



UNIVERSITY OF REDLANDS WIND ENSEMBLE

Eddie R. Smith, conductor

with a Special Guest Performance by

VISTA MURRIETA HIGH SCHOOL WIND ENSEMBLE

Donald Wade, conductor

Tuesday, April 11, 2017 - 8 p.m.

MEMORIAL CHAPEL

VISTA MURRIETA HIGH SCHOOL WIND ENSEMBLE

Firefly Ryan George
(b. 1978)

City Trees Michael Markowski
(b. 1986)

Black Dog Scott McAllister
(b. 1969)
Isaiah Solares, clarinet

The Red Machine Peter Graham
(b. 1958)

- INTERMISSION -

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Concerto for Trombone Steven Bryant
(b. 1972)
Pungent and Intense
Meditative
Lively

Premiere Performance
Andrew Glendening, trombone

The Promise of Living

Aaron Copland
(1900-1990)
Trans. Kenneth Singleton

Trittico
Allegro maestoso
Adagio
Allegro marcato

Václav Nelhýbel
(1919-1996)

Give Us This Day
Moderately slow
Very Fast

David Maslanka
(b. 1943)

PROGRAM NOTES

Concerto for Trombone

Steven Bryant

Concerto for Trombone was commissioned for Joseph Alessi by the Dallas Winds, the University of Texas at Austin Wind Ensemble, and a consortium of twenty collegiate ensembles.

In creating music specifically for trombonist, Joseph Alessi, I was drawn to his expressive, unbelievably beautiful tone on the instrument, as well as his ability to flatten everything in his path without sacrificing that beauty. In movement I, I sought to “hide” his tone by having him play much of the time muted, and making the music pungent, nasal and somewhat irritating at times, in order to heighten the open, melodic unveiling in the second movement. The final movement harnesses his power to create a state of euphoria.

Unlike most of my other music, I initially created a long melody instead of a short motive as the basis of all three movements of the work, and drew motivic material from that as needed. Despite my original intention, the full, original melody never makes an appearance in the piece, though extended melodic writing based on this does appear in movement II. Also of note, a particular four-note chord from movement IV of Webern’s *Six Pieces for Orchestra* informs the work. I quoted this same work of Webern’s in my *Concerto for Wind Ensemble*, the work Joe Alessi first heard in Miami in November, 2011. This sparked his interest in my music, so it serves as a subtle connecting thread between these two events. The music is absolute – there is no program or storyline apart from the inherent drama of the soloist dancing around (and often above!) the ensemble in the Concerto’s traditional fast-slow-fast movement structure.

The Promise of Living

Aaron Copland, Trans. Kenneth Singleton

Aaron Copland's only full-length opera (The 90-minute *Second Hurricane* of 1937 was written for student performance), *The Tender Land* was begun in 1952 and completed in 1954, with a libretto by Erik Johns (using the pen name of Horace Everett). Although containing some of Copland's most lyrical and heart-felt music, the opera took time to establish its place in the repertoire. In 1958 Copland extracted a three-movement orchestral suite, using music from the introduction to Act II and the love duet, the square dance from Act II and the vocal quintet from the end of Act I. The composer conducted the first performance of the suite in April, 1959 with the Boston Symphony Orchestra and later recalls "the reviews were far better than they had been for the opera."

The final movement of the suite, "The Promise of Living," is based largely on the folk song "Zion's Walls" and epitomizes Copland at his most lyrical and direct. The entire movement is cast in F major, with no chromatically altered pitches.

Trittico

Václav Nelhýbel

Trittico was composed in 1963 for Dr. William D. Revelli who gave the first performance of the work in the Spring of 1964, in Ann Arbor, with the Symphonic Band of the University of Michigan. The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; the main theme of the first movement reappears in the in the culmination point of the third movement; and the instrumentation of the movements is identical, with the individual instruments themselves being used quite similarly.

The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos, punctuated by low brass and percussion. The emphasis is on the woodwinds and the low brass; cornets and trumpets only at the very end with an extremely intense phrase to conclude the movement. The dramatic character is underlined by the strong use of percussion which is extended by a second timpani player, piano, and celesta.

Give Us This Day

David Maslanka

The words "Give Us This Day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to

perform music, are two of those points of deep mindfulness.

I chose the subtitle "Short symphony for Wind Ensemble" because the music isn't programmatic in nature. It has full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody "Vater Unser in Himmelreich" (Our Father in Heaven, no. 110 from the *371 Four-part chorales* by Johann Sebastian Bach. The organ part is added in the Chorale with permission of the composer.

