



CONSERVATORY OF MUSIC

WIND ENSEMBLE

Dr. Eddie R. Smith, conductor

Tuesday, October 3, 2023 - 8 p.m.

MEMORIAL CHAPEL

Folk Dances Dmitri Shostakovich
Transcribed by H. Robert Reynolds

Winter Dances Fergal Carroll (b. 1959)

November
December
January

My Jesus, O What Anguish Johann Sebastian Bach (1685-1750)
Transcribed by Alfred Reed

Victoria Williams, conductor

Suite Francaise Darius Milhaud (1892-1975)

Normandie
Bretagne
Ile De France
Alsace-Lorraine
Provence

Angels in the Architecture Frank Ticheli (b. 1958)

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.

PROGRAM NOTES

Folk Dances

Folk Dances is a standard repertoire piece for wind bands, but Shostakovich may never have heard it played by a band. It came to the United States in a 1979 edition by H. Robert Reynolds. Shostakovich's original was the third movement of his 1942 suite of incidental music for a musical revue called *The Motherland*. It is worth noting that this review was originally performed by the Song and Dance Ensemble of the NKVD, the Soviet Union's feared secret police that later became the KGB.

Winter Dances

Winter Dances was commissioned by the Cultural Services Department at the Warrington Borough Council in 2002. It was commissioned to mark the opening of The Pyramid, Warrington's purpose built arts venue. It was written to allow performance with dancers. November begins with an unrelenting quaver pulse in the high woodwinds, punctuated by figures from the low instruments. These become more rhythmically complex as the movement continues. Short, tuneful fragments more fully scored, try unsuccessfully to interrupt until the movement dies away. December features a soprano saxophone over a slowly repeating ground bass. Against this are fragments from Coventry Carol, an obvious reference to the occurrence of Christmas in this month. January – the start of each new year – is the quickest and liveliest movement. The main rhythmic motif is stated immediately before the first theme is played by horns and saxophones. This theme is taken up by the different sections of the band and, as it is developed, combines with other themes, some more rhythmically complex, in the build up to a climatic conclusion. *-program notes by Fergal Carroll*

My Jesus, O What Anguish

My Jesus, Oh What Anguish! Is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, as part of a collection of 954 sacred songs collected by Georg Christian Schemelli.

For all of its apparent simplicity of musical construction, this music is deeply moving and of great expressiveness. In the present realization for winds, Bach's harmonic intentions have been faithfully adhered to throughout, and except for choices of specific voicings and instrumental colors, nothing has been added to one of the most haunting and poignant expressions of sorrow and compassion in all of Western music.

The first performance of this setting took place on November 20, 1974, with the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell.

Suite Francaise

The Suite Francaise was originally written for band. For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities, where the youth of the nation can be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this Suite 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. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France. *-program notes by Darius Milhaud*

Angels in the Architecture

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am the angel of Light

I have soared from above

I am cloth'd with Mother's love.

I have come, I have come,

To protect my chosen band

And lead them to the promised land.

This “angel” – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light – played by instruments rather than sung – include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th-century Genevan Psalter, “Old Hundredth.” These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly 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).

Just as Charles Ives did more than a century ago, Angels in the Architecture poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously. *-program notes by Frank Ticheli*

WIND ENSEMBLE

Flute

Christopher Figueroa, Principal
Jair Lopez, Piccolo
Charlotte Ford
Samantha Pham
Ember Terry-Lorenzo

Oboe

Kayla De Guzman, Principal
Brooke Braden
Kaitlyn Dennis, English horn

Clarinet

Luis Becerra, Principal
Derrick Williams
Victoria Williams, Eb Clarinet
Caitlin White
Andrew Espinosa
David Johnson
Jehsica Castle
Jessica Ramos

Bass Clarinet

Christopher Yanez

Bassoon

Vincent Garavito

Alto Saxophone

Rowan Glover, Principal
Madelyn Olsen

Tenor Saxophone

Emma Boyd

Baritone Saxophone

Emmett Borton

Horn

Jezreel Sanchez, Principal
Ryan Vickrey
Alexa Velazco
Diana Ramirez

Cornet

Angel Rivas, Principal
Paul Dempsey
Denny Duran-Flores

Trumpet

Ivan Rivas, Principal
Zachary Martin

Trombone

Ernest Lopez, Principal
Michael Medina
Jase Gooden, Bass Trombone

Euphonium

Justin Pompa

Tuba

Brian Linares, Principal

String Bass

Ethan Lotrario

Percussion

Emily Dominguez, Principal
Quentin Jones
Chloe Loken
Jessica Omaghi
Kevin Bellefeuille

Organ

Dr. Philip Hoch

Celesta

Samantha Pham

Soprano

Kayla Rush

Modern Dance Class

Morgan Irwin
Maya Lopez
Nayelly Rodriguez
Nicolas Ahmet
Camilleann Schnitzius

Modern Dance Class Director

Kirsten Johansen