

WIND ENSEMBLE
 Eddie R. Smith, conductor

Wednesday, October 5, 2016 - 8 p.m.
 MEMORIAL CHAPEL

American Salute	Morton Gould (1913-1996)
Satiric Dances Allegro pesante/Piu mosso Adagio mesto Allegro spumante	Norman Dello Joio (1913-2008)
Sleep	Eric Whitacre (b. 1970)
Scotch Strathspey and Reel	Percy Aldridge Grainger (1882-1961)
Festive Overture, Opus 96	Dmitri Shostakovich (1906-1975) Trans. Donald Hunsberger (b. 1932)

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* the piece is based on the patriotic tune “When Johnny Comes Marching Home Again”. Written in 1943, one can only guess that it was meant as a morale booster during the uncertainty of World War II.

Satiric Dances for a Comedy by Aristophanes

Norman Dello Joio

A significant figure in American music, Norman Dello Joio composed several works for band that have become part of the standard literature. This composition from 1975 features Mediterranean folk dance influences and offers a distinctive and dramatic setting for band. Commissioned by the town of Concord, Massachusetts who wished to make a tangible recognition of the Bicentennial.

Sleep

Eric Whitacre

“Sleep began its life 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.”

- Eric Whitacre

Scotch Strathspey and Reel

Percy Aldridge Grainger

“It is curious how many Celtic dance tunes there are that are so alike in their harmonic schemes (how-ever diverse they may be rhythmically and

melodicly) that any number of them can be played together at the same time and mingle harmoniously. Occasionally a sea-chanty will fit it perfectly with such a group of Celtic tunes.

If a room-full of Scotch and Irish fiddlers and pipers and any nationality of English-speaking chanty-singing deep-sea sailors could be spirited together and suddenly miraculously endowed with the gift for polyphonic improvisation enjoyed, for instance, by South Sea Island Polynesians what a strange merry friendly Babel of tune, harmony and rhythm might result! My setting of the strathspey mirrors the imagination of such a contingency, using 6 Scotch and Irish tunes and halves of tunes that go well with each other and a chanty that blends amiably with the lot. These 7 melodies are heard together in the second climas of the strathspey – bars 103-110.

In the reel no such conglomeration of traditional tune-stuffs is undertaken, but the South Sea Island type of improvised harmonic polyphony is occasionally reflected, the reel tune occurs in augmentation on the hammer-wood (xylophone), and towards the end of the work. I have added a counter-tune of my own to the words of the sea-chanty.”

-Percy Aldridge Grainger

Festive Overture, Opus 96

Dmitri Shostakovich

The *Festive Overture, Op. 96*, was written by Dmitri Shostakovich and premiered in 1954 at a concert held at the Bolshoi Theatre in Moscow to commemorate the 37th anniversary of the October Revolution (which took place in 1917).

The Bolshoi's conductor, Vassili Nebolsin, found himself without a suitable new work to open the concert, and contacted Shostakovich just days before. The composer set to work on the overture with great speed, completing it in three days. He apparently based it on Glinka's *Ruslan and Ludmilla Overture* (1842), and it features the same lively tempo and style of melody. Whilst the style reflects Shostakovich, the piece as a whole uses very conventional classical devices of form and harmony.

The work is a standard piece of the orchestral repertoire. A transcription for concert band was prepared by Donald Hunsberger, and is played by many bands all over the world.

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-Monarez, principal
Grant Gardner
Alex Ehredt
Manuel Perez

* Stage Manager
~ Librarian

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

Piano

Karen Bogart ~

Harp

Katelin Heimrick ~

Percussion

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