



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH



SCHOOL OF MUSIC  
**CONCERT  
BANDS**

# University of Utah Wind Ensemble

## "Songs and Dances"

Jason Missal, conductor  
Brian Sproul, guest conductor

Tuesday, October 17, 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.*

Downey Overture

Óscar Navarro  
(b. 1981)

Little Threepenny Music

*I. Overture*

*II. Moritat of Mack the Knife*

*III. Instead-Of Song*

*IV. Ballad of the Easy Life*

*V. Polly's Song*

*VI. Tango-Ballad*

*VII. Cannon Song*

*VIII. Threepenny Finale*

Kurt Weill  
(1900-1950)

### *Intermission*

Folk Dances

Dmitri Shostakovich  
(1906-1975)  
arr. H. Robert Reynolds

Brian Sproul, guest conductor

Colonial Song

Percy Grainger  
(1882-1961)

AMEN!

Carlos Simon  
(b. 1986)

## 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\*  
Thomas Mittelstadt  
Emily Orr  
Alvin Yeung

### Bassoon

Luke Pfeil  
Jane Pugmire\*

### 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

### Horn

Tanner Chipman  
James Hamilton  
Jacob Horowitz  
Ethan Young\*

### Trombone

Peter Girgenti  
Kade Gordon  
Kyle Larson\*  
Lance Tran

### Bass Trombone

Eric Curry

### Euphonium

Jose Arvizu  
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

Amy Bach

### Guitar/Banjo

Jordan Benson

### Accordion

Eric Curry

(\* indicates principal)

## Program Notes

**Navarro:** Dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music.

Downey Overture is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart.

An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence to this piece. It is joyful, energetic and written with all my enthusiasm and dedication. Notes from the composer.

**Weill:** First performed on August 31, 1928, Weill's *Die Dreigroschenoper* (*The Threepenny Opera*) was a "play with music" adapted by Bertolt Brecht from John Gay's eighteenth-century *The Beggar's Opera*. Eventually banned by the Nazi government, *The Threepenny Opera* paints a not-too-flattering portrait of 1920s German society, Brecht revealing the dregs of humanity (and casting a very wide net in the process) through an inspired political satire. Although the work was not expected to succeed, it proved to be the biggest theatrical success of the Weimar Republic, running for more than 350 performances over the next two years. In fact, the Dreigroschen fever that gripped Germany from 1928 to 1930 soon spread to other countries, including the United States, where in the mid-1950s 2611 consecutive performances were given in New York, making *The Threepenny Opera* the longest-running musical show at the time.

Commissioned by the famous German conductor Otto Klemperer, the suite *Kleine Dreigroschenmusik* (*Little Threepenny Music*) was first performed four months after the opera's premiere at the Berlin Opera Ball. The convention of basing serenade-like suites for wind orchestra on the scores of successful operas and songspiels was common in Mozart's day; in fact, the "popular music" in the courts during the Classical period tended to be wind octet versions of operas. As the original cast of this "play with music" consisted principally of actors, not trained singers, it would seem likely that Weill added the music into this suite for musical, not commercial, reasons - the art of his music could now be heard under conditions not possible in the theater.

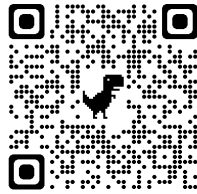
**Shostakovich:** Composed in Shostakovich's light-hearted style, this single-movement work is filled with the joy and exuberance of the Russian people. The many folk melodies are combined in a string so that musical energy abounds and the spirit of folk dances can easily be imagined.

**Grainger:** In a letter to Frederick Fennell, Grainger explains that his *Colonial Song* was “an attempt to write a melody as typical of the Australian countryside as Stephen Foster’s exquisite songs are typical of rural America.” The main tune of the work, which is presented by solo saxophone shortly into the piece, makes appearances in two other Grainger compositions (*Australian Up-Country Tune* and *Gumsuckers March*) but it makes its biggest splash here, as it grows from a wistful tune into a fully romanticized tumbling of low reeds and brasses before returning to the material and texture that began the work.

**Simon:** AMEN! (2017) was commissioned by the University of Michigan Symphony Band and is a homage to my family’s four-generational affiliation with the Pentecostal church. My intent is to re-create the musical experience of an African American Pentecostal church service that I enjoyed being a part of while growing up in this denomination. Pentecostal denominations, such as Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation. The three movements in AMEN! are performed without break to depict how the different parts of a worship services flows into the next. In the first movement, I’ve imagined the sound of an exuberant choir and congregation singing harmoniously together in a call-and-response fashion. The soulful second movement quotes a gospel song, “I’ll Take Jesus For Mine,” that I frequently heard in many services. The title, AMEN!, refers to the plagal cadence or “Amen” cadence (IV-I), which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjecting contrapuntal lines, this cadence modulates up by half step until we reach a frenzied state, emulating a spiritually heightened state of worship. Notes from the composer.

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