

WIND ENSEMBLE
 Eddie R. Smith, conductor

Wednesday, October 7, 2015 - 8 p.m.
 MEMORIAL CHAPEL

Mother Earth	David Maslanka (b. 1943)
Canzona	Peter Mennin (1923-1983)
David Moreland, conductor	
Variants on a Mediaeval Tune Andante moderato Allegro deciso Lento, pesante Allegro spumante Andante Allegro gioioso	Norman Dello Joio (1913-2008)
French Impressions Parade Can Can	Guy Woolfenden (b. 1937)
Colonial Song	Percy Grainger (1882-1961)
Auguries of Innocence	William Pitts (b. 1986)

PROGRAM NOTES

Mother Earth	David Maslanka
<p>“Praised be You, my Lord, for our sister, Mother Earth, Who nourishes us and teaches us. Bringing forth all kinds of fruits and colored flowers and herbs.” -St. Francis of Assisi</p>	
Canzona	Peter Mennin
<p>American composer Peter Mennin chose this title in homage to the Renaissance instrumental forms of that name. Like the canzoni of Gabrieli, this work features contrasting, antiphonal statements from opposing voices; Mennin has combined that with modern harmony and structure. The work was commissioned in 1950 as part of an effort by Edwin Goldman to develop a significant repertoire for concert band. Mennin wrote six symphonies, concertos, sonatas and choral works. <i>Canzona</i> is the only piece he wrote for concert band.</p>	
Variants on a Mediaeval Tune	Norman Dello Joio
<p>“In dulci jubilo” is a melody which has been used by many composers. Dello Joio was inspired by it to compose a set of variations consisting of a brief introduction and theme follow by five “variants” which send the mediaeval melody through five true metamorphoses contrasting in tempo and character.</p>	
French Impressions	Guy Woolfenden
<p>“This work is inspired by four paintings by the French painter Georges Seurat (1859-1891), but do not attempt to recreate his pointillist technique in musical terms. The first movement, Prelude, contrast the strange gas-lit world of La Parade de Cirque: Invitation to the Sideshow, which features a sinister-looking trombone player and his ghostly acolytes. The second movement, Can Can, recreates the world of two other paintings, Le Cirque, left unfinished at Seurat’s tragically early death at the age of 32, and Le Chahut, which depicts a curiously stylized Can Can in full swing.”</p> <p style="text-align: right;">- Notes by the composer.</p>	

Colonial Song

Percy Grainger

In this piece, the composer expresses feelings aroused by thoughts of the scenery and people of his native land, Australia. It is dedicated to the composer's mother.

Auguries of Innocence

William Pitts

“Auguries of Innocence takes its name from that of one of my favorite poems of the great William Blake. Blake offers the idea that the natural world can be regenerated in time and that nature itself can be an augury, or omen, to the lost vision of innocence. The poem is filled with randomly organized couplets of paradoxical imagery, all focused on the idea that it is wise to see the world through two eyes rather than one. Innocence is juxtaposed with evil, big with small, long with short. In my opinion, the most powerful words, and those that most motivated my decision to honor Blake's work with my title, come from the opening stanza:

*To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour.”*

- Notes by the composer.

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Victoria Batta, principal
Kimberly Rodriguez Ross
Gerardo Lopez
Courtney Otis

Clarinet

Kira Golombek, co-principal~
Matthew Dearie, co-principal
Rebecca Holzer
Tristan Akers
Jessica Ramos
Berenice Martinez
Carissa Salcido
Sasha Paredes
Sarah Serrano

Eb Clarinet

Rebecca Holzer

Bass Clarinet

Berenice Martinez

Contra-Bass Clarinet

Sarah Serrano

Oboe

Selena Yates, principal

Bassoon

Kevin Enriquez, principal
Megan Martin

Alto Saxophone

Nicolai Gervasi-Monarrez, co-principal*
Kelsey Broersma, co-principal

Tenor Saxophone

David Moreland
Claire Grainger

Baritone Saxophone

Manuel Perez

* Stage Manager

~ Librarian

Horn

Eduardo Contreras, principal
Hannah Henry
Hannah Vagts
Emily Seckington

Cornet

Brandon Hansen, principal*
Jake Ferntheil
Kenneth Taber*

Trumpet

Katrina Smith, principal
Matthew Richards

Euphonium

Andrew Will

Trombone

Julia Broome-Robinson
Andrea Massey
Joel Rangel
Zachary Krug

Tuba

Ross Woodzell, principal*
Brian Hotchkiss*

String Bass

Olivia Franzen

Harp

Katelin Heimrick

Piano

Karen Bogart

Percussion

David Mantle, principal
Danielle Kammer*
Katie Lumsden
Alex Warrick
Kevin Bellefeuille*
Hoku Pidot

Additional Stage Managers

Courtney Otis and James Valencia