

UNIVERSITY OF
Redlands
CONSERVATORY OF MUSIC

FACULTY SHOWCASE
Redlands Reed Trio
Monday, January 30, 2023 - 7 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Francisco Castillo, oboe, oboe d'amore, English horn
Kathryn Nevin, clarinet, bass clarinet
Carolyn Beck, bassoon, contrabassoon

Program

The Book, the Sun, the Many, & the One (2022)	Andre Myers (b. 1973)
Cinq Pièces en Trio (1935) Allegro vivo Andantino Allegro Assai Andante Allegro quasi marziale	Jacques Ibert (1890-1962)
Crosswinds (1987; 2022) Gale Sea Breeze Dust Devil Becalmed Monsoon	Deon Nielsen Price (b. 1934)
Rustiques (1946) Pastorale Rêverie Rondeau à la Française	Joseph Canteloube (1897-1957)

INTERMISSION

Climate Change (2022)	Adrienne Albert (b. 1941)
Emergence The Art of Joan Elardo (2022)	Francisco Castillo (b. 1956)

Program Notes

The Book, the Sun, the Many, & the One (2022)

Andre Myers

A native of Ann Arbor, Michigan, Andre Myers is a musical artist and instructor of composition and theory at the University of Redlands Conservatory of Music. Intense and lyrical, his music mixes narrative drama, poetry, and meditations on color to create work that aspires to moments of honesty, poignancy, and depth. His works have been featured at the Videmus@25 Academic Conference; performed by the symphony orchestras of Albany, Detroit, University of Michigan, Caltech-Occidental, University of Redlands, and Santa Monica; featured on Minnesota public radio; and presented in conferences across the United States and Europe.

The University of Redlands commissioned Myers to create Fanfare: the Book, the Sun, the Many, & the One to celebrate the inauguration of its 12th president, Krista L. Newkirk. Each symbol in the title refers to something important in the life of the University.

Cinq Pièces en Trio (1935)

Jacques Ibert

The compositions of French composer Jacques Ibert did not adhere to any particular styles prevalent in his time, and he has been described as eclectic. His biographer, Alexandra Laederich, writes, "His music can be festive and gay ... lyrical and inspired, or descriptive and evocative ... often tinged with gentle humor ... all the elements of his musical language bear that of harmony related closely to the Classical tradition." He is best known for his orchestral works, but he composed in all genres from stage works such as opera and ballet, to chamber music, solo piano and film. Having studied at the Paris Conservatory and been awarded the Priz de Rome, he achieved success creatively in both France and Italy, but both world wars interrupted aspects of his study and career. Ibert was an active conductor and administrator, and held posts at the Académie de France at the Villa Medici in Rome, the Paris Opera and the Opéra-Comique. This reed trio was composed for Trio d'anches de Paris (Myrtil Morel, oboe, Pierre Lefèbvre clarinet, Fernand Oubradous, bassoon), an ensemble that formed in 1927 and championed the medium of the reed trio with many commissions from their contemporaries.

Crosswinds (1987, 2022)

Deon Nielsen Price

Pianist, conductor and composer, Deon Nilesen Price, has received commissions from performers and ensembles all over the world. Retired from the piano/theory faculty at El Camino College in Torrance, CA, Dr. Price has also taught on the music faculties at California State University, Northridge; University of California, Santa Barbara; University of Southern California; Los Angeles Harbor and Mission Colleges, Long Beach City College, and the Crossroads School of Arts and Sciences, as well as in her private studio. Since Fall of 2017, she has curated the monthly Sunday Concert Series at historic Presidio Chapel for the Interfaith Center at the Presidio of San Francisco, where she is Composer-in-Residence. Crosswinds Trio, arranged in 2022 for the Redlands Reed Trio, has its roots in the earlier trio of 1987, composed for flute, clarinet and bassoon, for students (including her son, clarinetist, Berkeley Price) at the Crossroads School of Arts

and Sciences, as well as in her private studio. Since Fall of 2017, she has curated the monthly Sunday Concert Series at historic Presidio Chapel for the Interfaith Center at the Presidio of San Francisco, where she is Composer-in Residence.

