



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

We ask that patrons please not attend any performance 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.



SCHOOL OF MUSIC
**CONCERT
BANDS**

Wind Ensemble

"unBroken" - Peace, Love, and Music!

Michaela Shelton, soprano

Darrin Schreiner Thiriot, conductor

Wednesday, September 28, 2022

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.*

- | | |
|---|---|
| Overture to <i>Candide</i> | Leonard Bernstein
(1918-1990)
arr. Grundman |
| "Glitter and be Gay," from <i>Candide</i>

Michaela Shelton, soprano | Leonard Bernstein
arr. Pena |
| Three Dance Episodes from <i>On the Town</i>
<i>I. The Great Lover</i>
<i>II. Pas de Deux</i>
<i>III. Times Square</i> | Leonard Bernstein
arr. Lavender |
| Sanctuary | Frank Ticheli
(b. 1958) |
| Hands Across the Sea | John Phillip Sousa
(1824-1892) |
| unBroken | Randall Standridge
(b. 1976) |
| Sinfonietta No. 5
<i>I. Fanfare</i>
<i>II. Interlude</i>
<i>III. Toccata</i> | Phillip Sparke
(b. 1951) |

Wind Ensemble Personnel

Flutes

*Emma Blake
Griffin Light
Janice Bunker
Elizabeth Miller
Nick Anderson

Oboe

*Caedyn McCormick

Bassoon

*Caroline Esparza
Sam Sapsford
Heather Ward

Clarinets

*Zane Jensen
*Alvin Yeung
Brynn Tate
Thomas Mittelstadt
Allie VanLeuven
Braden VonHatten
Ryan Wing

Saxophones

*Mia Rossmango
Trevor McFarland
Sadie Morris
Brayden VonHatten
Mindy Brown
Drea Waite

French Horns

*Charlotte Drury
Ethan Young
Steven Marz
Beth Johnson
Jacob Horowitz

Trumpets

*Briana Gillet
Duncan Moore
Tayler Duby
Alec Clark
Mariah Turner
Emily Hilman

Trombones

*Bjorn Swanson
*Kyle Larson
Kade Gordon
Lance Tran
Timothy Saunders
Eric Curry (bass)

Euphonium

*Bryson Hill
Jose Arvizu
Lance Tran

Tuba

*Isaac Anderson
Brenden McCauley

Percussion

*Nick Montoya
Aidan Smith
Alec Godfrey
Zach Clawson
Drew Fallon
Burke Herold
Aidan McMillan
Joshua Canul

Timpani

*Olivia Allred

Harp

*Whitney Jensen

Piano

*Amy Bach

String Bass

*Maeve Barnum

*principal

Program Notes

Candide Overture - Leonard Bernstein

Leonard Bernstein's operetta "Candide" was premiered in 1956 in New York City. It closed after only 73 performances, not a great success by the standard of Broadway shows. Shortly after "Candide" Bernstein moved on to "West Side Story" and his affiliation with the New York Philharmonic as their music director. Bernstein's operetta is based on the novel written in 1759 by Voltaire. Candide is a young idealist who believes that all things happen for good. He grows up in the castle of a Baron and falls in love with his daughter Cunegonde. Once their love is discovered, he is expelled, and Candide becomes determined to reunite with his love someday. To make ends meet, Candide joins the Bulgarian Army and has a series of harrowing adventures: a near drowning, an earthquake, a sentencing to death by hanging, and narrow escape. He hears of the destruction and pillaging of the Baron's castle and fears Cunegonde is dead. Upon investigation, he discovers her alive, but she has been taken captive and enslaved by two other men. He frees her by killing the two men, and together they flee to the new world. Upon their arrival, the corrupt local governor tries to steal away Cunegonde. Before Candide can rectify the situation, he is forced to flee from arriving law officers seeking him for the slaying of Cunegonde's former captors. Through another series of adventures and mis-adventures, Candide finds the lost city of El Dorado, and tries to transport some of the gold in order to buy back Cunegonde from her now second enslavement. However, he is betrayed, and much of the gold is stolen along the way. Eventually Candide is able to purchase her freedom and they live out the rest of their lives on a small farm. The entire story is used as a satirical social commentary on the nature of human beings and the perceptions of right and wrong.

"Glitter and be Gay" takes place during Cunegonde's captivity as she is forced to pretend that she is "gay and cheerful" despite being enslaved and treated as property by her uncouth captors. Although, she secretly enjoys some of the finery.....

Three Dance Episodes from *On the Town* - Leonard Bernstein

Originally written for his first Broadway show, "On the Town", Three Dance Episodes is concert suite of three of the show's numbers. Written in 1944, the story is a war-time comedy set in New York City. Three Navy sailors make port in the city with just one day's shore-leave to take it all in. They dream of seeing the sights and maybe picking up a date (or seven or eight) along the way. In the first movement, the main character Gabey immediately falls for a girl pictured as "Miss Turnstiles" in the NY subway promotion and he spends all night riding the subway trying to find her. Depicted in the second movement, he later ends up in Central Park where he watches another sailor put the moves on a young woman, and then ditch her. In the third movement the most well know tune is portrayed (NY, NY, a helluva town) as the sailors sing of their excitement being in the big city for the first time.

unBroken - Randall Standridge (notes by the composer)

About the work and its thematic content:

unBroken begins inside the mind of the individual afflicted with mental illness. Overlapping pitches and pleasant dissonance reflect the workings of a mind in conversation with itself. The “family” motive, a series of five notes articulated in the piano, is first introduced here (representing my parents, myself, and my two brothers). The “mind” theme, a three note motive that conveys both beauty and peace (D-flat, C, A-flat), is first heard in the tenor voices and is repeated as the thought cloud develops. However, it becomes distorted by a half step (D-flat, C, A), introducing an element of bitterness. Warning signs and cracks begin to become evident as various thoughts and emotions race and compete with each other until the individual cries out to silence them.

