Shortcut Home
(b. 1946)

Les Preludes
Franz Liszt
(1811-1886)
Trans. Mark Hindsley
(1906-1999)

Radiant Joy
Steven Bryant
(b. 1972)

Mock Morris
Percy Aldridge Grainger
(1882-1961)

Music for Prague 1968
I. Introduction and Fanfare
II. Aria
III. Interlude
IV. Toccata and Chorale

Karel Husa
(1921-2016)

Program Notes

"Shortcut Home" is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the “home” of the final C major chord.” -DW

Les Preludes
Les Preludes is the third of Franz Liszt’s thirteen symphonic poems. It is listed as S. 97 in Humphrey Searle’s catalogue of Liszt’s music. The music is partly based on Liszt’s 1844/45 choral cycle The Four Elements. Les Preludes is the earliest example of an orchestral work entitled “symphonic poem.”

Radiant Joy
"Radiant Joy" was my first new work for winds after almost three years away, and one that I hope is equal to its title in character and purity of intent. It came after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern – I wanted something sparse and tightly constructed, while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization – the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of 70s/80s funk/jazz/fusion (at least, that’s what I’ve been told). Regardless, the piece is intended to evoke simple joy and good ‘vibes’ (quite literally – the Vibraphone is featured prominently) for the performers, the audience, and the composer!” -Steven Bryant
In 1910, as a birthday gift for his mother Rose, Grainger composed the original string sextet version in three weeks time. In his usual fashion, Grainger “dished-up” the work for piano in both “concert” and “popular” versions shortly prior to the publication of all three in 1912 as the first number in his *Room Music Tit-Bits* series. Though a completely original work, the thematic material used is most convincingly composed in the style of an English Morris Dance tune – so much that the composer found it necessary to state that no actual folk material was used in his prefaces to the published scores.

Music for Prague 1968

Karel Husa writes: “Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.”

### Flute
- Gerardo Lopez, principal
- Jacob Miner, piccolo
- Coco Hu
- Ashley Somers

### Clarinet
- Jessica Ramos, principal
- Kristine Lladeral
- Isaiah Solores, principal
- Berenice Martinez
- Austin Simon
- Megan Congdon, principal
- Victoria Williams

### Eb Clarinet
- Berenice 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

### Saxophone
- Nicolai Gervasi-Monarrez, principal
- Jeffrey Boehl
- Alex Ehredt
- 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

### Horn
- Hannah Henry, principal
- Terrence Perrier
- Star Wasson
- Sebastian Gallardo

### Euphonium
- Leslie Ojeda, principal

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