

UNIVERSITY OF
R **Redlands**
 SCHOOL OF MUSIC
 WIND ENSEMBLE
 Eddie Smith, Director

Tuesday, March 26th, 2013 - 8 p.m.
 MEMORIAL CHAPEL

Septet (1948) 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

Symphony for Band, Op. 69 Vincent Persichetti
(1915 – 1987)
 I. Adagio; Allegro
 II. Adagio sostenuto
 III. Allegretto
 IV. Vivace
 James Benanti, guest conductor

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

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

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

E♭ 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

Cornet
 Dan Adams, Principal
 Brandon Hanson
 Sheena Dreher

Trumpet
 Matthew Bush, Principal
 Katie Fiorito
 Scott Bonner

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 Nissen
 Nathan Cupal
 Jeff Osarczuk
 Todd Montemayor

Program Notes

Septet (1948): Paul Hindemith began composing this work while visiting Sicily in November, 1948. It was premiered in Milan on December 30, 1948. The work was performed in New York on December 7, 1952 where it was highly received. A melodic basis for the piece is “Alter Berner Marsch,” an old song from Bern, Switzerland. The first movement is in sonata form. The two intermezzos are exact retrogrades of each other. The theme for the variation movement begins in the trumpet and then is passed to the flute. The meter begins in 3/4 then evolves into 9/8. After returning to 3/4 the opening theme is heard in the bassoon. The fugue begins with clarinet and trumpet playing the opening of the “Alter Berner Marsch.” The trumpet is notated in cut-time while the rest of the ensemble is in 12/8. Hindemith uses the form in a similar fashion to the last movement of his Symphony in Bb.

Vincent Persichetti’s music draws on a wide variety of thought in 20th century composition. His own style was marked by use of two elements he refers to as “graceful” and “gritty”: the former being more lyrical and melodic, the latter being sharp and intensely rhythmic. He frequently used polytonality in his writing and his music can be marked by sharp rhythmic interjections. This trend continued throughout his compositional career; his music lacked sharp changes in style over time. Even though his piano music forms the bulk of his creative output, he also composed operas, symphonies, parables (solos) for piano, every string, woodwind and brass instrument, brass quintet and string quartets. His 15 Serenades include such unconventional combinations as a trio for trombone, viola, and cello as well as selections for orchestra, for band, and for duo piano. Persichetti is also one of the major composers for the concert wind band repertoire, with his 14 works for the ensemble; the Symphony No. 6, 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.

I. Song: “Fire in the Earth”

Walking through a Montana field on a brilliant late fall day, three images came in rapid succession: a distant row of red plant stems caught by the morning sun, snow on the surrounding high mountains, green grass at my feet. The following poetic image came:

Fire in the earth

Snow in the heavens

New green grass in the middle of November

This is a quiet, emotional music – sometimes not so quiet – contained by a very simple song form.

II. Interlude: “Bright Window, Your Night is Full of Stars”

“Bright Window” is the soprano song right before the Credo in my “Mass.” I have transcribed it whole as a beautiful song for the solo saxophone. The words of the original song reach out in prayer to the Holy Mother and ask for a personal connection with all that is. This music is dedicated to the memory of Joseph Christensen, Director of Bands at Iowa State University, whose untimely death was a shock to his many friends.

III. Song: “Dear Jesus, what have you DONE?!”

This music grows out of the chorale “Herzliebste Jesu, was hast du verbrocken” (“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 “Mass.” Dear Jesus, what have you done to get yourself crucified?...And then you drag the rest of us up there with you!!

IV. Interlude: “Starry Night”

“Starry Night” is not a quiet night! There is both mystery and playfulness in this music, and playfulness finally wins out, erupting into an extended dance episode with a very Baroque feel. Of all the movements, this one is most nearly a scherzo.

V. Song: “Mortal, have you seen this?”

In the Book of Ezekiel, the prophet has a vision of a man “whose appearance shone like bronze.” The “Bronze Man” shows him the Holy City. He then leads him into a deep and very wide river that cannot be crossed, and says “Mortal, have you seen this?” Where the river enters the sea the water becomes fresh; everything will live where the river goes; trees along the river will not wither, their fruit will be for food, their leaves for healing.

This movement is an echo of the third. It opens and closes with what has been called the “coronation” music from my composition “Hell’s Gate” – in this case played very softly and inwardly.

-Program notes by the composer.