

WIND ENSEMBLE
Eddie R. Smith, conductor

Wednesday, October 2, 2018- 8 p.m.
MEMORIAL CHAPEL

Gavorkna Fanfare

Jack Stamp
(b.1954)

Shakespeare Pictures

Nigel Hess
(b. 1953)

Much Ado About Nothing

A Winter's Tale – The Statue

Julius Caesar – The Entry To The Senate

The Golden Hour

Joel Love
(b. 1982)

Angels In The Architecture

Frank Ticheli
(b. 1958)

PROGRAM NOTES

Gavorkna Fanfare

Gavorkna Fanfare exploits the idea of a fanfare for full Wind Band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychordal transition based on the upcoming “fugato” subject leads to a minimalist accompaniment to the 4-part counterpoint. The opening idea returns with a coda based on the melodic minor third. -Notes by the composer

Shakespeare Pictures

Nigel Hess is well-known as a composer and conductor for television, theatre, film and the concert hall with an extensive and varied output. His concert music includes the *Concerto for Piano and Orchestra*, commissioned by His Royal Highness Charles, Prince of Wales in 2007 in memory of his grandmother. *Shakespeare Pictures*, commissioned by Birmingham Symphonic Winds, originates from incidental music composed for productions by the Royal Shakespeare Company in Stratford-upon-Avon and London, and is now expanded and re-orchestrated to form a new three-movement suite for symphonic wind orchestra.

Julius Caesar – The Entry to the Senate: starring Peter McEnery and David Schofield, featured a spectacular Senate scene, complete with cathedral organ and a battalion of brass players that fanfare the imminent death of Caesar himself. *A Winter's Tale – The Statue*: “Music, awake her, strike!” So says Paulina as the statue of Hermione comes to life at the end of this magical play. “Descend: be stone no more; approach; strike all that look upon with marvel.” *Much Ado About Nothing*: Actually used as the entr'acte in the production itself, this concert overture uses material from the joyous dance sequences scattered throughout the well-known love story of Beatrice and Benedict, played on this occasion by Sinead Cusack and Derek Jacobi. Keith Allen

The Golden Hour

The Golden Hour was originally the middle movement of a composition for saxophone octet called “Three Images”. In photography, the term

“the golden hour” refers to the time just before sunset or after sunrise, during which daylight is reddish and soft. The warm, softer, and more diffused light from the sun makes shadows less harsh, softens contrasts, and enhances the color of the subject. Likewise, this work is a warm pallet of sounds with indistinct murmurings and overlapping dynamic contrasts softening the edges all around. -Notes by the composer

Angels In The Architecture

Angels In The Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
 I have soared from above
 I am cloth'd with Mother's love.
 I have come, I have come,
 To protect my chosen band
 And lead them to the promised land.

This “angel” represented by the singer, frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light played by instruments rather than sung include a traditional Hebrew song of peace (Hevenu Shalom Aleichem) and the well-known 16 th century Genevan Psalter, Old Hundredth. These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of the aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long sketches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light-darkness-light-darkness-light).

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the un-answered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously. -Frank Ticheli

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Gerardo Lopez,
 principal
 Jacob Miner, piccolo
 Coco Hu

Clarinet

Tristian Akers,
 principal
 Bernice Martinez

Kristine LLanderal,
 principal
 Isaiah Solares

Austin Simon,
 principal
 Victoria Williams

Eb Clarinet

Jessica Ramos

Bass Clarinet

Gabriel Piceno

Contra-bass Clarinet

Megan Congdon

Oboe

David Hernandez,
 principal
 Gilbert Camacho

Bassoon

Diego Hammond,
 principal
 Jessica Salguero

Saxophone

Jeffrey Boehl, principal
 Connor Edmunson

Tenor Saxophone

Michael Kalb

Baritone Saxophone

Donald Johnson

Horn

Jacob White, principal
 Hannah Henry
 Star Wasson
 Amanda San Miguel

Cornet

Jorge Arajo-Felix,
 principal
 Matthew Richards
 Kenny Tabor

Trumpet

Alfred Ferntheil,
 principal
 Annie Diez

Euphonium

Leslie Ojeda, principal
 Andrew Priester

Trombone

Marcelo Aguinaga,
 principal
 Ihab Hamideh
 Joel Rangel
 Nick Bingaman

Tuba

Troy Deshazer, principal
 Luke Fosgett

Soprano

Paula Cevallos

Celesta

Jonathan Kretchmer

Organ

Daniel Yu

Harp

Mary Dropkin

Bass

Alexandria Kelley

Percussion

Tate Kinsella, principal
 Eric Fortson
 Julian Kley
 Tim Laguna
 Robbie Lyons
 Abigail Mellado

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