



SYMPHONIC BAND & WIND ENSEMBLE CONCERT  
Dr. David Scott & Dr. Eddie Smith, conductors

*An English Tribute*

Tuesday, November 12, 2019 - 8 p.m.  
MEMORIAL CHAPEL

SYMPHONIC BAND  
David Scott, conductor

Marching Song (1909)	Gustav Holst (1874-1934)
The Heart's Reflection (2011)	Daniel Elder (b. 1986)
First Suite in Eb (1909) Chaconne Intermezzo March	Gustav Holst (1874-1934)

- BRIEF INTERMISSION -

WIND ENSEMBLE  
Eddie R. Smith, conductor

Pineapple Poll Opening Number Jasper's Dance Poll's Dance Finale	Sir Arthur Sullivan (1842-1900) arr. Sir Charles Mackerras (1925-2010)
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October

Eric Whitacre  
(b. 1970)

Machu Picchu: City in the Sky

Satoshi Yagisawa  
(b. 1975)

Shawn Bennett, graduate student conductor

Molly On The Shore

Percy Aldridge Grainger  
(1882-1961)

Isaiah Solares & Kristine Llanderal, clarinet soloists

- BRIEF INTERMISSION -

COMBINED SYMPHONIC BAND & WIND ENSEMBLE

The Sword and the Crown

Edward Gregson  
(b. 1945)

Dr. David Scott, Kenley Nakao, & Jorge Araujo-Felix, trumpet soloists  
Marco Schindelmann, narrator

## PROGRAM NOTES

The English musical tradition is one of both smooth, warm harmonies and dignified grandeur. While not all of our pieces tonight were written by English composers, Holst, Gregson, and Grainger represent three of the most beloved English composers of 20th century instrumental music. Their music retains the simplicity and tunefulness of the folk songs they are inspired by without sacrificing the majesty so long associated with the monarchy. Listen throughout the rest of the program for carefully controlled dissonances in *October* and *Heart's Reflection*, and for dramatic fanfare in *Machu Picchu*, as the influence of the English tradition stretches far.

### Marching Song (1909)

Gustav Holst

With its rapid ascending lines in the bass and dotted rhythms, the spirited character of a march is more than apparent in *Marching Song*. Also apparent is the English tradition: the piece is dedicated to the great English folk song collector Ralph Vaughn Williams. While not based on an explicit English folk excerpt, the preference for carefully controlled dissonances and tuneful melodies so common in folk music pervades the piece.

### The Heart's Reflection (2011)

Daniel Elder

*The Heart's Reflection* was originally written for choir, but the intensity of the piece translates well to an instrumental setting. As a fantasia that recreates a specific emotion associated with each word of the profound proverb, *Heart's Reflection* is far less structured than the other two pieces in our set. The text of the original choral work is a proverb translated by the composer, and the entire piece is based on just one line: "see the waterfront shine forth resplendent; so the heart of humanity to all earth reflects." To recreate the respective emotions, the harmonies retain their rich and smooth vocal character; move with the fluidity of the water recalled; and shimmering percussion and suspensions recreate the resplendency of the moment. Transcendent and radiant, Elder presents the best in us all.

### First Suite in Eb (1909)

Gustav Holst

Despite being one of the earliest pieces written for the modern-day wind band, *First Suite* is a standard of band literature. Its three movements are tied together by their opening motive, each of which begins with an upward step followed by an upward leap of the same distance. But different settings and characters

reflect the different styles of each movement. The first is a chaconne, in which the entire movement is structured around the repetition of the regal statement first heard in the brass. It appears sixteen times in all, growing with pomp to a dignified statement at the end. The lighter Intermezzo begins with a folk-like theme with of lilting rhythms and a more playful character. It is interrupted by a more mournful and chorale-like secondary theme, and the movement ends with a synthesis of the lighthearted and regal inherent in the themes. The lighthearted theme that opens the final March preserves continuity between the second and third movements before returning to the same regality with which it started. Exciting and brilliantly written, Holst remains a concert staple.

### Pineapple Poll

Sir Arthur Sullivan, arr. Sir Charles Mackerras

*Pineapple Poll* is first and foremost a spoof of the prolific work of Gilbert and Sullivan, two well known English operetta composers of the late 19th century. The two are perhaps best known for the comic opera *Pirates of Penzance*, which in itself poked fun of Schubert's abundant text depiction and Verdi's propensity for drama. *Pineapple Poll* is therefore almost two generations worth of satire in very British style. In this arrangement, the satire is most present in the exaggeration of common musical devices: fanfares such as the those that open the piece are more dramatic, technical displays are more acrobatic, and everything is just ever so slightly overdone (within proper taste, of course).

### October

Eric Whitacre

Choral composer Eric Whitacre cites the quiet beauty of the autumn air and its associated nostalgia as the inspiration for his work. This sense of peace manifests in simple pastoral harmonies- which have long been associated with the outdoors- and lush voicings. On top of these are layered flowing melodies, including the main theme (presented first in the rich voices of the clarinet and saxophone) that appears multiple times in the piece with slight variations that alter and heighten its emotive potency. Surrounded by warm accompaniment at each appearance, its fluidity invokes the gentle descent of autumn leaves.

