

**WIND ENSEMBLE**

Eddie R. Smith, conductor

Tuesday, February 21, 2017 - 8 p.m.

MEMORIAL CHAPEL

Drive	Alex Ehredt (b. 1994)
	World Premiere
California	David Maslanka (b. 1943)
Scotch Strathspey and Reel	Percy Aldridge Grainger (1882-1961)
Moments of Silence	Andrew Boss (b. 1988)
	Premiere
American Salute	Morton Gould (1913-1996) (trans, Phillip Lang)

**PROGRAM NOTES**

Drive

Alex Ehredt

*Drive* is a musical depiction of a drive down Bayshore Boulevard in Tampa, Florida. All of the different elements of this unique piece are nods to the different aspects of the beautiful location. The idea for this piece came from my time spent in Tampa while pursuing my Undergraduate Degree. In Tampa, “Bayshore Boulevard” (more commonly known as “Bayshore”) is a scenic road seated right beside the bay. Looking out at parts of downtown and the bright blue water, Bayshore is home to runners, cyclists, those out looking for a beautiful view and...the drivers. Each time of day brings about a different collection of motorists. During rush-hour Bayshore is home to sections of bumper to bumper traffic, as well as sections of drivers zooming by one another in order to make it home in time for dinner at their eloquent Hyde Park Homes. But by night, Bayshore is a completely different world. Many Tampa residents (more specifically, younger residents) seek solitude on Bayshore Boulevard. As one of the younger residents for a brief period of time, many of my nights were spent driving up and down Bayshore. Some of those nights were spent with close friends laughing about the craziness of school and some were spent alone pondering the metaphorical “road ahead” in my life. Driving down Bayshore in the middle of the night is where I made most of the major decisions in my life, so I felt that it was only fitting to write a piece about this beautiful place in a city that has such a huge place in my heart.

- Alex Ehredt

California

David Maslanka

Music is wonderful. It lets us tell ourselves things we can’t speak out in words. It opens the dream space and lets us dream together. It lets us imagine the world as it really is, a place of vitality, power, and possibility. We live in fear of destruction, from climate change, nuclear bombs, increasing population, vanishing resources, continuous war. When the troubles are listed like this it is hard to know what we think we are doing with our seemingly simple and innocent music making.

California has always been a place of big dreams. The music of California celebrates the California dream space. There is tremendous beauty here – the forests, deserts, mountains and valleys, the ocean – and also the

strength within the people and in the earth to meet the times that are upon us. Music lets us dream, and in that dream is the possibility of a new world, one in which humans live in harmony, within themselves, with all other people, with all other species, with the planet. Is this dream impossible? Are circumstances too complex? Will human nature never change? My answer to these questions is no. The dream starts somewhere. Let our music making be one such place. - David Maslanka (September 2015)

### Scotch Strathspey and Reel

Percy Aldridge Grainger

Percy Grainger writes: “It is curious how many Celtic dance tunes there are that are so alike in their harmonic schemes (how-ever diverse they may be rhythmically and melodically) that any number of them can be played together at the same time and mingle harmoniously. Occasionally a sea-chanty will fit it perfectly with such a group of Celtic tunes. If a room-full of Scotch and Irish fiddlers and pipers and any nationality of English-speaking chanty-singing deep-sea sailors could be spirited together and suddenly miraculously endowed with the gift for polyphonic improvisation enjoyed, for instance, by South Sea Island Polynesians what a strange merry friendly Babel of tune, harmony and rhythm might result! My setting of the strathspey mirrors the imagination of such a contingency, using 6 Scotch and Irish tunes and halves of tunes that go well with each other and a chanty that blends amiably with the lot. These 7 melodies are heard together in the second climas of the strathspey – bars 103-110. In the reel no such conglomeration of traditional tune-stuffs is undertaken, but the South Sea Island type of improvised harmonic polyphony is occasionally reflected, the reel tune occurs in augmentation on the hammer-wood (xylophone), and towards the end of the work. I have added a counter-tune of my own to the words of the sea-chanty.”

### Moments of Silence

Andrew Boss

It was December 2, 2015. Fourteen innocent souls perished on this day in San Bernardino, a day now remembered as one of the worst mass shootings of its time. Roughly twenty-two individuals were fortunate enough to recover from their physical wounds, but never forgetting what will perhaps have been their darkest hours. This incident marked the 352nd shooting of the 371 total U.S. shootings that took place in 2015. The nature of this work taps into the traumatized minds of those individuals who live to tell of their survival from that day, and for those families who continue

to weep over the loss of ones they adored. The work relives and embraces the realities of the agonizing grief and horror experienced during these incidents through sonic images carried out throughout the piece. A piercing and recurring blow by the percussion shatters our hopes of breaking away from this grim reality while the lurking oboe melody mourns the current state of affairs. The ensemble quietly enters with a heavy-hearted theme that is later interrupted by a fragmented and promising chant. As quickly as it entered, the chant disintegrates as the initial heavy theme returns in an overpowering statement. As these two main themes further develop along with the recurring percussion blows, we are met with a nostalgic, “tear drop” motive outlined in the piano, and the piece begins to build momentum. The chant breaks free with a powerful statement and the piece deceptively builds itself to a horrifying climax. From the wash of sound, the lurking oboe melody reemerges. The return of all the previous motives signal the piece’s conclusion. It is not until the very last pitch where a thread of “light” finally arises, signifying hope. This is significant, as one thread of hope is all it takes to make a significant and positive change.

### American Salute

Morton Gould

Morton Gould was an American conductor, composer, and pianist. He was recognized as a child prodigy very early in his life, and as a result he published his first composition before his seventh birthday. His talents led him to become the staff pianist for Radio City Music Hall when it opened in 1932. He went on to compose movie soundtracks, Broadway musicals, and instrumental pieces for orchestra and band while also cultivating an international career as a conductor. Among the honors he received were the 1995 Pulitzer Prize, the 1994 Kennedy Center Honor, a 1983 Gold Baton Award, and a 1966 Grammy Award. By the time of his death in 1996 he was widely revered as an icon of American classical music. *American Salute* is based on the patriotic tune “When Johnny Comes Marching Home Again”. Written in 1943, one can only guess that it was meant as a morale booster during the uncertainty of World War II.

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## UNIVERSITY OF REDLANDS WIND ENSEMBLE

### Flute

Gerardo Lopez, co-principal  
Kimberly Ross, co-principal  
Jacob Miner  
Courtney Otis

### Oboe

Selena Yates

### Bassoon

Megan Martin, principal  
Kevin Enriquez, contrabassoon

### Clarinet

Matt Dearie, co-principal  
Rebecca Holzer, co-principal  
Tristan Akers

Sasha Paredes, principal  
Jessica Ramos  
Berenice Martinez

Megan Congdon, principal  
Kristine Llanderal  
Felicia Padilla  
Victoria Williams

### E♭ Clarinet

Tristan Akers

### Bass Clarinet

Austin Simon

### Contra-Bass Clarinet

Felicia Padilla

### Saxophone

Nicolai Gervasi-Monarrez, 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

### Piano

Karen Bogart

### Harp

Katelin Heimrick

### Percussion

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