Crosswinds Trio, arranged in 2022 for the Redlands Reed Trio, has its roots in the earlier trio of 1987, composed for flute, clarinet and bassoon, for students (including her son, clarinetist, Berkeley Price) at the Crossroads School of Arts and Sciences in Santa Monica, California. Extended instrumental techniques are used in sections of the composition to portray various types of winds, such as in “Sea Breeze” in which the players finger and blow into the instruments with reeds and mouthpieces removed. Movements are named for various winds on the Beaufort scale:

Gale: winds ranging from 39 to 63 miles per hour, rated 8-9

Sea Breeze: fresh, cooling, gentle wind of 8 to 10 miles per hour, rated 3

Dust Devil: small whirlwind containing sand and dust

Becalmed: a lack of wind, from 0 to 1 mile per hour

Monsoon: Storm with the violence of a hurricane at 73 to 136 miles per hour, rated 12

Rustiques (1947)

Joseph Canteloube

Joseph Canteloube was a musicologist and composer known for his vocal works, most notably Chants d’Auvergne, a collection of orchestrated folk songs from the Auvergne region in central France. He wrote, “peasant songs often rise to the level of purest art in terms of feeling and expression, if not in form” It took him more than thirty years to complete this compilation, and the number of composed works other than this extensive collection of songs is rather limited: some chamber music, operas, vocal works with small ensemble. However, consistent in his output is the evidence of superb compositional craft and creative use of instrumental color. Rustiques was commissioned by the French government after WWII, and itself represents an instrumental miniature of many of the folk songs collected from all over France throughout his lifetime. In addition to composing, Canteloube wrote biographies of his teacher Vincent d’Indy (1949) and of his friend Déodat de Séverac (1950).

Climate Change (2022)

Adrienne Albert

Award-winning composer Adrienne Albert (ASCAP) has had her chamber, choral, vocal, orchestral and wind band works performed throughout the United States and across the globe. Before beginning composing her own music in the 1990s, Albert enjoyed a long career as a singer working with composers including Igor Stravinsky, Leonard Bernstein, Philip Glass, Gunther Schuller among others. Adrienne’s own music has been supported by noteworthy arts organizations including the National Endowment for the Arts, American Composers Forum, Meet The Composer/Rockefeller Foundation, Subito Awards, Mu PhiEpsilon Fraternity, MPE Foundation, ACME, and ASCAP. Her music has been re-

corded on MSR, Naxos, Navona, Centaur, Little Piper, Albany, and ABC Records and is published by Kenter Canyon Music (ASCAP). Her music can also be found through Falls House Press, FluteWorld, Theodore Front Musical Literature, and Trevco-Varner Music

Climate Change was commissioned by a consortium of reed players at a time in the earth’s history where man has helped to create an increasingly disturbing and frightening set of circumstances. Climate change refers to long term shifts in temperatures and weather patterns. These shifts may happen naturally, but since the 1800s, human activities have been the main driver of climate change, primarily due to burning fossil fuels like coal, oil and gas. The consequences of climate change now include, among others, intense droughts, water scarcity, severe fires, rising sea levels, flooding, melting polar ice, catastrophic storms and declining biodiversity. Switching energy systems from fossil fuels to renewables like solar or wind will reduce the emissions driving climate change. But we have to start right now. Our children and our children’s children will inherit the earth as we leave it. This work is composed to emulate the passages human life will go through. It is not meant to deal with specifics like fire, earthquakes, melting ice, animal life changes, but to express the emotional changes our lives will take.

Emergence; The Art of Joan Elardo (2022)

Emergence was composed for the Redlands Reed Trio and premiered at Pomona College in September of 2022. It is inspired by the visual artworks of Joan Elardo, an artist who resides in Pasadena, California. She is a retired oboist who has performed extensively with the Los Angeles Philharmonic, Long Beach Symphony, the Joffrey Ballet and countless studio sessions including the TV series Animaniacs. It is through their collegial connection as performers that she became acquainted with performer and composer Francisco Castillo. In her retirement she enjoys her second love of creating visual art. Castillo chose 36 of Elardo’s works to display in the accompanying video presentation to the live and pre-recorded electronic track of music. The performers play auxiliary instruments oboe d’amore and English horn, bass clarinet and contrabassoon in addition to the standard instrumentation of oboe, clarinet and bassoon. The resulting composition is a vibrantly colorful tour de force, sonically and visually.

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.