### Machu Picchu: City in the Sky

Satoshi Yagisawa

Yagisawa wrote our next piece with the intent of "explaining the significance of Machu Picchu." It achieves this through broadly painting the history of Cuzco (the former capital of the Incan empire), outside which Machu Pichu sits. The piece opens with an image of "the shimmering golden city of Cuzco" nestled in the dramatic peaks of the Andes. Its strength and glory- portrayed through

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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.

regal percussion and triumphant brass- are a reminder that in no way were the Americas “discovered” by European conquistadors. The Incan empire was the largest ever seen in the Americas and the largest in the world at the time; the neighboring Aztec empire contained cities that were comparable in size to contemporary Paris or Lisbon. But the destructiveness of the violent invasion and accompanying diseases killed between sixty-five and ninety percent of the Incan population. Percussion interludes interrupt melodic fragments of the shimmering golden city in a recreation of the destruction and poignantly paint the collective anguish. The final section marks the “re-emergence of Incan glory as the City in the Sky again reached for the sun,” with growing brass once more, but with the memory of destruction remains present.

Molly On The Shore

Percy Aldridge Grainger

*Molly on the Shore* continues our program’s English feature with a setting of two traditional reels. The composer notes that these melodies are the primary focus in his setting, saying “I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune.” To Grainger, the melody provides music with initiative and drive that pervade the piece so thoroughly, contributing to its lighthearted and joyful character.

The Sword and the Crown

Edward Gregson

We conclude tonight’s program with the most overt English tribute in the set. *The Sword and the Crown* was commissioned by the Royal Shakespeare Company to accompany a play concerning English history. It was meant to depict the death of Henry V through the death of Richard III, and later a second for Henry IV- all of which concern “the struggle for power (the crown) through the use of force (the sword)” and one of the most turbulent periods in the history of Britain’s monarchy. *The Sword and the Crown* is therefore highly programmatic and is set in three movements. The first begins with a fanfare and funeral music, and is followed by a dramatic struggle between the English and the French after which the funeral theme returns as a victory statement. The second movement takes music directly from the Welsh court while battles rumble in the distance, and subdues peacefully. The final movement starts with dramatic fanfare that portrays the war machine and the savagery it brings. It ends with a triumphant hymn for Henry IV’s defeat of the rebellious forces. Epic in scope, *The Sword and the Crown* is made all the more so by the one of the first collaborations between the school’s concert band ensembles.

**For a complete calendar of School of Music events visit**  
[www.redlands.edu/music](http://www.redlands.edu/music)

**SYMPHONIC BAND**  
Dr. David Scott, conductor

**Flute**

Alyssa Fejeran, principal  
Ashley Somers  
Briana Berastain  
Eduardo Mejia  
Karena Wold  
Zalene Acosta, piccolo  
Kaely Verduzco  
Teyha Tovar

**Oboe**

Cristina Bayne,  
principal  
David Gallardo

**Clarinet**

Felicia Padilla,  
principal  
Ryan Goodrich  
Maranda Ratinoff Gomez  
Owen Hill  
Alexandra Betancure

**Bass Clarinet**

Miaha Horton

**Bassoon**

Jesse Lall

**Alto Saxophone**

Emanuel Esparza,  
principal  
Isaac Meza

**Tenor Saxophone**

Sarah Martinez,  
principal  
Alec Hier

**Bari Saxophone**

Travis Woliung

**Horn**

Gloria Aranda,  
principal  
Jezreel Sanchez  
Jilleacia Evans  
Rose Averette  
Amanda San-Miguel

**Cornet**

Jonathan Hathaway,  
principal  
Angel Rivas  
Diego Altamirano

**Trumpet**

Annie Diaz, principal  
Kenley Nakao  
Haylee Meissner

**Trombone**

Steven Medina,  
co-principal  
Michelle Reygoza,  
co-principal  
Alyssa Hannawi  
Esmeralda Gilman  
Nicole Martin  
Nicholas Bingaman,  
bass trombone  
Luke Loader

**Euphonium**

Dakota Otis, principal  
Andrew Priester  
Emily Davis  
Mackenzie Maxwell

**Tuba**

Denis Grijalva, principal  
Maggie Eronymous  
Haylee Fincher

**Piano**

Joseph Candelaria

**Percussion**

Skyler Cain,  
co-principal  
Zach Salmeron,  
co-principal  
Collin Tarr  
Samantha Vasquez  
Joseph Candelaria  
Isaac Morrow-Buchanan

**Librarians**

David Gallardo  
Michelle Reygoza

**Stage Managers**

Esmeralda Gilman  
Kenley Nakao

**WIND ENSEMBLE**  
Dr. Eddie Smith, conductor

**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

**Eb Clarinet**

Austin Simon

**Clarinet**

Kristine Llanderal,  
co-principal  
Isaiah Solares,  
co-principal  
Gabriel Piceno  
Megan Congdon  
Victoria Williams  
Maranda Ratinoff-  
Gomez

**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**

Ihab Hamideh, principal  
Marcelo Aguinaga  
Shawn Bennett  
Tom Francis

**Euphonium**

Leslie Ojeda, principal  
Olivia Vara

**Tuba**

Moreak Gomez-Diez,  
principal  
Chris Vargas

**Piano**

Jonathan Kretchmer

**Bass**

Fatima Baeza

**Percussion**

Danilo Virata, co-principal  
Eric Fortson, co-principal  
Tate Kinsella, co-principal  
Adam Joseph  
Abigail Mellado  
Zach Salmeron  
Noah Parady