A solo flute introduces the next segment, as the individual tries to navigate the world and their life. The melody (“Shirley’s Theme”) is hopeful, melancholy, and brave. As it continues, it becomes distracted as the inner mind begins to exert more and more influence on the outer life. A twelve-tone matrix is first heard in the piano, as the individual’s ability to cope begins to waver. A dialogue ensues in which the individual tries to assert their hold on the illness, assuring everyone that they are fine. The theme becomes more and more desperate as the individual struggles to keep themselves together; they make one last herculean attempt before the inevitable break occurs.

The work takes on a sinister, playful character as the individual enters a manic state. The clarinet introduces a new melody which is built on the distorted mind motive and leads the listener through a series of short episodes as the individual’s mood and character change violently. Thoughts rush, leading nowhere, and in a whirl of turmoil and noise, the individual sees the world and themselves through a distorted lens. The atonal matrix and distorted mind motives are combined into a cacophony of rage and destruction as the individual loses control of their life. In the silence that follows, a lone clarinet sounds, bravely pulling itself from the wreckage. The individual begins the difficult process of acknowledging the illness and beginning to face it. Its strength and its confidence build until it emerges into a fanfare that is simultaneously triumphant and melancholy, able to cope with its problems but aware of the challenges that lie ahead in living with this burden. The main theme returns as the individual resumes their life, unbroken and whole, but changed. The work ends as it began, inside the mind of the individual. There is still dissonance, but the dissonance is pleasant and peaceful. The final crescendo sounds as the individual looks towards the future with hope.

Hands Across the Sea - John Phillip Sousa

Composed in 1899, Hands Across the Sea was premiered in Philadelphia, PA at the city’s Academy of Music. There is some dispute about the meaning of the title, but it is mostly agreed upon that Sousa was referencing the influence that his band had on people in many lands trying to build “eternal friendship” across

the nations. In 1900, Sousa and his band began extensive European tours, and in 1910, the band toured across the world in a whirlwind event that lasted one year, one month, and one week.

Sanctuary - Frank Ticheli

This 2005 work was commissioned in honor of the great University of Michigan Symphonic Band Conductor H. Robert Reynolds, an icon in the wind band world. This work is especially meaningful to me because Robert Reynolds as a young music educator (affectionately known as H-Bob to many of his students) took the time every week to drive a young clarinetist several hours one way for clarinet lessons in Chicago. That clarinetist was my late teacher Christie Lundquist, principal clarinetist of the Utah Symphony and University of Utah Clarinet Professor for many years. Her influence shaped the course of my life and helped set me on a course of lifelong enjoyment of the arts. Christie died at age 50, almost exactly the age I am now. This piece has truly become for me what the title states- a musical sanctuary and a celebration of the influence of great music teachers.

Sinfonietta No. 5 - Phillip Sparke (notes by the composer)

Sinfonietta No. 5 was commissioned by the Yokohama Bacchus Brass Orchestra to celebrate their 20th Anniversary in 2019. They gave the premiere, alongside Sparke's Bacchanalia (also commissioned for the occasion) in a concert held in Yokohama on 9th June 2019.

The work is in 3 movements.

1. FANFARE opens with bold brass figures played under woodwind flourishes. A noble horn theme emerges, shared with the trumpets, until a second horn melody takes centre stage. This dissolves into a perky woodwind tune which changes the mood but eventually reintroduces the second horn theme to close the movement.
2. INTERLUDE begins with plaintive melodies for flute and clarinet over a bubbling accompaniment. These lead to an expressive alto saxophone tune, which is taken up by the full orchestra. A change of key heralds a climax, which subsides to introduce a whispered clarinet chorale, building dramatically to a passionate reprise of the original saxophone melody. The opening passage returns to close the movement peacefully.
3. TOCATA is energetic and relentless, opening sternly in the bass. A "Brahmsian" melody briefly appears until a quiet trumpet fanfare theme brings a mood of optimism. Its appearance is short-lived, however, and the mood darkens once again as new themes introduce a feeling of foreboding. But the fanfare reappears briefly before a reprise of the opening and an extended reappearance of the "Brahmsian" theme reintroduce the original feeling of turmoil. But the optimism of the fanfare cannot be subdued and it reappears to bring the work to a triumphal close.

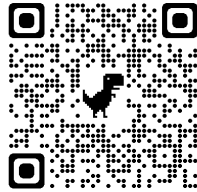
Darrin Schreiner Thiriot
Visiting Wind Ensemble Director



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