



CONSERVATORY OF MUSIC

WIND ENSEMBLE

Dr. Eddie R. Smith, conductor

Tuesday, April 9, 2024 - 8 p.m.

MEMORIAL CHAPEL

Light Cavalry Overture Franz von Suppé (1819-1895)
arr. Henry Fillmore (1881-1956)

Shepherd's Hey Percy Aldridge Grainger (1882-1961)

Derrick Williams, conductor

Soda Can (2024) Paul Dempsey (b. 2002)

World Premiere
Paul Dempsey, conductor

Serenity Ola Gjeilo (b. 1978)
arr. J. Eric Wilson and Ola Gjeilo

Professor Kyle Champion, cello soloist

The Hounds of Spring Alfred Reed (1921-2005)

Victoria Williams, conductor

Machu Picchu - City in the Sky Satoshi Yagisawa (b. 1975)

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

Light Cavalry Overture

The story of Light Cavalry (1886) takes place in a Hungarian village where a group of cavalymen are trying to unite a young couple in the face of adversity and intrigue. The overture begins with an introduction, which is based on a trumpet call of the Austro-Hungarian army. A galloping allegro is then introduced and developed before it is interrupted by a plaintive episode of Magyar coloration. The allegro then continues, and the entire ensemble takes up the bugle calls, bringing the work to a rousing and triumphant ending. Fillmore's transcription/arrangement of Light Cavalry was originally published in 1922 when he was in his second year as director of the Syrian Temple Shrine Band in Cincinnati. This conducting appointment was Fillmore's first important conducting opportunity, and he made the most of it. Under his leadership, the band rose to higher musical standards, and became a very elite organization. His five and a half years with the band were mutually rewarding as he learned to be a conductor, and the band enjoyed unprecedented success under his leadership.

Shepherd's Hey

In some agricultural districts in England, teams of "Morris Men", decked out with jingling bells and clicking sticks can still be seen dancing to such traditional tunes such as Shepherd's Hey, which are usually played on a fiddle or a combination of fife and drums. The hey involves the interweaving of two lines of dancers, which may be symbolized by Grainger's use of two parallel lines of music at the opening of the composition rather than a simple statement of a theme that then moves into variants. Originally penned for an ensemble of 12 instruments in 1911, the current band version was transcribed by the composer in 1948. This is one of the many wonderful renditions of English folksongs transcribed by Grainger.

Soda Can (2024)

This is the premiere performance of a work by senior, Paul Dempsey. As Director of Bands, I have always told my colleagues and composition students "if they write it – we will play it". This is an extremely ambitious attempt for any young composer not only as composer but also as conductor. The composer writes: "Soda Can is my attempt at delivering the experience of a delightfully carbonated beverage to the listener in musical form. The piece is inspired by the simple riffs of grunge music. An electric bass will drive the ensemble with greater and greater intensity until the music finally delivers a powerful conclusion.

Serenity

Serenity owes its origins to Ola Gjeilo's choral work of the same name. Originally scored for mixed chorus and solo string instrument (either violin or cello), the piece sets the text of the responsorial chant "O Magnum Mysterium". The text is one that celebrates the mystery of life with hopefulness and wonder, and composers who have set these words (from Renaissance masters William Byrd and Tomas Luis de Victoria to living composers like Morten Lauridsen) famously have often filled their musical presentations with resplendent optimism. This version for wind band,

arranged by Dr. Eric Wilson (Baylor University Director of Bands) and the composer, maintains all the wonder of the original despite the absence of text. The opening is ethereal and somber, with sustained chords in clarinets and bowed percussion supporting a delicate cello solo. The harmonic motion of this first section is thoroughly patient, with careful placidity. The middle portion of the work shifts the principal modality from minor to major and while the supporting harmonies move no more quickly than before, the layering orchestration and rising tessitura give birth to a tremendous rush of energy that reaches a moment of triumphant catharsis before receding. The closing section of the piece returns to the timbre of the opening, but now painted with a sensation of transcendent peace. *-program notes by Jake Wallace*

The Hounds of Spring

The Hounds of Spring is a concert overture written by American composer, Alfred Reed in 1980. Reed was inspired by the poem Atalanta in Calydon (1865) by Victorian era English poet, Algenon Charles Swinburne, a recreation in modern English verse of an ancient Greek tragedy. According to Reed himself, the poem's magical picture of young love in springtime, forms the basis for his musical setting in traditional three-part overture form. It was Reed's desire to capture the dual elements of the poem – high-spirited youthful jauntiness and the innocence of tender love.

Machu Picchu - City in the Sky

Explaining the significance of Machu Picchu begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish conquistadors. The great 16th century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Irresistible to Francisco Pizarro, while stripping the city of massive quantities of gold, in 1553 he also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan Civilization. While the act symbolized the end of the empire, 378 years later an archeologist from Yale University, Hiram Bingham, rediscovered "Machu Picchu", a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihuatana, or hitching post of the sun", a column of stone rising from a block of granite the size of a grand piano, where a priest would "tie the sun to the stone" at winter solstice to insure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to this holy place during Pizarro's conquest. After considering these remarkable ideas I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the City in the Sky once again reached for the sun. *-program notes by Jake Wallace*

WIND ENSEMBLE

Flute

Christopher Figueroa, Principal
Jair Lopez, Piccolo
Charlotte Ford, Piccolo
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
Jehsica Castle

Bass Clarinet

Christopher Yanez

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, Flugelhorn
Denny Duran-Flores

Trumpet

Ivan Rivas, Principal
Zachary Martin
Isaiah Morales

Trombone

Ernest Lopez, Principal
Timothy Ruzon
Jase Gooden, Bass Trombone

Euphonium

Justin Pompa
Paige Neuenswander

Tuba

Mark Garcia

Percussion

Vincent Garavito
DeMarqis Frazier
Kaitlin Schaubmayer
Alec Heier
Paige Neuenswander

Harp

Emily Linlo

Piano / Celesta

Samantha Pham

String Bass

Ethan Lotrario