

WIND ENSEMBLE
 Eddie R. Smith, conductor

Tuesday, February 26, 2019 - 8 p.m.
 MEMORIAL CHAPEL

Colas Breugnon Overture

Dmitri Kabalevsky
 (1904-1987)
 Trans. by Walter Beeler

Dusk

Steven Bryant
 (b. 1972)

Sinfonietta

Introduction and Rhondo
 Nottorno Pastorale
 Dance Variations

Ingholf Dhal
 (1912-1970)

Dr. David Scott, Dr. Steven Morics,
 Brandon Hansen, off stage trumpets

French Impressions

Parade
 Can Can

Guy Woolfenden
 (1837-1916)

Three Japanese Dances

Dance with Pennons
 Mourning Dance
 Dance with Swords

Bernard Rogers
 (1893-1968)

Paula Cevallos Crespo, soprano

PROGRAM NOTES

Colas Breugnon Overture

Dmitri Kabalevsky

The opera *Colas Breugnon: The Master of Clamency* (1937) was the first of several operas written by Kabalevsky. The libretto by V. Baragin is based on the book of the same name written by Romain Rolland in May 1914.

In the book, “Eight Soviet Composers,” Gerald Abraham stated, “the Book consists of the month-by-month reflections through one year of a well-to-do Burgundian worker, a master craftsman in the early sixteenth century. There are incidents, rather than a plot, though some of the incidents are exciting enough; they include a siege, a riot and a fire.”

Notes by the composer.

Dusk

Steven Bryant

Steven Bryant states that this simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Dusk is part of a three-work “night cycle,” continuing with *The Marbled Midnight Mile*, and concluding with *First Light*.

Sinfonietta

Ingholf Dhal

Ingholf Dahl writes: “The form of this *Sinfonietta* is akin to an arch or to the span of a large bridge: the sections of the movement correspond, in reverse order and even in some details, to the sections of the last. For example, the opening fanfares of the back-stage trumpets are balanced by those at the close of the work; the thematic material that ends the first movement pens the last, although in altered form. The middle movement is itself shaped like an arch: it begins with an unaccompanied line in the clarinets and ends with a corresponding solo in the alto clarinet. The center of the middle movement with is the center of the whole work—a gavotte-like section, and the lightest music of the entire *Sinfonietta*—is the “key-stone” of the arch.”

French Impressions

Guy Woolfenden

French Impressions is inspired by four paintings by the French painter Georges Seurat (1859-1891), but does not attempt to recreate his pointillist technique in musical terms. The first movement, “Prelude,” contrasts the strange gas-lit world of La Parade de Cirque: Invitation to the Sideshow, (which features a sinister-looking trombone player and his ghostly acolytes), with the cool detached stance of that great masterpiece A Bathing Place, Asnieres. This view of the Seine lapping a sun drenched green grassy bank on which the pale skinned bathers stare fixedly across to the opposite shore, also reveals in the background, the smoke from the distant factory chimneys to remind us, and them, that this Parisian industrial suburb is far removed from The Garden of Eden. The second movement, “Can Can,” recreates the world of two other paintings: Le Cirque, left unfinished at Seurat’s tragically early death at the age of 32, and Le Chahut, which depicts a curiously stylized Can Can in full swing, accompanied by a pit orchestra. The phrase “faire du chahut” means to make a racket.

Three Japanese Dances

Bernard Rogers

Bernard Rogers composed the *Three Japanese Dances* for orchestra in 1933. The dances were re-scored for Wind Ensemble at the request of Frederick Fennell. In the first movement, “Dance with Pennons,” the coloring is cool and gay, vernal and naïve. Young girls weave to and fro, casting ribbons of silk. The second is a “Dance of Mourning.” The dancer is clad in white (the color of mourning). An elaborate group of percussion instruments combine in a complex bell sonority against a primitive motive sounded by the flute. A distant mezzo voice, unaccompanied, adds a central episode, and the first material returns. The final movement is a “Dance with Swords,” suggested by the violent, distorted actor portraits of Sharaku. The music is fiercely rhythmic, propelled by thrusting rhythms and highly colored by percussion.

WIND ENSEMBLE

Flute

Gerardo Lopez, principal
Jacob Miner, piccolo
Coco Hu

Oboe

David Hernandez,
principal
Gilbert Camacho

English Horn

David Hernandez

Clarinet

Tristan Akers, principal
Berenice Martinez
Kristine Llanderal,
principal
Isaiah Solares
Austin Simon, principal
Victoria Williams
Felicia Padilla
Caitlin White

E♭ Clarinet

Jessica Ramos

Bass Clarinet

Gabriel Piceno

Contra-bass Clarinet

Megan Congdon

Bassoon

Diego Hammond,
principal
Jessica Salguero
Cindy Hernandez

Alto Saxophone

Jeffrey Boehl, principal
Christopher Sacha
Connor Edmundson

Tenor Saxophone

Michael Kalb

Baritone Saxophone

Donald Johnson

Horn

Jacob White, principal
Terrence Perrier
Hannah Henry
Star Wasson

Cornet

Jorge Araujo-Felix,
principal
Matthew Richards
Kenneth Taber

Trumpet

Angel Rivas, principal
Annie Diaz

Trombone

Marcelo Aguinaga,
principal
Ihab Hamideh
Joel Rangel
Nicholas Bingaman

Euphonium

Leslie Ojeda, principal
Andrew Priester

Tuba

Troy DeShazer

Piano

Jonathan Kretchmer

Celesta

Jamison Stevens

Soprano

Paula Cevallos Crespo

Harp

Mary Dropkin

Percussion

Tate Kinsella, principal
Eric Fortson
Julian Kley
Danilo Virata
Zachary Salmeron
Curtis Pettygrove

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