

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

WIND ENSEMBLE
Eddie Smith, Director

Tuesday, February 19th, 2013 - 8 p.m.
MEMORIAL CHAPEL

Dedicated to Dr. Ralph Kuncl on the Eve of his
Inauguration as the 11th President of the
University of Redlands

Prelude, Op. 34, No. 14
Dmitry Shostakovich
(1906-1975)
transcribed by H. Robert Reynolds

Variants On A Medieval Tune
Andante moderato
Norman Dello Joio
(1913-2008)
Variation I: Allegro deciso
Variation II: Lento, pesante
Variation III: Allegro spumante
Variation IV: Andante
Variation V: Allegro giocoso

Sanctuary
Frank Ticheli
(b. 1958)
Jeff Osarczuk, Conductor

Legacies
Clint Needham
(b. 1981)

Angels in the Architecture
Frank Ticheli
Janie Vail, soprano

PROGRAM NOTES

Prelude

The Twenty-four Preludes for piano were composed in 1932-33, and the *Prelude in E-flat minor, Opus 34, No. 14* was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of *fff* dynamics after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures in length, one senses a much more expansive and lengthy composition than its few short minutes reveal.

Variants on a Mediaeval Tune

After a bold introduction led by a cornet fanfare, Dello Joio introduces the theme that forms the basis of these Variants, composed in 1963. The melody of *In dulci jubilo* is often associated with the Christmas carol Good Christian Men, Rejoice, but it has been dated back to the early 16th century and Martin Luther, who probably borrowed it from older non-liturgical music. The first variation (Allegro deciso) rushes by with such speed that it is hard to recognize that it is based on notes two through five of the melody. The trumpets announce the peasant style of the next variation (Lento, pesante), with the theme being found in the woodwinds and low brass. The rapidly articulated notes of the clarinets hide the theme in the third variation (Allegro spumante). This contrasts with the rich, dark quality of the bassoons and bass clarinets in the next variation (Andante). An increase in dynamic level gives the brass a turn with the theme until it slowly fades away. The final variation (Allegro glorioso) is a spirited proclamation of the theme and conclusion of the work.

Sanctuary

The word, sanctuary, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia - a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark and imposing climax. After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with a quiet echo of the opening bells. -Frank Ticheli

Legacies

At the start of life, all doors are flung open wide. Every future is possible, every choice presents itself. So begins *Legacies*, naïve, jittery, excited-imbued with a sense of wonder and expectation.

Later in life there is more time to reflect inwardly upon the choices made, and things happen more deliberately; this introspection marks the middle slower section of the work. This is the core of the composition, its emotional center, representing the desire to remain where one is in life, versus the flux of life that pulls one forward into new experience. But the elemental spheres spin out energy in all directions, illuminating new pathways, propelling and pulling us ahead in time and in continual choice.

These possibilities – these sound-pictures of what is yet to come – make up the last section. Here the opening music returns, but more complex, more layered, more harmonically gritty. Then, in a final burst of energy the primary and secondary themes elide to create a joyous climax of forward momentum. -Clint Needham

Angels in the Architecture

This “angel” – represented by the singer- frames the work, surrounding it with a protective wall of light. Other representations of light include a traditional Hebrew song of peace (*Hevenu Shalom Aleichem*) and the well-known 16th century Genevan Psalter (*Old Hundredth*).

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during this musical drama, these shadows sneak in almost unnoticeably, slowing obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light-darkness-light-darkness-light). -F.T.

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Michelle Chavez, Co-Principal
Sophie Wu, Co-Principal, Picc
Nicole Hans, Picc

Clarinet

Candice Broersma, Principal
Paul Kane
Taylor Heap
Amara Markley
Wendy Rummerfield
Jessica Nunez

E♭ Clarinet

Kira Golombek

Alto Clarinet

Wendy Rummerfield

Bass Clarinet

Paul Kane

Contra-Bass Clarinet

Jessica Nunez

Oboe

Andrew Valencia, Principal
Ian Sharp

English Horn

Andrew Valencia

Bassoon

Kevin Eberle, Principal
Simona Seres

Alto Saxophone

Kelsey Broersma, Principal
Nicolai Gervasi-Monarez

Tenor Saxophone

Cameron Nabhan

Baritone Saxophone

David Moreland

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
Katie Fiorito
Scott Bonner

Euphonium

Jeff Gould

Trombone

Steven Stockman, Co-Principal
Kevin Throne, Co-Principal
Zachary Krug
Gavin Thrasher

Tube

Curtiss Allen, Co-Principal
Victor Mortson, Co-Principal

Piano

Leah Oubre

Celesta

Edmar Oliviera

Harp

Cheryl Rotundo

Double Bass

Spenser Baldwin

Percussion

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