



SALUTE TO AMERICA'S VETERANS

featuring

WIND ENSEMBLE
Eddie R. Smith, conductor
United States Army Veteran

Tuesday, November 11, 2014 - 8 p.m.
MEMORIAL CHAPEL

The Secret Fire for Glass Armonica and Wind Ensemble William Zeitler
(b. 1954)

PREMIER PERFORMANCE
William Zeitler, glass armonica

American Salute Morton Gould
(1913-1996)

Duty, Honor, Country Harold Walters
(1918-1984)
Text by Douglas MacArthur
Curtiss Allen, United States Army Veteran, narration

Suite Francaise Darius Milhaud
(1892-1974)
Normandie
Bretagne
Ile-de-France
Alsace-Lorraine
Provence

Shenandoah Frank Ticheli
(b. 1958)

Heroes, Lost and Fallen (A Vietnam Memorial) David Gillingham
(b. 1947)

The Stars and Stripes Forever John Philip Sousa
(1854-1932)

PROGRAM NOTES

The Secret Fire for Glass Armonica and Wind Ensemble William Zeitler

The Secret Fire was written for Dr. Eddie Smith and the University of Redlands Wind Ensemble. To date, it is the only work combining the glass armonica and wind ensemble. The instrument invented by Benjamin Franklin in 1761, works on the 'wet finger around the wind glass' idea and became quite popular in his day. Mozart and Beethoven composed for the instrument, Marie Antoinette learned to play it and Franz Mesmer used it to 'mesmerize' his patients. Alas, when music in general moved out of the relatively small aristocratic halls of Mozart's day into the large concert halls of the 19th century, the glass armonica could no longer be heard, and it was consigned to the 'endangered musical instrument' list. Even today, William is one of only a handful of professional glass armonica players worldwide.

American Salute Morton Gould

Morton Gould (1913-1996) was an American conductor, composer, and pianist. He was recognized as a child prodigy very early in his life, and as a result he published his first composition before his seventh birthday. His talents led him to become the staff pianist for Radio City Music Hall when it opened in 1932. He went on to compose movie soundtracks, Broadway musicals, and instrumental pieces for orchestra and band while also cultivating an international career as a conductor. Among the honors he received were the 1995 Pulitzer Prize, the 1994 Kennedy Center Honor, a 1983 Gold Baton Award, and a 1966 Grammy Award. By the time of his death in 1996 he was widely revered as an icon of American classical music.

American Salute is based on the patriotic tune "When Johnny Comes Marching Home Again". The work is energetic and uplifting. Written in 1943, one can only guess that it was meant as a morale booster during the uncertainty of World War II.

Suite Francaise Darius Milhaud

"The five parts of the Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for

the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine and Provence. I used folk tunes of those Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France.” -Darius Milhaud

Shenandoah

Frank Ticheli

“In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming-energy—its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation.”

- Frank Ticheli

Heroes, Lost and Fallen (A Vietnam Memorial)

David Gillingham

Heroes, Lost and Fallen is a tone poem for symphonic band based of the following poem by the composer:

Banish our thoughts
From this grueling war.
Let Suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star Spangled Banner* and the Vietnamese National Anthem. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow “march to war.” Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting

“trumpet calls” alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of “peace” reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow “Good” will triumph over “Evil.” Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the everpresent force of “Good” emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the “key of the earth.” A unison “C,” with underlying tumultuous articulations by the drums, culminates the work...the drums reminding us that the threat of war will always be present.

- David Gillingham

BIOGRAPHY

William Zeitler

William Zeitler is an international composer for film and concert ensembles/orchestras, an accomplished organist, pianist and harpsichordist and one of the few professional players in the world on the Glass Armonica. William has performed internationally, including the Kennedy Center in Washington, DC, with the Blue Man Group at the Hollywood Bowl and on film scores such as HBO’s *Taking Chance* and the upcoming Disney film *Big Hero 6*. The hour-long documentary *Entre Marte & Svalbard* (Between Mars & Svalbard) for which William composed the film score aired on RPT2 (the Portuguese equivalent of PBS). In 2013 William published the first book-length history of the glass armonica, a project requiring 14 years of research. The book contains extensive translations in English for the first time of significant documents in the history of the glass armonica from their original Latin, French, and German sources. William is also organist at San Bernardino First Presbyterian.

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Victoria Jones, co-principal
Nicole Hans, co-principal
Kimberly Ross
Emily Hall

Clarinet

Taylor Heap, co-principal
Kira Golombek, co-principal
Matthew Dearie
Amara Markley
Rebecca Holzer
Jessica Nunez
Wendy Rummerfield
Jessica Ramos

Eb Clarinet

Matthew Dearie

Bass Clarinet

Sasha Paredes

Alto Clarinet

Wendy Rummerfield

Contra-Bass Clarinet

Jessica Ramos

Oboe

Ian Sharpe, principal
Alyssa Adams

Bassoon

Kevin Enriquez, principal

Alto Saxophone

Kelsey Broersma, principal
Nicolai Gervasi-Monarrez

Tenor Saxophone

David Moreland

Baritone Saxophone

Manuel Perez

Horn

Kerrie Pitts, co-principal
Eduardo Contreras, co-principal
Greg Reust
Emily Seckington
Hannah Vagts

Cornet

Brandon Hansen, principal
Jake Ferntheil
Tyler Neill

Trumpet

Katrina Smith, principal
Kenny Taber

Euphonium

Andrew Will

Trombone

Joel Rangel
Nathan Montes
Zachary Krug

String Bass

Olivia Franzen

Tuba

Ross Woodzell, principal
William Bundy

Piano

Karen Bogart
Michael Malakouti

Percussion

David Mantle, principal
Ivan Aviles
Kevin Bellefeuille
Jake Bellows
Danielle Kammer
Katie Lumsden
Alex Warrick