

WIND ENSEMBLE

Eddie R. Smith, conductor

Tuesday, February 18, 2020 - 8 p.m.

MEMORIAL CHAPEL

March from *Symphonic Metamorphosis* Paul Hindemith
 (1895-1963)
 Based on themes by Carl Maria von Weber

Acadiana Frank Ticheli
 (b. 1958)
 At the Dancehall
 Meditations on a Cajun Ballad
In memory of the victims of Hurricane Katrina
 To Lafayette

Variants on a Mediaeval Tune Norman Dello Joio
 (1913-2008)
 Andante moderato Tema: *In dulci jubilo*
 Variation I, Allegro deciso
 Variation II, Lento, pesante
 Variation III, Allegro spumante
 Variation IV, Andante
 Variation V, Allegro gioioso

Symphony No. V: Elements Julie Giroux
 (b. 1961)
 Sun in C
 Rain in Db
 Wind in Eb

PROGRAM NOTES

March from *Symphonic Metamorphosis*

Paul Hindemith

Symphonic Metamorphosis on Themes of Carl Maria von Weber began life in early 1940, when Hindemith first took up residence in the United States after several years of public and private jousting with the Nazi government of his native Germany. The Nazis officially decried his music as “degenerate,” though they may also have been responding to his private, but hardly secret, expressions of revulsion regarding their policies.

Possibly the best known movement, March opens with a set of fanfares. Like the first movement, this one is also based on *Huit Pièces pour le pianoforte à quatre mains*, this time focusing on No. 7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel. This transcription was completed at Hindemith’s request by his Yale University colleague, Keith Wilson.

- Program Notes by Nikki Pilato and Richard Floyd

Acadiana

Frank Ticheli

“The word, Arcadiana, was coined by Cajuns in Louisiana with the intention of creating a hybrid of “Acadia” and “Louisiana;” it refers to a region comprising much of the southern half of Louisiana, where Cajun culture and heritage have thrived for more than two hundred years. The first movement, “At the Dancehall,” makes use of two different Cajun rhythmic features: un valse in deux temps, alternating between triple and duple meters, and with a witty, lighthearted two-step dance. Beginning as a playful game of catch between instruments at the extreme registers of the band, and ending like an old 78 rpm record that has lost its spring-power, the movement is jazzily joyful and as wry & playful as anything I’ve composed.

The second movement (composed in memory of the victims of Hurricane Katrina) serves as the emotional heart of the entire work. It is constructed as a set of six variations (or meditations) on an ancient Cajun Ballad, “La fille de quatorze ans.” The haunting melody first appears about 90 seconds into the movement, heard as if through a distant mist of circling rain; it is played by piccolo and tuba four octaves apart from each other. Then the variations unfold, growing in volume and speed, finally bursting out in pandemonium, during which several old Cajun folksongs make short, frenzied cameo appearances. The energy reaches a boiling point, finally collapsing on itself before slowly dissolving into a poignant and prayer-like coda, during which, without pause, in bursts the final movement.

The finale is an exalted dance that combines original material with my own personal

variant on the Cajun folk melody, “Allons a Lafayette.” I’ve come across many versions of this wonderfully jubilant tune over the years. While my own version is fairly removed from any of the sources I’ve seen or heard, it still upholds the tune’s basic harmonic structure and inherent joie de vivre. From beginning to end, the finale is an exuberant celebration of life, as is the trilogy itself.”

-Frank Ticheli

Variants on a Mediaeval Tune

Norman Dello Joio

“In dulci jubilo” is a melody which has been used by many composers, among them J.S. Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five “variants” which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Symphony No. V: Elements

Julie Giroux

“*Symphony No. V, “Elements,”* is my attempt to describe the three elements (Sun, Rain and Wind) with music. It was my goal to literally submerge the listener in musically graphic situations so much so that, after listening to the respective movements, they would emotionally “feel” like they had been physically touched by each. I wanted to musically present sunrises as well as sunburn the audience with intense heat, then drench and heal them with rain, and finally blow them back against their seats with the power and excitement of wind.

