



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH



SCHOOL OF MUSIC
BANDS

**University of Utah
Wind Ensemble and
A Cappella Choir**

"Embracing the Future"

Jason Missal, conductor
Austin Hilla, guest conductor
Jenn Jolley, guest composer
Jessica Rudman, guest composer

Tuesday, January 30, 2024
Libby Gardner Concert Hall
Virtual Venue: <https://music.utah.edu/libby-live/index.php>
7:30 p.m

Program

*Please hold applause until the end of each selection and
turn off all electronic devices that could disrupt the concert.*

MARCH! Jenn Jolley
(b. 1981)
Austin Hilla, guest conductor

From the Blue Fog Jessica Rudman
(b. 1982)

Half-Mast Inhibition Charles Mingus
(1922-1979)
Kaitlin Booth, cello

The Future of Fire Zhou Long
(b. 1953)
featuring the University of Utah A Cappella Choir
prepared by Barlow Bradford, Rob Swenson,
Kameron Kavanaugh, and Kuei-Jhu Chen

Intermission

Falling Sky Michael Abels
(b. 1962)
I. Quiet Strength
II. Hip Hop
III. Scherzo (Anguish)
IV. Melancholy Yet Uplifting

Wind Ensemble Personnel

Flute/Piccolo

Nick Anderson
Emma Blake
Lilly Hatch*
Siyoung Lee*

Oboe

Karen Hastings
Anna Larson*
Caedyn McCormick

Clarinet/Bass Clarinet

Mikayla Black
Tyler Dickerman
Zane Jensen*
Christian Manley*
Emily Orr
Allie VanLeuven
Alvin Yeung*

Bassoon

Jane Pugmire*
Luke Pfeil*

Saxophone

Hunter Gillette
Trevor McFarland*
Sadie Morris
Jake Saslow*
Jacob Struyk
Tommy Wilde

Trumpet

Eleanor Cornish
Tayler Duby*
Briana Gillet
Kyle McLean
Josh McMurray
Duncan Moore*
Mariah Turner

Horn

Tanner Chipman
James Hamilton
Jacob Horowitz
Beth Johnson
Ethan Young*

Trombone

Kade Gordon
Kyle Larson*

Bass Trombone

Eric Curry
Eric Pearson

Euphonium

Jose Arvizu
Carly Clark
Bryson Hill*

Tuba

Isaac Anderson*
Angelina Fraser

Percussion

Alec Godfrey*
Jake Harker
Conner Johnson
Aidan McMillan
Jordan McMillan

Timpani

Joshua Canul

Harp

Marienna Smith
Rosalie Watkins

Cello

Kaitlin Booth

String Bass

Megan Hall

Piano/Synthesizer

Hao Ding

(* indicates principal)

A Cappella Choir Personnel

Dr. Barlow Bradford, conductor

Kuei-Jhu Chen, Kameron Kavanaugh, and Rob Swenson, graduate assistants

Soprano

Abbey Casper
Alyssa Vandenberg
Amanda Toone
Aubree Mullins
Caroline Annan
Elesa Wiser
Emerson Bergenfield
Eva Frey
Genevieve McGill
Hadley Blackwell
Hope Feguson
Madilyn Farmer
MaryBeth Groth
Mia James
Molly Olsen
Patricia Chase
Rachel Allred
Sadie Dunford

Alto

Ashley Mock
Becky Baker
Cagney Lotz
Danielle Hayward
Dawn Marie Wells
Elizabeth Anderson
Erin Dickes
Erin Hardy
Jones Elissa
Kathleen Keith
Kiya Warren
Malia Samoy
Mary Andrews
Mia Widmar
Millie Eaton
Nia Peterson
Rachel Madsen
Rebekah Guerra
Sara Pierce
Sasha Southwick
Savannah Squire
Sydney Swiderski
Tatum Mapes
Zoe Caldwell

Tenor

Cody Bailey
Daniel Watts
Ethan Kendrick
Eric Kingston
Isaac Lee
Jonah Gray
Kuei-Jhu Chen
Ricardo Cornejo
Rob Swenson
Ryan Witt
Sam Royce
Tate Flint
Will Pearce

Bass

Caleb Booth
Caleb Spjute
Eric Pearson
Ian McGill
James VanDam
John Allen
Kameron Kavanaugh
Kyle Tinker
Logan Luker
Michael Murray
Sam Tremea
Scott Bigler
Stefan Larson
Tiago Weir
Tristan Eizinger

Program Notes

Jolley: (From the composer) When I received a commission from the American Bandmasters Association I knew that I wanted to write a march. How do you not write one for an organization that John Philip Sousa belonged to? Besides who doesn't love a good march? Their rhythmic drive and infectious melodies are irresistible. Even the word itself—"march"—is sharp and percussive. It's like they were engineered to give us sonic sugar highs. Yet there is another side to the sonic pleasures of the march—since antiquity, marches have been recognized and principally employed to incite combatants gearing up for battle.

At first it seemed strange to make this association. The migration of the march from martial processions that celebrated rulers and nations to an art-music genre performed in the auditoriums of educational institutions is usually dated to the late nineteenth and early twentieth centuries. The ardor it inspires has long been divorced from the promotion of grim acts of violence. At best, the march motivates decidedly non-lethal athletic competition. I realized, however, during my research and writing of this piece that this is only a partial description and that the march's original functions have persisted.

