



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH



University of Utah Wind Ensemble

"New Beginnings"

Jason Missal, conductor

Friday, September 15, 2023

Libby Gardner Concert Hall

Virtual Venue: <https://music.utah.edu/libby-live/index.php>

7:30 p.m

Wind Ensemble Program

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

Intrada 1631

Stephen Montague
(b. 1943)

Variations on “Mein Junges Leben hat ein End”

Theme

Variation 1

Variation 2

Variation 3

Variation 4

Variation 5

Variation 6

Jan Sweelinck
(1562-1621)
trans. Ramon Ricker

Cathedrals

Kathryn Salfelder
(b. 1987)

Intermission

Southern Harmony

I. The Midnight Cry

II. Wondrous Love

III. Exhilaration

IV. The Soldier's Return

Donald Grantham
(b. 1947)

Of Our New Day Begun

Omar Thomas
(b. 1984)

Wind Ensemble Personnel

Flute/Piccolo

Nick Anderson
Emma Blake
Lilly Hatch*
Siyoung Lee

Oboe

Karen Hastings
Anna Larson*
Caedyn McCormick

Bassoon

Robert Bedont
Jane Pugmire*

Clarinet

Mikayla Black
Tyler Dickerman
Laura Grantier
Zane Jensen*
Christian Manley*
Thomas Mittelstadt
Emily Orr
Alvin Yeung

Saxophone

Cody Leishman
Trevor McFarland*
Jeffrey Meyers
Jake Saslow*
Drea Waite
Tommy Wilde

Trumpet

Eleanor Cornish
Briana Gillet
Kyle McLean*
Duncan Moore
Morgan Staker
Mariah Turner

French Horn

Tanner Chipman
James Hamilton
Jacob Horowitz
Ethan Young*

Trombone

Peter Girgenti
Kade Gordon
Kyle Larson*
Lance Tran
Eric Curry (bass)

Euphonium

Jose Arvizu
Carly Clark
Bryson Hill*

Tuba

Isaac Anderson*
Oswald Santana

Percussion

Garrett Baker
Joshua Canul
Dallon Hansen
Aidan McMillan
Jordan McMillan
Jackson Prestley*

Timpani

Drew Fallon
Aidan Smith

Harp

Marienna Smith
Rosalie Watkins

String Bass

Megan Hall*

Piano/Celesta

Ian Wagman

Organ

Kathleen Stanford

(* indicates principal)

Program Notes

Intrada 1631: Intrada 1631 was inspired by a concert of early South American liturgical music directed by Jeffery Skidmore at the Dartington International Summer Music School in the summer of 2001. One of the most moving and memorable works in the programme was a Hanacpachap cussicuinin, a 17th century Catholic liturgical chant written in Quechua, the native language of the Incas. The music was composed by a Franciscan missionary priest called Juan Pérez Bocanegra who lived and worked in Cuzco (Peru), a small village east of Lima in the Jauja Valley, during the early 17th century.

Intrada 1631 uses Bocanegra's 20-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

Variations on "Mein Junges Leben hat ein End": The beauty of this set of madrigal variations defies time. Ramon Ricker's sensitive setting for wind ensemble proves that Sweelinck's 400-year-old masterpiece need not be restricted to performance by any one medium. The brief and plaintive opening theme, played by soprano saxophone, vibraphone, and unison horns, is followed by six variations, all different in design and instrumentation. The music challenges the listener to follow the variations, and the performers to play with sensitivity, control, and balance.

Cathedrals: Cathedrals is a fantasy on Gabrieli's Canzon Primi Toni from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (broken choirs), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in "neo-renaissance" music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1:0.618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion.

Southern Harmony: In 1835, William "Singin' Billy" Walker's songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folk songs (provided with religious texts), others are traditional sacred tunes, while some are

revival songs that were widely known and sung throughout the South. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from Southern Harmony, called the "Benton Big Singing", was held on the Benton, Kentucky, courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of Southern Harmony has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from Southern Harmony, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song.

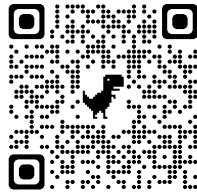
Of Our New Day Begun: *Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, *Lift Every Voice and Sing* (known endearingly as the "Negro National Anthem"), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

This work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance.

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