

UNIVERSITY OF  
**R** Redlands  
SCHOOL OF MUSIC

WIND ENSEMBLE  
Eddie R. Smith, Director

Tuesday, November 16<sup>th</sup>, 8 p.m.  
MEMORIAL CHAPEL

The Crosley March	Henry Fillmore (1881-1956)
Lux Aurumque	Eric Whitacre (b. 1970) Jason Nam, Conductor
Three Movements for Wind Symphony	Lorin Alexander
1. Meditation	
2. Dance	
3. Jest	
	Premier Performance
Early One Morning	Percy Aldridge Grainger (1882-1961)
Hammersmith Op. 42	Gustav Holst (1874-1934)
Folk Dances	Dmitri Shostakovich (1906-1975)

**The Crosley March**

Henry Fillmore established himself as an extremely successful and popular band leader through his work with the Syrian Temple Shrine Band in Cincinnati. The band performed at several national conventions and earned a reputation as the finest fraternal band in America.

In 1926, he resigned that position and established a very high level professional band comprised of some of the finest musicians in Cincinnati. The Fillmore Band, as it was called, performed a regular series of broadcasts over radio station WLW in Cincinnati, and they had a very active schedule of regular live concerts in the Cincinnati area. Through these popular broadcasts, the band developed a national reputation, and their appearances were met with great success.

The owner of the radio station was a businessman and personal friend of Fillmore named Powell Crosley. It is for him that this march is named.

**Lux Aurumque**

Lux Aurumque began its life as an a capella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera "Paradise Lost". Lux Aurumque received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green. *-Eric Whitacre*

**Three Movements for Wind Symphony**

Three Movements for Wind Symphony has its origins in a work written for five instruments, called Woodwind Quintet. The incentive for scoring it differently came after a colleague suggested that the work might translate easily for wind orchestra.

*"As I set about writing for this much larger wind ensemble, I found that my training had not prepared me for this particular combination of sounds, or tradition in writing. I spent two years observing and listening to the Redlands University Wind Ensemble. Dr. Smith and the students graciously allowed me to observe, to the point of walking on the edges, if not inside the band itself to absorb the sounds and learn the peculiarities of the different combinations of wind instruments. Saxophones, euphoniums, a full range of percussion instruments, expanded woodwind and brass sections are not traditionally found in the symphony orchestra. It has been a fascinating and ongoing study for me. This work has several changes from its original woodwind quintet version, in part because of the larger pallet of sound, and also because we composers, given the opportunity, love to revise."*

**Early One Morning**

The Australian-born composer Percy Grainger, with his respect for the

compositional and expressive potential found in the medium of the wind band, was also known for his enduring love of folk music. Grainger's very personal and deeply emotional style of composition, imaginative settings of folk music, and innovative orchestration for winds are perhaps some of the composer's most notable characteristics found in his pieces, and his British Folk-Music Setting No. 28, *Early one Morning*, is no exception. Grainger began his setting in 1901, but did not complete it until 1939-1940, when he made three different scorings. In 1950, he made yet another version, which differs in several respects from the earlier settings. The present transcription uses this 1950 setting as its basis.

### **Hammersmith Op.52 Prelude and Scherzo**

Hammersmith was commissioned by the BBC Military Band in 1930. Those who knew nothing of his forty-year-old affection for the Hammersmith district of London were puzzled at the title. The work is not program music. Its mood is the outcome of long years of familiarity with the changing crowds and the changing river: those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the traffic, and the stall-holders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him "dearie" when he bought oranges for his Sunday picnics. As for the river, he had known it since he was a student, when he paced up and down outside William Morris's house, discussing Ibsen with young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick.

In Hammersmith the river is the background to the crowd: it is a river that goes on its way unnoticed and unconcerned. Holst considered Hammersmith his finest work.  
-from *Gustav Holst, A Biography by Imogen Holst*

#### FEATURED COMPOSER

Lorin Alexander, a native of Los Angeles, began composing at the age of eight, shortly after beginning piano lessons. As a teen, she studied composition with Roy Harris. She went on to study composition and piano, receiving her Bachelor and Master's Degrees at the USC School of Music. After graduation, she continued composition studies with Walter Scharff at UCLA, and orchestration with Albert Harris.

A composer of orchestral, chamber music and solo works, she is the recipient of several commissions by new music groups. Her music has been praised for being "lyrical, rhythmically driven" and for "using the colors of the orchestra brilliantly." *Woodwind Quintet*, originally commissioned by the Great Notes ensemble in 2001, has been performed by several ensembles, including a slated performance in 2011-12 season by the Stanford Woodwind Quintet. *Prologue for orchestra* was commissioned by Ransom Wilson to open the New Music Concert at the Idyllwild Arts Academy in 2002. It was performed by the Redlands Symphony Orchestra to open their concert season in 2004-2005 and by the Santa Cruz Symphony as

the opening of their 2006-2007 season. She is currently at work on a chamber orchestra piece for Orchestra Nova for their 2011-12 season (formerly called San Diego Chamber Orchestra).

Ms. Alexander is published by Theodore Presser and Hildegard Music. She lives with her husband and soon to be two cats in Idyllwild.

#### **Flute**

Victoria Jones, principal  
Sophie Wu  
Lauren Cho  
Shannon Candrola, piccolo

#### **Horn**

Olivier Huebscher, principal  
Margarite Waddell  
Ashley Schmidt  
Megan Simone

#### **Clarinet**

Britni Marinaro, co-principal  
Candice Broersma - Eb  
Paul Kane  
Laura Jordon  
William Richards

#### **Trumpet**

Miles McAllister, principal  
Jason Nam  
James Sharp  
Rachel Courtright  
Caitlin Curran

#### **Bass Clarinet**

Michael Garman

#### **Trombone**

Matthew Shaver, co-principal  
Elizabeth Mandel, co-principal  
Gavin Thrasher

#### **Contra-Bass Clarinet**

William Richards

#### **Euphonium**

Benjamin Solis, principal

#### **Oboe**

Yinchi Chang, principal

#### **Tuba**

Garrett Karlin, principal  
Simon Cornell

#### **Bassoon**

Jason Davis, principal  
Alannah Roberson

#### **String Bass**

Susana Quinteros

#### **Alto Saxophone**

Cameron Nabhan, principal  
Kelsey Broersma

#### **Percussion**

Christian Lopez, principal  
Lisa Kooyman  
Natalie Moller  
Nathan Bujanda-Cupul  
David Mantle  
Samuel McAdams

#### **Tenor Saxophone**

Sean Edwards

#### **Baritone Saxophone**

Troy Rausch

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