Before composing Sun I researched all the science I could concerning the sun’s age, projected life span, atomic makeup, flares, and other interesting facts. Formed approximately 4.6 billion years ago and with approximately that many years left, the sun is a radioactive middle-aged ball of hot plasma comprised of 73% hydrogen and 25% helium. Once the sun’s hydrogen fusion core diminishes to a critical level, the sun will go from being a classified G-type star referred to as a yellow dwarf to being a Red Giant and will render Earth uninhabitable roughly 5 billion years from now.

The opening of the second movement is my attempt at rain. Literally. The orchestration has the woodwinds and sparse melodic percussion playing notes randomly, both in rhythm and pitch, representing individual rain drops. Solo instruments are added to the random rain and over the course of 37 measures the entire wind ensemble is added. The middle section of “Rain” features 2 bassoons, 1 contrabassoon and piano. It is representative of the melancholy that comes with rain. The music then builds into a huge downpour, represented by the movements main theme. It is big and full, but every once in a while, one measure drops down

considerably in both volume and personnel which represents the contrast between looking out at a downpour or staring at individual rain drops on the ground or in your hand.

“Wind in Eb” starts with a lone Bassoon 1 held note, Mother Nature spins a small breeze with the flutes and clarinets. The technical runs which are used throughout the entire movement have built-in motion with up and down movements, many of which happen in each small statement in each instrument. The first wind blows itself out in measures 32-32 with a crescendo and flourish of notes. In measure 33 the wind starts anew with a more devious nature. This wind also winds down, but instead of stopping completely, is lightly formed into a magical breeze, like that on a beautiful, deserted island or the winds that Peter Pan soars on. Measures 91 to 125 represent such a wind beginning with, again the twinkling of melodic percussion Jazzy woodwinds are added to the twinkling magic with fluid solos in the Alto Saxophone, Clarinet 1 and French Horn representing a perfect breeze playing across bare flesh.

Measure 125, sub-headed “Storm Brewing” is exactly that. It starts out small but takes on immense power which abruptly stops and a percussion feature section takes over with driving rhythms and solos. The rest of the wind ensemble is added gradually and quickly grows into a huge tornado which just as quickly disappears. At first it feels like we have escaped the full force of wind but then it hits with hurricane force music which drive relentlessly to the end. There follows a recap of the main thematic material of “Sun” woven into the with theme. The tornado is not merely represented in the audio of the movement, but visually in the score as well.”

-Julie Giroux

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

WIND ENSEMBLE PERSONNEL

Flute

Coco Hu, principal

Paige Scalise

Ashley Somers

Christopher Figueroa, piccolo

Oboe

Gilbert Camacho, principal

David Hernandez, english horn

David Gallardo

Bassoon

Diego Hammond, principal

Jessica Salguero

Jesse Lall, contrabassoon

E♭ Clarinet

Austin Simon

Clarinet

Kristine Llanderal, co-principal

Isaiah Solares, co-principal

Gabriel Piceno

Victoria Williams

Maranda Ratinoff-Gomez

Owen Hill

Bass Clarinet

Jessica Ramos

Contra-Bass Clarinet

Owen Hill

Alto Saxophone

Jeffrey Boehl, co-principal

Christopher Sacha, co-principal

Tenor Saxophone

Michael Kalb

Baritone Saxophone

Connor Edmundson

Horn

Jacob White, principal

Terrence Perrier

Brett Logbeck

Star Wasson

Sydney Horst

Cornet

Kenley Nakao, principal

Hannah Gaugush

Angel Garcia

Angel Rivas

Trumpet

Jorge Araujo Felix, principal

Mark Perez

Trombone

Marcelo Aguinaga, principal

Shawn Bennett

Luke Loader

Steve Medina

Euphonium

Leslie Ojeda, principal

Olivia Vara

Tuba

Moreak Gomez-Diaz, principal

Chris Vargas

Piano

Jonathan Kretchmer

Bass

Fatima Baeza

Percussion

Danilo Virata, co-principal

Eric Fortson, co-principal

Tate Kinsella, co-principal

Adam Joseph

Julian Kley

Zach Salmeron

Noah Parady