



WIND ENSEMBLE  
Eddie R. Smith, conductor

Tuesday, February 17, 2015 - 8 p.m.  
MEMORIAL CHAPEL

Dance of the Jesters	Peter Tchaikovsky (1840 -1893) Transcribed by Ray Cramer
Pageant, Op. 59	Vincent Persichetti (1915 - 1987)
Satiric Dances Allegro pesante, piu mosso Adagio mesto Allegro spumante	Norman Dello Joio (1913-2008)
Shortcut Home	Dana Wilson (b. 1946)
Four Scottish Dances Pesante Vivace Allegretto Con brio	Malcolm Arnold (1921-2006)
Sleep	Eric Whitacre (b. 1970)

Lincolnshire Posy	Percy Aldridge Grainger (1882 - 1961)
“Lisbon” (Sailor’s Song)	
“Horkstow Grange” (The Miser and his Man: A local Tragedy)	
“Rufford Park Poachers” (Poaching Song)	
“The brisk young Sailor” (returned to wed his True Love)	
“Lord Melbourne” (War Song)	
“The Lost Lady found” (Dance Song)	

The Footlifter	Henry Fillmore (1881 – 1956) Edited by Robert Foster
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### PROGRAM NOTES

Dance of the Jesters	Peter Tchaikovsky
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Upon meeting Nicolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky’s compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his ballet scores are all heard in this rare and invigorating music. This edition comes from an arrangement from the ballet *The Snow Maidens*, that was originally transcribed for a Russian military band.

Pageant, Op. 59	Vincent Persichetti
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*Pageant* was commissioned by the American Bandmasters’ Association in 1953. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively “parade” section introduced by the snare drum. In the final portion of the work the principal subjects are developed simultaneously to a lively climax.

Satiric Dances	Norman Dello Joio
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*Satiric Dances* was commissioned by the Concord Band, Concord, Massachusetts, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in “the shot heard

round the world.” Dello Joio, then Dean of Boston University’s School for the Arts, agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as allegro pesante. The brass entry signifies the importance of the work, but the brisk tempo keeps the simplicity of “peasantry” from being ponderous. Taking a much slower adagio mesto tempo, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, the final movement is introduced by rolls from the snare drum. The tempo is indicated as allegro spumante and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes’ plays: Clouds, Wasps, and Birds.

Shortcut Home

Dana Wilson

*Shortcut Home* is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, Wilson’s piece proclaims and cascades, always driving toward the “home” of the final C major chord.

Four Scottish Dances

Malcolm Arnold

Supplying his own program notes for the *Four Scottish Dances*, Arnold wrote:

“These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter- with many dotted notes, frequently in the inverted arrangement of the Scotch snap. The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of Eb and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of Eb.

The third dance is in the style of a Hebridean Song, and attempt to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides. The last dance is a lively fling, making a great deal of the saxophones.”

Sleep

Eric Whitacre

*Sleep* began as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire.

-Notes by the composer

Lincolnshire Posy

Percy Aldridge Grainger

Below are the program notes on *Lincolnshire Posy* by the composer:

“*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtedness’s are stated in the score.

This bunch of “musical wildflowers” (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer’s personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.”

The Footlifter

Henry Filmore

When *The Footlifter* was written in 1929, the United States was in a major depression. At the same time, as a result of their popular concerts and radio

broadcasts, the Fillmore Band was already well established as one of the top musical groups in Cincinnati.

When the stock market crashed in 1929, many businesses in America were in serious financial trouble. It was a time of great difficulty for many businessmen. However, with the popularity of the radio and the Fillmore Band's radio broadcasts, some successful businesses had learned the importance of advertising. It was this advertising that supported and sponsored the Fillmore Band concerts which were broadcast over Cincinnati station WLW, as advertisers hoped that the popularity of the Fillmore Band would, by association, be transferred to their products.

Henry Fillmore wrote this march at the request of one of the sponsors of his popular radio program. One night after listening to one of the band's broadcasts, the president of the company asked Henry to compose a march that could be tied into the company's advertising slogan. Henry completed the march four days later, and when the president of the agency heard the new piece he told Fillmore that it was certainly a "footlifter." That became the very appropriate name for this classic Fillmore march.

## 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

### **E♭ Clarinet**

Matthew Dearie

### **Bass Clarinet**

Sasha Paredes

### **Alto Clarinet**

Wendy Rummerfield

### **Contra-Bass Clarinet**

Jessica Ramos

### **Oboe**

Ian Sharpe, principal  
Alyssa Adams, english horn

### **Bassoon**

Kevin Enriquez, principal

### **Alto Saxophone**

Kelsey Broersma, principal  
Nicolai Gervasi-Monarez\*

### **Tenor Saxophone**

David Moreland  
Wyatt Maggard

### **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, principal  
Nathan Montes  
Zachary Krug

### **String Bass**

Olivia Franzen

### **Harp**

Katelin Heimrick

### **Tuba**

Ross Woodzell, principal  
William Bundy

### **Piano**

Travis Solesbee

### **Percussion**

David Mantle, principal  
Ivan Aviles  
Kevin Bellefeuille\*  
Danielle Kammer  
Katie Lumsden  
Alex Warrick

\* Stage Manager  
~ Librarian