep sporting a crew cut,” and the work received many performances in the final years of the war. Barber made a transcription of the march for full orchestra, which was premiered by Serge Koussevitzky leading the Boston Symphony Orchestra at Symphony Hall in Boston on October 29, 1943.

Scotch Strathspey and Reel by Percy Aldridge Grainger:

In a room full of Scotch and Irish fiddlers and pipers and any nationality of English-speaking chanty-singing deep-sea sailors could be spirited together and suddenly miraculously endowed with the gift for polyphonic improvisation enjoyed, for instance, by South Sea Island Polynesians what a strange merry friendly Babel of tune, harmony and rhythm might result. My setting of the strathspey mirrors the imagination of such a contingency, using 6 Scotch and Irish tunes and halves of tunes that go well with each other and a chanty that blends amiably with the lot. These 7 melodies are heard together in the second climax of the strathspey.

In the reel no such conglomeration of traditional tune-stuffs is undertaken, but the South Sea Island type of improvised harmonic polyphony is occasionally reflected, the reel tune occurs in augmentation on the hammer-wood (xylophone) and towards the end of the work I have added a counter-tune of my own to the words of the sea-chanty. Notes by the composer.

Canzona by Peter Mennin:

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation. Notes by the composer.

The Promise of Living by Aaron Copland:

In 1958 Copland extracted a three movement orchestral suite using music from previous works: *Second Hurricane*, 1937, and *The Tender Land*, 1954. The final movement of the suite, *The Promise of Living*, is based largely on the folk song ‘Zion’s Walls’ and epitomizes Copland at his most lyrical and direct. The entire movement is cast in F major, with no chromatically altered pitches.

Dance Movements by Philip Sparke:

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.

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 piano and harp. 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 colored 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, cabasa, tambourine and wood block to give local color. 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*.