



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH



SCHOOL OF MUSIC
BANDS

University of Utah Wind Ensemble and Symphonic Band

"Common Threads"

Jason Missal, conductor
Stephanie DeLuca, conductor
Mikayla Black, guest conductor

Tuesday, February 27, 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.*

Symphonic Band

Stephanie DeLuca, conductor

Cenotaph	Jack Stamp (b. 1954)
Ave Maria	Franz Schubert (1797-1828) arr. Aaron Houston
Bayou Breakdown	Brant Karrick (b. 1960) Mikayla Black, guest conductor
This Cruel Moon	John Mackey (b. 1973) arr. Patrick Dunnigan
Early Light	Carolyn Bremer (1957-2018)

Intermission

Wind Ensemble

Jason Missal, conductor

La Procession du Rocio	Joaquín Turina (1882-1949) arr. Alfred Reed Mikayla Black, guest conductor
Adagio para Orquesta de Instrumentos de Viento	Joaquín Rodrigo (1901-1999)
Vientos y Tangos	Michael Gandolfi (b. 1956)
Danzon No. 2	Arturo Márquez (b. 1950) arr. Oliver Nickel

Symphonic Band Personnel

Flute

Heba Alhamdani
Anson Baniel
Josie Dolman
Maya Drayton
Min Kim
Allie Nelson
Chloe Richter
Anthony Russo
Kirri Schaefer
Stephanie Smith
Sofie Tobler

Oboe

Hayley Humpherys

Clarinet

Rachael Berghahn
Tyler Dickerman
Thomas Driggs
Eloisa Marie Natalicio
Juliana Nelson

Bass Clarinet

James Hamilton

Bassoon

Niel Johnson
Raul Martinez

Saxophone

Lauren Eyre
Courtney Humpherys
Cooper Hubbard
Jeffrey Meyers
Ayden Smith

Trumpet

Kaden Astin
Will Cvetko
Sadie Dunford
Zach Smith
Rolando Quintana
Will Ziebarth

Horn

Peter Girgenti
Bronson Rosenlund
Allie VanLeuven

Trombone

Jake Lancaster
Jackson Marz
Lucia Navarro
James Navarro
Jarod Smith

Euphonium

Daniel Matson
Landen Phiifer
Danny Reyes
Sam Sapsford

Tuba

Angelina Fraser

Percussion

Max Del Ghingaro
Weston Jones
Christian Manley
Avery Watson
Timothy Petersen

String Bass

Avery Watson

Piano

Hao Ding

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
Laura Grantier
Zane Jensen*
Christian Manley*
Emily Orr
Allie VanLeuven
Alvin Yeung*

Bassoon

Luke Pfeil*
Jane Pugmire*

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*
Lance Tran

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
Tanner Wise

Timpani

Joshua Canul

Harp

Marienna Smith
Rosalie Watkins

String Bass

Megan Hall

Piano

Hao Ding

(* indicates principal)

Program Notes

Stamp: A cenotaph is a “statue or monument to a person not buried there”. The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs. After the explosive percussion introduction, the work begins a five-part fugue. An accelerando leads to a layering of ostinatos including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style. *Cenotaph* was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band.

Houston: *Ave Maria* is a transcription for flex band based on my original choral work of the same name. This simple prayer has been spoken and sung for centuries. When my mother was diagnosed with terminal cancer in 2017, these words came to mind as I searched for comfort. Built around a flowing melody and decorative contrapuntal writing, *Ave Maria* serves as a prayer for peace in our lives and in our time. This work is dedicated with love to my mother, Carolyn.

-Aaron Houston

Karrick: *Bayou Breakdown* began as an attempt to write a fugue in the style of J.S. Bach. The main melody is introduced in a four-part fugue scored for woodwinds. A brief transition gives way to a second statement of the fugue by the brass. Another transition introduces a folk song-like lyrical theme based on a pentatonic scale. A brief transition takes the pieces to its most dissonant section, evoking a poorly played waltz. The main melody attempts to reappear but is swept away by a progression of descending chromatic chords. After a complete stop, the initial fugue returns featuring solos by the clarinet, bassoon, alto saxophone, oboe, trumpet, and tuba. After a few short trio statements of the main tune, the piece ends with a polyphonic flurry from the full band. In writing *Bayou Breakdown* I hoped to create a piece that would provide musical and technical challenges for performers yet could be immediately enjoyed by the listener, musician, and non-musician alike. While the piece was written for my terrific students in the University of Toledo Wind Ensemble, it is dedicated to one of my most influential mentors, Frank Wickes, Director of Bands at Louisiana State University.

Mackey: This piece is an adaptation of the middle movement of “Wind-Dark Sea: Symphony for Band.” The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus’ journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself. *This Cruel Moon* is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at

her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

Bremer: *Early Light* was written for the Oklahoma City Philharmonic and received its premiere performance in July 1995. The material is largely derived from “The Star Spangled Banner”. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

Turina: *La Procession du Rocío*, Op. 9 (1912), “the procession of the dew,” was the work that catapulted Joaquin Turina to success. Its debut performance in Madrid in 1913 was received so well that he decided to return to Spain, where he rose to the top of the Spanish musical world, eventually becoming Professor of Composition at the Madrid Royal Conservatory.

La Procession is divided into two distinct sections. It opens with a depiction of the celebration honoring the Virgin Maria in Triana (a colorful neighborhood in Seville), which features stylized gypsy dances and a general mood of festivity. This leads, without break, into the procession itself. Here the character of the music changes. As the procession moves slowly through the streets, the sound of bells, the tap of drums and strains of church music reflect the solemnity of its religious origin. Finally, the music grows to a brilliant climax, including themes derived from the opening fanfare, along with a brief quotation from the Spanish national anthem.

Rodrigo: *Adagio for Wind Orchestra*, a monumental work for winds by a master composer, was commissioned by Robert Boudreau and the American Wind Symphony. Far from confined to one affect or tempo, this work moves in and out of expressive, tranquil adagio lines, fanfare figures, and exciting ostinati. The plaintive solo and duo woodwind melodies are supported by piquant brass harmonies. Fanfare figurations finally give way to a somber return of the opening material—this time, with a soulful, final chord and the resting heartbeat of the timpani.

Gandolfi: (from the composer): *Vientos y Tangos* (Winds and Tangos) was commissioned The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the "Tango Nievo" style of Astor Piazzolla to the current trend of "Disco/Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tango to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.

Marquez: (from the composer): The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

The University of Utah School of Music
cordially invites you to
our upcoming events.

For more information please visit:
music.utah.edu



The University of Utah School of Music
gratefully acknowledges its many
donors and supporters.

Become a supporter!
music.utah.edu/giving



Follow Us!
@uofumusic