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

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
Nicola 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**

*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*. 

*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.