

CONSERVATORY OF MUSIC

WIND ENSEMBLE

Eddie R. Smith, conductor

Tuesday, October 4, 2022- 8 p.m.

MEMORIAL CHAPEL

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

Lincolnshire Posy
Percy Aldridge Grainger (1882-1961)
Arranged by Frederick Fennell

Lisbon (Sailor's Song)
Horkstow Grange (The Miser and his Man: A Local Tragedy)
Rufford Park Poachers (Poaching Song)
The Brisk Young Sailor (returned to wed his True Love)
Lord Melbourne (War Song)
The Lost Lady found (Dance Song)

Shimmering Sunshine
Kevin Day (b. 1996)

Sheltering Sky
John Mackey (b. 1973)

Reflections on an Old Japanese Folk Song
Philip Sparke (b. 1951)

PROGRAM NOTES

Prelude Op. 34, No. 14

The Twenty-four Preludes for piano were composed in 1932-33 and the *Prelude in E-flat minor; Op 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.

Lincolnshire Posy

The composer writes: “Lincolnshire Posy,” as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to un-finished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtednesses are stated in the scores. The version for two pianos was begun half a year after the completion of the work for wind band.

This bunch of “musical wildflowers” (hence the title “Lincolnshire Posy”) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer’s personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are – with their monotonous mooing and bellowing between *mf* and *ff*, and with never a *pp* to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain—were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down.

Shimmering Sunshine

Shimmering Sunshine is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different “shimmers” of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and at the same time, powerful.

This work was written in conjunction the M.O.T.I.F triptych consortium, including *Across the Golden Sky* by Quinn Mason and *Midnight Skyline* by Josh Trentadue. Notes by the composer.

Sheltering Sky

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey’s *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality- intended by the composer – and through this a immediate sense of familiarity emerges. Certainly, the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s Colonial Song seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original - his own concoction to express how he felt about his native Australia. Likewise, although the melodies of Sheltering Sky have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent not solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest. Program Note by Jake Wallace.

Reflections on an Old Japanese Folk Song

Reflections on an Old Japanese Folk Song was commissioned and premiered by the Tokyo Wind Symphony Orchestra in the Tokyo Metropolitan Theatre Concert Hall on September 26, 2015m conducted by the composer in a concert dedicated to his works.

It is based on the tune *Suiryo-Bushi*, which comes from the shamisen tradition; the shamisen is a versatile three-stringed, plucked instrument which is used in a variety of traditional ensembles and to accompany kabuki as well as solo singers, especially geisha. The melody was included in a groundbreaking 1892 publication by military bandmaster Y. Nagai and the renowned saxophonist K. Kobatake called *Collection of Japanese Popular Music*. This included some of the first examples of Japanese traditional music in Western notation, with the aim of increasing its popularity outside Japan, following the country’s resumption of trade with the West in 1853. It is assumed that Puccini used this book when composing *Madama Butterfly*, as he uses six of its songs (including *Suiryo-Bushi*) in the Opera.

UNIVERSITY OF REDLANDS CONSERVATORY 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 Conservatory 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

Flute

Christopher Figueroa, Principal
Jair Lopez
Charlotte Ford
Kayla Rios

Oboe

Brooke Braden, Principal
Kaitlyn Dennis, English Horn

Clarinet

Luis Becerra, Principal
Victoria Williams, Eb Clarinet
David Johnson, 2nd
Caitlin White, 3rd
Andrew Espinosa

Bass Clarinet

Jehsica Castle

Alto Saxophone

Rowan Glover, Principal
Emma Boyd

Tenor Saxophone

Anyssa Penaloza

Baritone Saxophone

Emmett Borton

Horn

Sarah Rodnick, Principal
Gloria Aranda, 2nd
Sydney Horst, 3rd
Jezreel Sanchez, 4th
Ryan Vickrey, Assistant

Cornet

Hannah Gaugush, Principal
Angel Garcia
Denny Duran

Trumpet

Angel Rivas, Principal
Paul Dempsey

Trombone

Ernest Lopez, Principal
Jase Gooden
Michael Medina
Thomas Francis, Bass Trombone

Euphonium

Emily Davis, Principal

Tuba

Brian Linares, Principal
Timothy Ruzon

Percussion

Mathew Tashima, Principal
Aiden Conley
Noah Parady
Emily Dominguez

Graduate Assistant

Victoria Williams