

UNIVERSITY OF  
**R**Redlands  
SCHOOL OF MUSIC

WIND ENSEMBLE  
Eddie R. Smith, conductor

Wednesday, November 18, 2015 - 8 p.m.  
MEMORIAL CHAPEL

Fanfares from <i>Libuse</i>	Bedrich Smetana (1824-1884) Arr. Vaclav Nelhybel
Marching Song David Moreland, conductor	Gustav Holst (1874-1934)
Hammersmith, Prelude and Scherzo	
An Outdoor Overture	Aaron Copland (1900-1990)
Sketches on a Tudor Psalm	Fisher Tull (1934-1994)

PROGRAM NOTES

Fanfares

Bedrich Smetana

“Fanfares” is an abridged version of the overture to Smetana’s fourth opera *Libuse*. Bedrich Smetana, along with Antonin Dvorak, were considered the founding fathers of Czech music. In a letter, Smetana writes,

“*Libuse* is not an ordinary repertory opera. It is my wish to reserve it for special occasions of national celebrations.”

The opera was finished in 1872, but was saved for the solemn opening of the National Theater of Prague in 1881. At that time, deaf since 1874, he was present in the audience without hearing one note.

Marching Song

Gustav Holst

*Marching Song* was originally written for a small orchestra and titled *Two Songs Without Words*. Gustav Holst dedicated it to Ralph Vaughan Williams. This setting was later transcribed for military band. Utilizing modal, folk-like melodies, and quite reminiscent of his famous suites for military band, this is an exceptionally appealing work!

Hammersmith, Prelude and Scherzo

Gustav Holst

*Hammersmith* is a Prelude and Scherzo which was commissioned by the BBC Military Band in 1930. Holst later rewrote it for full orchestra. Gustav’s wife, Imogene, writes,

“Those who knew nothing of his forty-year affection for the Hammersmith district of London were puzzled at the title. The work is not program music. Its mood is the outcome of long years of familiarity with the changing crowds and the changing river: those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the middle of the traffic, and the stall-holders in that narrow lane behind the Broadway.”

In *Hammersmith* the river is the background to the crowd: it is a river that goes on its way unnoticed and unconcerned. Imogene relates that Gustav considered *Hammersmith* one of his greatest achievements.

## An Outdoor Overture

Aaron Copland

*An Outdoor Overture* starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the trumpet with a pizzicato accompaniment. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the allegro section, characterized by repeated notes. Shortly afterwards, these same repeated notes, played broadly, give us a second, snappy march-like theme, developed in a canon form. There is an abrupt pause, a sudden decrescendo, and the third, lyric theme appears, first in the flute, then the clarinet, and finally, high up in the strings. Repeated notes on the bassoon seem to lead the piece in the direction of the opening allegro. Instead, a fourth and final theme evolves another march theme, but this time less snappy, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing with the trumpet solo melody, this time sung by all in a somewhat smoother version. A short bridge section based on steady rhythm brings a condensed recapitulation of the allegro section. As a climactic moment all the themes are combined. A brief coda ends the work on the grandiose note of the beginning.

-Notes by the composer.

## Sketches on a Tudor Psalm

Fisher Tull

*Sketches on a Tudor Psalm*, composed in 1971, is based on a sixteenth century setting of the *Second Psalm* by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

-Notes by the composer

## UNIVERSITY OF REDLANDS WIND ENSEMBLE

### Flute

Victoria Batta, principal  
Kimberly Rodriguez-Ross  
Gerardo Lopez, piccolo

### Clarinet

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

### E♭ Clarinet

Rebecca Holzer

### Bass Clarinet

Berenice Martinez

### Contra-Bass Clarinet

Sarah Serrano

### Oboe

Selena Yates, principal  
Courtney Otis +

### Bassoon

Kevin Enriquez, principal  
Megan Martin

### Alto Saxophone

Nicolai Gervasi-Monarez, principal  
David Moreland  
Grant Gardner

### Tenor Saxophone

Claire Grainger

### Baritone Saxophone

Manuel Perez

### Horn

Eduardo Contreras, principal  
Hannah Henry  
Hannah Vagts  
Emily Seckington

### Cornet

Brandon Hansen, principal +  
Jake Ferntheil  
Kenny Taber +

### Trumpet

Katrina Smith, principal  
Matthew Richards

### Euphonium

Andrew Will

### Trombone

Julia Broome-Robinson  
Andrea Massey  
Joel Rangel  
Zachary Krug

### String Bass

Olivia Franzen

### Tuba

Ross Woodzell, principal +  
Brian Hotchkiss +

### Harp

Katelin Heimrick

### Piano

Karen Bogart

### Percussion

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

### Additional Stage Manger

James Valencia

\* Librarian

+ Stage Manager