



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

We ask that patrons please not attend any show if they have been exposed to COVID-19 or are feeling unwell. The CDC recommends that individuals stay up to date with vaccines and boosters, get tested when symptomatic, and that high-risk individuals discuss mask precautions with their health provider. Those who still wish to wear masks are encouraged to do so, especially those at high risk of severe illness from COVID-19.

Symphonic Band

Stephanie DeLuca, conductor

Brian Sproul, guest conductor

Christian Manley, student conductor

Tuesday, April 4, 2023

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.*

Joy is a Bird (2020) Giovanni Santos
(b. 1980)

Rhosymedre (1920/1972) Ralph Vaughn Williams
(1872-1958)
trans. Walter Beeler

Halcyon Hearts: An Overture for Love (2021) Katurah Copley
(b. 1998)

Albanian Dance (2005) Shelley Hanson
(b. 1951)
Christian Manley, student conductor

Starfall (2022) James Vilseck
(b. 1992)

Symphonic Band Percussion Section
Joshua Canul, Tanner Wise, Natalie Baldwin,
Joseph Nelson, Eric Curry, & Drea Waite

The Fairest of the Fair (1908) John Philip Sousa
(1854-1932)
Brian Sproul, guest conductor

Sanctuary (2006) Frank Ticheli
(b. 1958)

Themes from “Green Bushes” (1906/1987) Percy Aldridge Grainger
(1882-1961)
arr. Larry Daehn

Personnel

Flute

Melissa Anderson
Stephanie Smith
Andie Funk (Piccolo)
Sarah Jane Burt
Noelle Poulson
Lorelei Rentmeister
Min Kim

Oboe

Miya Jordan
Lily Winsett
Molly Servaes

Clarinet

Emily Orr
Santiago Cruz-Leiva
Maggie Geloff
Ross Woolley

Bass Clarinet

Dr. Laura Grantier

Alto Saxophone

Cooper Hubbard
Ayden Smith

Tenor Saxophone

Vixx Thuet

Bari Saxophone

Jeffrey Meyers

Bassoon

Raul Martinez
Cates Cronk

Trumpet

Preston Nielson
Amy Rhees
Will Ziebarth
AJ Spicknall

Horn

James Hamilton
Christian Manley

Trombone

Andrew Fife
Natalie Christensen
Delaney Brown
Anna Arnold
Jake Lancaster

Bass Trombone

Jake Lancaster

Euphonium

Avery Watson
Haven Vanlandingham

Tuba

Jose Arvizu

String Bass

Avery Watson

Percussion

Joshua Canul
Tanner Wise
Natalie Baldwin
Joseph Nelson
Eric Curry
Drea Waite

Program Notes

Joy is a Bird | Giovanni Santos

The title of the work, taken from a short poem by R. H. Grenville, speaks of hope and new beginnings. The bird represents an institution, ready to soar to new heights. Musically, **Joy is a Bird** is set as a fanfare for wind ensemble. This celebratory piece highlights melodic ideas that rise, fly, and soar. The strong and steady beat throughout signifies hard work and dedication. The second half of the piece, in a faster tempo and full of flare, celebrates new beginnings, innovation, inspiration, diversity, and unity.

- Program note by composer

Rhosymedre | Ralph Vaughan Williams (trans. Walter Beeler)

In 1920, Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, **Rhosymedre**, sometimes known as “Lovely,” has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune, Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune in long values is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

- Program note by Walter Beeler

Halcyon Hearts | Katah J Copley

love does not
delight in evil-
but rejoices
with truth

it will always
protect
trust
hope
and persevere
for you-
love never fails.

The effect of love on humanity is abundant and I think we forget that from time to time. Regardless of race, gender, religion, or indifference, we are all united by a common thread: passion and love.

Centered around the warmth that love brings, **Halcyon Hearts** takes us on an unexpected journey to find love. While this love may result to be romantic for some, to me is about the moment someone finds their passion. Using color, natural energy, and passion, I created a sound of ambition for the ensemble.

I would like to dedicate this piece to those who love all of mankind- no matter the negativity around you. Let love be love and always choose it- when you do, the halcyon days will come.

- Program note by composer

Albanian Dance | Shelley Hanson

Eastern Europe has had a long tradition of brass bands, some of which include clarinets and, since the twentieth century, saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, this setting of the popular Albanian tune Shōta seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-long-short, which is a very common folk dance rhythm in many cultures.

This piece is based on part of the finale of the accordion concerto *AccorDances*, which was written for accordion virtuosos Mark Stillman. The present version was commissioned by Jane Church and the East Lansing High School Concert Band, and was premiered in November, 2003 with the composer conducting.

- Program note by composer

Starfall | James Vilseck

Starfall by James Vilseck magically captures the wonder one has while staring up into the sky and appreciating the beauty of the stars. The piece combines many simple patterns to create one homogenous canvas, similar to the way each individual star helps create the night sky. Utilizing complex but alluring harmonies and quick rhythmic patterns juxtaposed against long melodic arcs, **Starfall** effortlessly transports the listener and performer to an ethereal setting.

Starfall features two low-A marimbas (one 5-octave optional), two vibraphones, a choose-your-own tuned metallic instrument and an optional piano. The metallic percussion part presents the opportunity to select any tuned metallic percussion instrument to be used throughout or a variety of instruments. While the piano part is optional, it aids in filling out chords and providing rich bass tones for the ensemble.

- Program note by composer

The Fairest of the Fair | John Philip Sousa

The Fairest of the Fair is generally regarded as one of Sousa's finest and most melodic marches, and its inspirations came from the sight of a pretty girl with whom he was not even acquainted. It was an immediate success and has remained one of his most popular compositions. It stands out as one of the finest examples of the application of pleasing melodies to the restrictive framework of a military march.

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers' Association. The Sousa Band was the main musical attraction for several seasons, so the creation of a new march honoring the sponsors of the 1908 Boston Food Fair was the natural outgrowth of a pleasant business relationship.

In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would someday transfer his impressions of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march "The Fairest of the Fair."

- Program note by Paul E. Bierley

Sanctuary | Frank Ticheli

Sanctuary was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in Postcard (commissioned by Reynolds in memory of his mother.) Vivid college memories of Mr. Reynolds conducting Grainger's Hill Song No. 2 and Colonial Song -- both well known favorites of his -- were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word sanctuary conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia -- a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But,

in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells.

Sanctuary was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.

- Program note by composer

Themes from “Green Bushes” | Percy Aldridge Grainger (arr. Larry Daehn)

Themes from Green Bushes is subtitled “Passacaglia on an English Folksong.” Of this work, originally written between 1905 and 1906, Percy A. Grainger wrote:

Among country-side folksongs in England, Green Bushes was one of the best known of folksongs -- and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines. Green Bushes strikes me as being a typical dance, a type of song come down to us from the time when sung melodies, rather than instrumental music, held countryside dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages -- seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

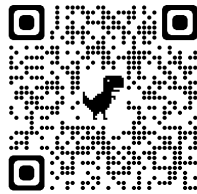
Larry D. Daehn used excerpts from Grainger’s 1921 score to create this setting. Grainger’s original sources for this composition were 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset, and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. Grainger collected ten different versions of Green Bushes (or Lost Lady Found or The Three Gypsies) during his folksong collecting career, and used one of them as the final movement of his Lincolnshire Posy in 1937.

- Program Note from Illinois State University Symphonic Band concert program, April 23rd, 2014

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