

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

WIND ENSEMBLE
Eddie Smith, Director

Wednesday, December 5th, 2012 - 8 p.m.
MEMORIAL CHAPEL

Green Bushes Percy Aldridge Grainger
(1882-1961)
Transcribed by Frank Pappajohn

Suite Francaise Darius Milhaud
Normandie (1892-1974)
Bretagne
Ile De France
Alsace-Lorraine
Provence

American Overture for Band Joseph Willcox Jenkins
(b. 1928)
Jeff Osarczuk, Conductor

Symphony for Band Vincent Persichetti
Adagio – Allegro (1915-1987)
Adagio sostenuto
Allegretto
Vivace

Dragon Rhyme Chen Yi
Mysteriously-Harmoniously (b. 1953)
Energetically

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Michelle Chavez, co-principal
Sophie Wu, co-principal, piccolo
Nicole Hans, piccolo

Clarinet

Candice Broersma, principal
Paul Kane
Taylor Heap
Andrea Wiseman
Amara Markley
Wendy Rummerfield
Jessica Nunez

Eb Clarinet

Kira Golombek

Bass Clarinet

Paul Kane

Contra-Bass Clarinet

Jessica Nunez

Oboe

Andrew Valencia, principal
Ian Sharp

English Horn

Andrew Valencia

Bassoon

Kevin Eberle, principal
Jason Davis
Simona Seres

Contra Bassoon

Jason Davis

Alto Saxophone

Kelsey Broersma, principal
Michael Taylor

Tenor Saxophone

Cameron Nabhan

Baritone Saxophone

Troy Rausch

Horn

Luke Hilland, principal
Ashley Schmidt
Kerrie Pitts
Janelle Francisco
Lindsey Bonner
Eduardo Contreras

Cornet

Dan Adams, principal
Brandon Hanson
Sheena Dreher

Trumpet

Matthew Bush, principal
Caitlin Curran
Scott Bonner

Trombone

Steven Stockman, co-principal
Kevin Throne, co-principal
Zachary Krug
Gavin Thrasher

Euphonium

Jeff Gould

Tuba

Curtiss Allen, co-principal
Victor Mortson, co-principal

Harp

Cheryl Rotundo

Piano

Michael Malakouti
Edmar Olivera

Double Bass

Alyssa Adamson

Percussion

David Mantel, principal
Chase Nissen
Todd Montemayor
Nathan Cupul
Jeff Osarczuk

PROGRAM NOTES

Green Bushes

Grainger composed *Green Bushes* between November 5, 1905, and September 19, 1906. The original folksong had been collected by Cecil Sharp from the singing of Mrs. Louie Hooper (Hambridge, Somerset) and Mr. Joseph Leaning (Brigg, Lincolnshire). It was apparently a quite well-known melody as Grainger collected different versions over his career, using one version as the concluding movement of his *Lincolnshire Posy*. The song springs from a time when sung melodies rather than instrumental music was used in countryside dances. Because of the need to keep the dance going, the songs had many verses, so *Green Bushes* evolved into what is essentially a passacaglia.

The Suite Francaise

The *Suite Francaise* was originally written for band. The five parts are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center) Alsace-Lorraine, and Provence. I used some folk tunes of these Provinces. Darius Milhaud

Suite Francaise was premiered at the opening concert of the Goldman Band in New York City, 13, 1945. So successful was the work that Milhaud was requested to re-score it for orchestra which was later premiered by the New York Philharmonic.

American Overture

American Overture was originally written for the U.S. Army Field Band and is known for the virtuoso playing it requires of the french horn players. It is the most popular work of American composer Joseph Willcox Jenkins, who studied at the Philadelphia Conservatory and Eastman School of Music and went on to chair the theory and composition department at Duquesne University in Pittsburgh, PA.

Symphony for Band

Persichetti's music draws on a wide variety of thought in 20th century composition. His own style was marked by use of two elements he refers to as "graceful" and "gritty": the former being more lyrical and melodic, the latter being sharp and intensely rhythmic. He frequently used polytonality in his writing and his music could be marked by sharp

rhythmic interjections. This trend continued throughout his compositional career; his music lacked sharp changes in style over time. Even though his piano music forms the bulk of his creative output, he also composed operas, symphonies, and string quartets. His 15 Serenades include such unconventional combinations as a trio for trombone, viola, and cello as well as selections for orchestra, for band, and for duo piano. Persichetti is also one of the major composers for the concert wind band repertoire, with his 14 works for the ensemble; the Symphony No. 6 for band is of particular note as a standard larger work.

The Symphony No. 6 for Band, Op. 69 was composed in 1956. When writing about this work, Persichetti stated "...The Symphony No. 6 is called a Symphony for Band because, as No. 5 is for strings, No. 6 is for winds, and I did not wish to avoid the word 'band'..."

Frederick Fennell wrote about this composition:

[It] is fourth in an extended line of distinguished works that have so deeply enriched music literature and particularly that of the wind band...It is music of glowing substance enriched by the craft of a master; none in this field may avoid it short of clear negligence in dimensions of basic knowledge that certify the art of the conductor. But it is its extraordinary experience as music that brings the ultimate reward to those who listen, play, or conduct.

Dragon Rhyme

Dragon Rhyme is in two movements: I. Mysteriously-Harmoniously, and II. Energetically. The first movement is lyrical, and the second powerful. Featuring the basic intervals found in Beijing Opera music, the thematic material in both movements is matched, and used economically for development throughout the work. The instrumental texture is rich in colors, from transparent and delicate to angular and strong. Taking the image of the dragon, which is auspicious, fresh, and vivid, the music is layered and multidimensional. It symbolizes Eastern culture. When it meets the world, it becomes part of the global family. Program notes by the composer.