

WIND ENSEMBLE
Eddie R. Smith, conductor

Wednesday, October 3, 2017- 8 p.m.
MEMORIAL CHAPEL

Prelude Op. 34, No. 14

Dmitry Shostakovich
(1906-1975)
Trans. by H. Robert Reynolds

Symphonic Songs for Band
Serenade
Spiritual
Celebration

Robert Russell Bennett
(1894-1981)

An American Elegy

Frank Ticheli
(b. 1958)

Symphony for Band
Adagio-Allegro
Adagio sostenuto
Allegretto

Vincent Persichetti
(b. 1988)

PROGRAM NOTES

Prelude Op. 34, No. 14

The twenty-four *Preludes* for piano were composed in 1932-33, and the “Prelude in E-flat minor, Opus 34, No. 14” was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of fortississimo dynamics after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures in length, one senses a much more expansive and lengthy composition than its few short minutes reveal.

Symphonic Songs for Band

Symphonic Songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts tossing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The “Serenade” has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The “Spiritual” may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The “Celebration” recalls an ole-time country fair; with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.”

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

The work begins at the bottom of the ensemble’s register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. The three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character.

A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice- a heavenly message. The full ensemble returns with a final, exalted statement of the main theme. - Notes by the composer

Symphony for Band

Symphony No. 6 (1956) by Vincent Persichetti, is one of the preeminent masterpiece of the Golden Age. Beginning in 1950, Persichetti composed 14 works for band or wind ensemble. Beyond consideration confined to the band medium, Persichetti was perhaps America’s greatest neoclassicist, and his *Symphony No. 6* is certainly one of America’s greatest neo-classical symphonies, constructed with the utmost concision, organic unity, and economy of means and purpose, all of which give rise to a sense of youthful exhilaration and revelry in the joyful exercise of compositional virtuosity.

Persichetti is one of the major figures in American music of the 20th century, both as a teacher and a composer. His music draws on a wide variety of thought in 20th century composition as well as Big Band music while remaining in his own distinct voice. His own style is marked by use of two elements he refers to as “graceful” and “gritty”: the former being more lyrical and melodic, the latter being sharp and intensely rhythmic. He frequently composed in his car, sometimes taping staff paper to the steering wheel.

The four movements (Adagio allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order). In the subsequent Allegro, you find a standard exposition, development, and recapitulation of sonata form, although the traditional key relationships are not completely retained. The slow second movement is based on “Round Me Falls the Night,” from the composer’s *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Gerardo Lopez, principal
Jacob Miner, piccolo
Coco Hu

Clarinet

Jessica Ramos,
co-principal
Tristan Akers, co-principal
Kristine Llanderal

Isaiah Solares, principal
Bernice Martinez
Austin Simon

Megan Congdon, principal
Victoria Williams

Eb Clarinet

Bernice Martinez

Alto Clarinet

Victoria Williams

Bass Clarinet

Sasha Paredes

Contra-bass Clarinet

Gabriel Piceno

Oboe

David Hernandez, principal
Brian Begg
Gilbert Camacho

English Horn

David Hernandez

Bassoon

Diego Hammond, principal
Cindy Hernandez

Alto Saxophone

Nicolai Gervasi-Monarez,
principal
Jeffrey Boehl

Tenor Saxophone

Alex Ehredt

Baritone Saxophone

Manuel Perez
Jonathan Kretchmer

Horn

Hannah Henry, principal
Terrence Perrier
Star Wasson
Sebastian Gallardo

Cornet

Matt Ingelson, principal
Jorge Araujo Felix
Katrina Smith

Trumpet

Matthew Richards, principal
Jake Ferntheil

Euphonium

Leslie Ojeda, principal
Josh Reba

Trombone

Marcelo Aguinaga,
principal
Ihab Hamideh
Nicholas Bingaman
Joel Rangel

Tuba

Troy Deshazer,
principal
Daniel Lizarde

Piano

Karen Bogart
Jonathan Kretchmer

Organ

Philip Hoch

Percussion

Tim Laguna, principal
Kevin Bellefeuille
Katie Lumsden
Alex Warrick
Abigal Mellado
Tate Kinsella