University of Redlands
School of Music
Wind Ensemble
Eddie Smith, Director

Tuesday, March 26th, 2013 - 8 p.m.
Memorial Chapel

Septet (1948) by Paul Hindemith (1895–1963)
I. Lebhaft
II. Intermezzo
III. Variationen
IV. Intermezzo
V. Fuge schnell: “Alter Berner Marsch”
  Michelle Chavez, flute,  Andrew Valencia, oboe,
  Kathryn Nevin, clarinet,
  Paul Kane, bass clarinet,
  Kevin Eberle, Bassoon, Luke Hilland, horn,
  Dan Adams, trumpet

I. Adagio; Allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace

Divertimento for Winds, Op. 42 by Vincent Persichetti
I. Prologue
II. Song
III. Dance
IV. Burlesque
V. Soliloquy
VI. March

Concerto for Alto Saxophone and Wind Ensemble by David Maslanka (b. 1943)
I. Song: “Fire in the Earth”
IV. Interlude: “Starry Night”
V. Song: “Mortal, have you seen this?”

University of Redlands Wind Ensemble

Flute
Michelle Chavez, Co-Principal
Sophie Wu, Co-Principal, piccolo
Nicole Hans, piccolo

Clarinet
Candice Broersma, Principal
Taylor Heap
Amara Markley
Wendy Rummerfield
Jessica Nunez

Eb Clarinet
Kira Golombek

Bass Clarinet
Paul Kane

Contra-Bass Clarinet
Jessica Nunez

Oboe
Andrew Valencia, Principal
Ian Sharp

English Horn
Andrew Valencia

Bassoon
Kevin Eberle, Principal
Simona Seres

Alto Saxophone
Cameron Nabhan, Principal
Nicolai Gervasi-Monarrez

Tenor Saxophone
Wyatt Maggard

Baritone Saxophone
David Moreland

Horn
Luke Hilland, Principal
Ashley Schmidt
Kerrie Pitts
Janelle Francisco
Lindsey Bonner

Trumpet
Dan Adams, Principal
Brandon Hanson
Sheena Dreher

Euphonium
Jeff Gould

Trombone
Steven Stockman, Co-Principal
Kevin Throne, Co-Principal
Zachary Krug
Gavin Thrasher

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

Piano
Lean Oubre
Edmar Olivera
Austin Turner

Harp
Cheryl Rotundo

Double Bass
Spencer Baldwin

Percussion
David Mantel, Principal
Chase Niessen
Nathan Cupal
Jeff Osarczuk
Todd Montemayor
was composed in 1956. When writing about
started out as an orchestral work, but as the woodwind,
don't know what the story is, only that it wants to be music, and not words.
middle – the climax of the third movement quotes the “Crucifixus” from the “Mass.” I
“Mountain Roads” for saxophone quartet and “Song Book” for alto saxophone and
marimba) and suggests a music that is more intimate than symphonic. There is a strong
(“Dearest Jesus, what law did you break”). The chorale is the starting point for a huge
upsurge of powerful emotion, cresting with the climax of the “Crucifixus” from the
“The Symphony No. 6 for Band, Op. 69 and the Divertimento, Op. 42, for Wind Band
are enriching to listen to, play or conduct.

The Symphony No. 6 for Band, Op. 69 was composed in 1956. When writing about
this work, Persichetti stated “…The Symphony No. 6 is called a Symphony for Band
because, as No. 5 is for strings, No. 6 is for winds, and I did not wish to avoid the word
‘band’…”

The Divertimento, Op. 42 started out as an orchestral work, but as the woodwind,
brass and percussion figures evolved, composer Vincent Persichetti eliminated the
idea of incorporating strings. The resulting piece has been described as “alternating
between a sense of mischief and a poignant vein of nostalgia” and has become one of
the most widely performed works in the entire wind band repertoire.

Concerto for Alto Saxophone and Wind Ensemble
This concerto turned out to be a good deal larger than I would reasonably want. As I
got into the composing, the ideas became insistent: none of them would be left out! The
format of Songs and Interludes arises from my other recent works for saxophones
(“Mountain Roads” for saxophone quartet and “Song Book” for alto saxophone and
marimba) and suggests a music that is more intimate than symphonic. There is a strong
spiritual overtone with quotes from Bach Chorales, and from my own works “Hell’s Gate” and “Mass.” A story is hinted at which has the Crucifixion right smack in the
middle – the climax of the third movement quotes the “Crucifixus” from the “Mass.” I
don’t know what the story is, only that it wants to be music, and not words.