This is because the story of the march's conversion to political neutrality isn't one narrative but two. While it is true that the march retreated to the aesthetic realm in Europe and the United States, it was simultaneously advancing in the accompaniment of political and economic dominion abroad. Though often uncredited, it's actually the march that introduces Western music to the non-Western world. It wasn't orchestras performing the canon in concert halls, but military bands playing amongst cannons in colonial ports. For much of humanity, the reception of the march is impossible to uncouple from the imperial project it provided a soundtrack to. Moreover, we see this legacy of the march continue today only on a global scale. New marches are being written for elected officials, sovereigns, and the increasing number of despots and proto-autocrats to legitimize their stations, to provoke expansionist and nationalist fantasies, and to inflame their followers.

With *MARCH!* I wanted to follow my connections to both legacies. The work is a combination of my devotion to a type of musical composition and my uncertain feelings towards its historical past and present. Fortunately, I had a precedent in the form of Dmitri Shostakovich's *March of the Soviet Militia* (1970) to offer assistance in my efforts (listeners may detect a loose homage to his work in my opening). Like Shostakovich's late work, my march is a dark parody. But where Shostakovich used the march form in excess to turn pomp into pomposity in "honor" of a brutal armed force, I sought to deconstruct my march. I wanted my crisp, uncomplicated anthems and quotations of unsettling North Korean patriotic melodies to be interrupted and broken apart by irreverent percussion, sputtering tempos and audio taken from the Korean demilitarized zone. My intention was to blunt the march's aural seductions. I still wanted the bravado, but I wanted to make it insubstantial and alienating.

Importantly, I depart from Shostakovich in my proximity to the brutal regime referenced. He lived in the midst of the Stalinist nightmare. I exist in a wounded, but still functioning liberal democracy far from the nightmare of the Kim dynasty. And while there is personal connection—my mother was orphaned during the Korean War—the selection of North Korean marches should ultimately be understood as representative of our contemporary moment. One where dictatorships and backsliding democracies embrace repression, ethno-nationalism, and brutality to thunderous cheers and fanfare.

Rudman: (From the composer) *From the Blue Fog* was written for the Central Connecticut State University Chamber Players conducted by Dr. Daniel D'Addio during the summer of 2009. The work was inspired by experiences I had that July while attending a music festival in the Blue Ridge Mountains of Virginia. I noticed while hiking slightly higher up the mountain than the main area of activity for the festival that I could hear snatches of the rehearsals going on below. The idea of these musical fragments emerging from the sounds of the forest became the foundation for this piece.

Mingus: Written in 1939 when Charles Mingus was just seventeen years of age, *Half-Mast Inhibition* is one of his first large-scale compositions and involves almost no improvisation. Scored for a big band with the additions of a solo cello, flute, oboe, clarinet, tuba, and timpani, the work explores many musical genres through Mingus's unique compositional lens. Renowned musician Gunther Schuller conducted the first performance in 1960 which combined jazz luminaries such as Eric Dolphy and Max Roach with members of the Metropolitan Opera Orchestra.

Zhou: *The Future of Fire* is a brief but powerful work for SATB or upper voices, and orchestra or wind band. The vibrant scoring creates a feeling of explosive energy from beginning to end with intense bursts from a battery of percussion. The melodic material is taken from a popular and touching love song from Shannxi province in northwestern China, which is coupled with rhythmic motives in both the orchestra/wind band and chorus. Folk melodies from this region use intervals of a minor seventh these angular leaps are suited to the dynamic spirit of this work. The chorus sings a vocalise based on repeated syllables that are found in Chinese folk songs, as well as many folk songs from around the world.

Abels: *Falling Sky* is a four-movement work for concert band inspired by the crisis at the southern border concerning the treatment of migrants seeking asylum at the hands of the U.S. government.

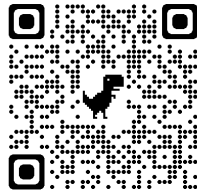
The first movement is intended to depict migration itself, its hardships, sacrifices, and the labor of the journey into the unknown. In the second movement, the migrants reach the border, submit to processing and appeal for mercy, only to be judged unworthy and forced into detention. The third movement is a rage of anguish and despair, expressing terror, anger, and humiliation at confinement without charge or due process. The final movement is an attempt to find some measure of solace or optimism for the future in spite of the present situation.

Specifically, the inspiration was images in the media of children playing seesaw through the border fence, on pink seesaws designed by visual artists as a way to demonstrate how humanity remains capable of transcending its tendency toward division and persecution.

Stylistically, the piece is deliberately diverse, drawing on both classical and contemporary forms and harmonies. The first movement is straight-forward mood music, depicting solemnness and slow, heavily-burdened travel that is led by hope. The second movement uses hip-hop because of its link to social justice and because its harmonies and rhythms are so effective at depicting aggression. The third movement is equally aggressive but in ways more traditional to concert music. The fourth movement is a hopeful, melancholic hallucination, and so its harmony and approach is post-modern with influences of minimalism.

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