

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

WIND ENSEMBLE

Eddie R. Smith, conductor
Brett Logbeck, Connor Edmundson,
and Kenley Nakao, graduate conductors

Tuesday, April 12, 2022 - 8 p.m.
MEMORIAL CHAPEL

Suite from the Ballet <i>Pineapple Poll</i>	Sir Arthur Sullivan (1842-1900)
I. Opening Number	
II. Jasper's Dance	Arr. Charles Mackerras
III. Poll's Dance	(1925-2010)
IV. Finale	
Hymn to Loved Ones Lost	Richard Saucedo (b. 1975)
Undertow	John Mackey (b. 1973)
Afterlife	Rossano Galante (b. 1967)
Give Us This Day	David Maslanka (1943-2017)
I. Moderately Slow	
II. Very Fast	

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.

PROGRAM NOTES

Suite from the Ballet Pineapple Poll

Sir Arthur Sullivan
Arr. Charles Mackerras

Arthur Sullivan is renowned for his musical genius particularly in musical theater. This suite of four movements is entirely based on the music of Arthur Sullivan and was compiled and arranged by Charles Mackerras as number 768 in Chappell's Army Journal. Created from operatic material, it exemplifies the vivid diversity found within the Army Journal collection. The whimsical nature of this suite is consistent with Sullivan's musically satirical style.

This work is a musical spoof of Gilbert and Sullivan operettas. The movements of this arrangement are: No.1 – Opening Number, No. 2 – Jasper's Dance, No. 3 - Poll's Dance and, No. 4 – Finale. Each measure of the wind work, even transitional material, is drawn from some opera or another. Enjoy!

Hymn to Loved Ones Lost

Richard Saucedo

Hymn to Loved Ones Lost encapsulates the broad spectrum of feelings we experience when we lose someone dear to us. Saucedo wrote this piece to capture the whirlwind of emotions he felt after losing his parents and brother. The silent grief, sense of absence, frustration, and anger of loss are all depicted in this chorale-style work for wind ensemble. Its reverent, yet dissonant chorale melody opens the piece, followed by sections that move melodically upward, never quite reaching their destination. Tension and emotions run high as the work becomes denser. At long last, the feelings overflow in an outburst of rage as the ensemble reaches the peak of their crescendo. The piece ends with a haunting chord sustained by the upper woodwinds, a remnant echo of the grief that still lingers even after the initial loss.

Undertow

John Mackey

Undertow roars to life through energized melodic cycles. The waves of sound wash away into currents of percussive ostinatos, with alternating metric patterns and charged dissonance agitating the emanating motion of the piece. This ever-shifting musical ocean follows the pattern of the tides in

repetitive pulsations of thematic and counter melodic material, generation a push and pull that relentlessly drives the work forward to its dynamic finale.

Afterlife

Rossano Galante

“Since the beginning of time man has pondered what happens to our physical body when our physical body dies. Some believe we go to Heaven. Others doubt its existence entirely. Then there are those who have had near death experiences and live to tell their stories. This composition starts delicately as peacefulness returns to the soul. It intensifies as we approach our new consciousness, constantly modulating between the two as we gain knowledge of our new surroundings.” - Program notes by the Composer

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. The composer states he read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced Tick Not Hahn) 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.

Music makes the connection to reality, and by reality I mean a true awareness and awareness. Give Us This Day gives us this very moment of awareness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music isn’t programmatic in nature. It has a 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 chorale melody “Vater Unser in Himmelreich” (our Father in Heaven), no. 110 from the 371 Four-part chorales by Johann Sebastian Bach.”

- Program notes by the Composer

UNIVERSITY OF REDLANDS WIND ENSEMBLE

Flute

Christian Hillis,
co-principal, piccolo
Christopher Figueroa,
co-principal, piccolo
Jair Lopez
Charlotte Ford

Oboe

Gilbert Camacho,
principal
Brooke Braden
Kaitlyn Dennis,
english horn

Bassoon

Katherine Hartman,
principal
Travis Woliung

Clarinet

Luis Becerra, principal
Caitlin White
David Johnson,
Eb clarinet
Jehsica Castle
Victoria Williams
Paul Kane

Bass Clarinet

Paul Kane

Alto Saxophone

Connor Edmundson,
principal
Rowan Glover

Baritone Saxophone

Jeffrey Boehl

Horn

Brett Logbeck,
principal
Sydney Horst
Sarah Rodnick
Jezreel Sanchez
Gloria Aranda

Cornet

Hannah Gaugush,
principal
Kenley Nakao
Jonathan Hathaway

Trumpet

Angel Rivas, principal
Angel Garcia

Trombone

Enerst Lopez
Timothy MaKieve
Michael Medina
Tom Francis,
bass trombone

Euphonium

Olivia Vara, principal
Dakota Otis

Tuba

Brian Linares, principal
William Torres

Piano

Nicholas Slaughter

Organ

Connor Licharz

Percussion

Noah Parady, principal
Matthew Tashima
Aidan Conley
Dylan Smith
Emily Roper

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