BIOGRAPHY

Andrew Glendening, trombone

Andrew Glendening is the Dean of the School of Music and Professor of Trombone at the University of Redlands. A native of Logansport, Indiana, he earned a Bachelor of Music degree in Trombone Performance from the Oberlin Conservatory of Music before attending Indiana University where he was awarded the school's highest honor: the Performer's Certificate. He also earned a Master of Music degree and was the first ever to receive the Doctor of Music degree in Trombone Performance from the Indiana University School of Music. He studied trombone with the M. Dee Stewart, Per Brevig, Thomas Cramer, and Frank Crissafulli. Prior to becoming Dean at Redlands, Dr. Glendening was Chair of the Department of Music at Denison University and served on the faculties of Morehead State University and Northeastern Illinois University.

A proponent of new music for the trombone, Dr. Glendening has premiered over 100 works including three concerti. In 1998 he was awarded Morehead State University's Distinguished Creative Productions Award for his solo CD, "Pathways: New Music for Trombone" (Mark Records.) He premiered the wind ensemble version of Robert Parris's Trombone Concerto with the U.S. Army Band "Pershing's Own" in 1999, was the featured performer at the 4th Annual American Music festival in Sofia Bulgaria, performed the Rouse - Trombone Concerto with the Redlands Symphony Orchestra in 2008 and performed at the 2014 International Trombone Festival at the Eastman School of Music. He is Principal Trombonist of the Redlands Symphony Orchestra and has performed as a substitute with the Chicago Symphony Orchestra, San Diego Symphony Orchestra and the California Philharmonic. Six of Dr. Glendening's trombone students have won the U.S. Army Band National Solo Competition.

Dr. Glendening will serve as host and artistic advisor for the 2017 International Trombone Festival to be held in Redlands June 28 to July 1, 2017.

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Gerardo Lopez, co-principal
Michelle Chavez, co-principal
Jacob Miner, piccolo
Courtney Otis

Oboe

Selena Yates

Bassoon

Megan Martin, principal
Kevin Enriquez

Clarinet

Matt Dearie, co-principal
Rebecca Holzer, co-principal
Tristan Akers
Sasha Paredes, principal
Jessica Ramos
Bernice Martinez
Megan Congdon, principal
Kristine Llanderal
Felicia Padilla
Victoria Williams

Eb Clarinet

Tristan Akers

Bass Clarinet

Austin Simon

Contra-Bass Clarinet

Felicia Padilla

Saxophone

Nicolai Gervasi-Monarez, principal
Grant Gardner
Alex Ehredt
Manuel Perez

Horn

Greg Reust, principal
Terrence Perrier
Hannah Henry

Hannah Vagts

Star Wasson

Cornet

Brandon Hansen, principal
Katrina Smith
Matthew Richards

Trumpet

Jake Ferntheil, principal
Jorge Araujo Felix

Trombone

Julia Broome-Robinson, principal
Andrea Massey
Jackson Rice
Joel Rangel

Euphonium

David Reyes

Tuba

Ross Woodzell
ZhuZhu Thrush
Curtiss Allen

Bass

Spencer Baldwin

Piano

Karen Bogart

Harp

Katelin Heimrick

Organ

Philip Hoch

Percussion

Kevin Bellefeuille, principal
Katie Lumsden
Danielle Kammer
Alex Warrick
Tate Kinsella
Emily Rosales

VISTA MURRIETA HIGH SCHOOL WIND ENSEMBLE

Flute

Jillian Rawlins*
Jordan Brown
Hannah Bundrant
Katrina Meier
Jenielle Salarda (piccolo)

Oboe

Christian Fuentes*
Eiley Lopez

Clarinet

Isaiah Solares*
Luke Aspan-Martin
Alyssa Bailey
Katie Balos
Alyssa Fuehring
Courtney Leonard
Karina Monge
Moena Parker
Gabriel Piceno
Cian Ramirez

Alto Saxophone

Boppie Mitchell*
Tiger Diep

Tenor Saxophone

Alejandro Lailson*
Gabriel Lopez

Bari Saxophone

Jun Kim*

Bassoon

Riley Weldon*
Emily O'Donnell

Bass Clarinet

Tiffany Stills*
Elizabeth Rapp

Trumpet

Bradley Torres*
Alexis Campbell
Savannah Hawk
Frances Isip
Nathan Pray
JoAmber Rawlins
Nick Weaver

French Horn

Emma Lumsden*
Katherine Gal
Riad Ghandour
Amanda Styles

Trombone

Katherine Ramos*
Ashley Ho
Emily Minich
Quinton Richardson

Baritone

Leslie Ojeda*
Amanda Grajeda

Tuba

Parker Hackett*
Diego Camarena
Pablo Ojeda

Percussion

Trevor Manning*
Kyler Bathon
Conner Leeb
Arvin Manila
Jordan Monge
Marie Saenz
Jordan Santagata
Mathew Yang