



WIND ENSEMBLE  
Eddie R. Smith, conductor

Wednesday, November 16, 2016 - 8 p.m.  
MEMORIAL CHAPEL

Postcard	Frank Ticheli (b. 1958)
Wayfaring Stranger	Christopher Nelson (b. 1987)
Spark!	Robert Langenfeld (b. 1990)
California	David Maslanka (b. 1943)
La Fiesta Mexicana	H. Owen Reed (1910-2014)
I. Prelude and Aztec Dance	
II. Mass	
III. Carnival	

### PROGRAM NOTES

Postcard Frank Ticheli

*Postcard* was commissioned by H. Robert Reynolds in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief “postcard” as a musical reflection of her character – vibrant, whimsical, succinct.

It is cast in an ABA’ form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a palindrome – that is, it sounds the same played forwards

or backwards.

The B section is based on a five-note series derived from the name Ethel: E (E natural) T (te in the solfeggio system, B flat) H (in the German system, B natural) E (E-flat this time) L (la in the solfeggio system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A’ section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough to spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

- Extracted from the program notes provided by the Composer.

### Wayfaring Stranger

Christopher Nelson

*Wayfaring Stranger* is a setting of the American folk spiritual known as “Poor Wayfaring Stranger.” While many versions of the lyrics to this tune exist, they all tell the story of a Traveler who makes their way on a journey despite a rough road, difficult circumstances, and gathering darkness. He does this, the lyrics say, for the promise of green pastures and a reunion with his Father and Mother at journey’s end. This setting is intended to convey not only the difficulty experienced by the Traveler, but also the resolve which is displayed as he moves forward despite hardship, and disappointment. *Wayfaring Stranger* is offered as a sort of resolute battle-hymn for anyone who must endure a long journey of challenge and trial before the promised green pastures can be enjoyed.

- Program notes by the composer.

### Spark!

Robert Langenfeld

It only takes a spark to start something big. Set around a 6 note motif, *Spark!* represents the chain of events that can happen as an idea is brought to life from a singular seed. The piece evolves from this idea and eventually takes on a life of its own, just like a spark would do in a forest fire or the spark of imagination inspires an inventor to create the next great invention.

- Extracted from the program notes by the composer.

### California

David Maslanka

Music is wonderful. It lets us tell ourselves things we can’t speak out in words. It opens the dream space and lets us dream together. It lets us imagine the world as it really is, a place of vitality, power, and possibility.

We live in fear of destruction, from climate change, nuclear bombs, increasing population, vanishing resources, continuous war. When the troubles are listed like this it is hard to know what we think we are doing with our seemingly simple and innocent music making.

California has always been a place of big dreams. The music of California celebrates

the California dream space. There is tremendous beauty here – the forests, deserts, mountains and valleys, the ocean – and also the strength within the people and in the earth to meet the times that are upon us. Music lets us dream, and in that dream is the possibility of a new world, one in which humans live in harmony, within themselves, with all other people, with all other species, with the planet. Is this dream impossible? Are circumstances too complex? Will human nature never change? My answer to these questions is no. The dream starts somewhere. Let our music making be one such place.

- David Maslanka (September 2015)

## La Fiesta Mexicana

H. Owen Reed

The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican “Fiesta,” which is an integral part of this social structure, is a study in contrasts: it’s both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

### I. Prelude and Aztec Dance

The tumbling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the Fiesta. Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral; some on foot, some by burro and still others on bleeding suffering out of homage to a past miracle.

After a brave effort at gaiety the celebrators settle down on their serapes to a restless night until the church bells and fireworks again intrude upon the early quiet of the Mexican morn.

At mid-day a parade is announced by the blatant blare of trumpets. A band is heard in the distance and almost immediately the musicians round the corner of the plaza. The attention is focused upon the Aztec Dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

### II. Mass

The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

### III. Carnival

Mexico is at its best on the days of the Fiesta – a day on which passion governs the love, hate and joy of the Mestizo and the Indio. There is entertainment for both young and old – the itinerant circus, the market, the bull fight, the town band, and always the “cantinas” with their band of “Mariachis” on the day of days: FIESTA.

- Program notes by the composer.

## UNIVERSITY OF REDLANDS WIND ENSEMBLE

### Flute

Gerardo Lopez, co-principal  
Kimberly Ross, co-principal  
Sofia Gomez  
Jacob Minor

### Oboe

Selena Yates, principal

### Bassoon

Megan Martin, principal  
Kevin Enriquez

### Clarinet

Matt Dearie, co-principal  
Rebecca Holzer, co-principal  
Tristan Akers

Sasha Paredes, principal  
Jessica Ramos  
Bernice Martinez

Megan Congdon, principal  
Kristine Llanderal  
Felicia Padilla

### Eb Clarinet

Tristan Akers

### Bass Clarinet

Austin Simon

### Contra-Bass Clarinet

Felicia Padilla

### Saxophone

Nicolai Gervasi-Monarrez, principal  
Grant Gardner  
Alex Ehredt  
Manuel Perez

### Horn

Greg Reust, principal  
Terrence Perrier  
Hannah Henry \*  
Hannah Vagts  
Star Wasson

### Cornet

Brandon Hansen, principal  
Katrina Smith  
Matthew Richards \*

### Trumpet

Jake Ferntheil, principal \*  
Jorge Araujo Felix

### Trombone

Julia Broome-Robinson, principal  
Andrea Massey  
Joel Rangel

### Euphonium

David Reyes \*

### Tuba

Ross Woodzell  
Zhu Zhu Thrush  
Curtiss Allen

### Piano

Karen Bogart ~

### Harp

Katelin Heimrick ~

### Percussion

Kevin Bellefeuille, principal \*  
Katie Lumsden  
Danielle Kammer  
Alex Warrick  
Tate Kinsella  
Emily Rosales

### Off-Stage Performer for *La Fiesta Mexicana*

Matt Dearie, clarinet  
Jake Ferntheil, trumpet  
Jonathan Heruty, trombone  
Brian Hotchkiss, tuba  
Tyler Neill, percussion  
Greg Reust, horn  
Lars Rodriguez, trumpet  
Alex Warrick, snare drum

\* Stage Manager  
~ Librarian