



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

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SCHOOL OF MUSIC
**CONCERT
BANDS**

Wind Ensemble

"Under Western Skies" - Salute to Veterans

Travis Peterson, trumpet

Taylor Duby, trumpet

Darrin Schreiner Thiriot, conductor

Wednesday, November 2, 2022

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.*

Exhale!

Jim Stephenson
(b. 1961)

Suite Francaise

I. Normandie

II. Bretagne

III. Ile de France

III. Alsace-Lorraine

IV. Provence

Darius Milhaud
(1892-1974)

Under Western Skies

I. Sundown

II. Sunup-High Noon

Kevin Mckee
(b. 1980)

Symphonic Songs for Band

I. Serenade

II. Spiritual

III. Celebration

Robert Russell Bennett
(1894-1981)

Shenandoah

Omar Thomas
(b. 1984)

Variations on America

Charles Ives/W. Rhoads
(1874-1954)

America the Beautiful

Phillip Rothman
(b. 1976)

Wind Ensemble Personnel

Flute

*Emma Blake
Griffin Light
Janice Bunker
Elizabeth Miller
Nick Anderson

Oboe

*Caedyn McCormick

Bassoon

*Caroline Esparza
Sam Sapsford

Clarinet

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

Saxophone

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

French Horn

*Charlotte Drury
Ethan Young
Steven Marz
Beth Johnson
Jacob Horowitz

Trumpet

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

Trombone

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

Euphonium

*Bryson Hil
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

Double Bass

*Megan Hall

Program Notes

Exhale! | Jim Stephenson

Exhale! was conceived and written during the middle of the COVID pandemic in November of 2020. It was commissioned as a piece “full of hope” by the United States Air Force Band in Washington D.C. Exhale!, intended as a concert opener, is meant to “bring a rush of excitement to the audience.” In the words of the composer James M. Stephenson: “Exhale! is meant to represent that feeling we all know as a cathartic response to a tense moment having passed. I was also inspired by the contrails- or exhalations- that are emitted from Air Force jets as the propel themselves upward; another visual symbol of that kind of optimism and hope.”

Suite Française | Darius Milhaud

Composer Darius Milhaud composed Suite Française in 1944 while WWII was still raging. It is an original band work commissioned by the Leeds Music Corporation and is Milhaud’s first extended work for wind band. Of the work, Milhaud wrote: “The five parts of the suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country....I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the Nazi invaders...”

Under Western Skies | Kevin Mckee

When New Mexico trumpeter John Marchinado contacted me about writing a duo trumpet/piano piece, my immediate thought was to do something with a western flavor. Before, and often during, my writing of this piece I poured over photographs of New Mexico’s high desert areas, many that really embody the classic notion we have of “the west”. The first movement, Sundown, attempts to accompany a classic western sunset. The second movement, Sunup-High Noon, opens with muted trumpets heralding the morning light. Before long we’re off on the days adventure. The urgency of the mornings ride eventually slows as we ride into a ghost town and hear 12 ominous bell tolls signaling High Noon. The trumpets begin a duel in what is a tip of the hat to western master Ennio Morricone. After reaching it’s climax we’re off again to the rousing conclusion. A big thanks to Richard Stoelzel for commissioning the adaptation for 2 trumpets and wind ensemble. (notes by the composer)

Symphonic Songs for Band | Robert Russell Bennett

Robert Russell Bennet was one of Broadway's most talented arrangers and orchestrators for most of his musical career. His talents touched the music of George Gershwin, Jerome Kern, Richard Rogers, Irving Berlin and many others. He was a student of arguably the best composition teacher of any age, Nadia Boulanger. He has over two dozen works for wind ensemble. *Symphonic Songs for Band* was written in 1957 and premiered in Utah in the Salt Lake Tabernacle. Bennett provided this narrative to music historian George Ferencz: "Symphonic Songs are as much as a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The *Serenade* has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The *Spiritual* may possibly strike the listener as being unsophisticated enough to justify this title, but in performance this movement sounds far simpler that it really is. The *Celebration* recalls an old-time country fair; with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

Shenandoah | Omar Thomas

Composer Omar Thomas is currently an Assistant Professor of Composition at the University of Texas at Austin. He was born in New York and was schooled in Jazz Composition and Music Education in NY, Boston, and Virginia. In the words of the composer: "Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake – an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia – and various parks, rivers, counties, and academic institutions found within. Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear. This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Variations on America | Charles Ives

Composer Charles Ives surprisingly made his living as a life-insurance salesman despite his talent as a musician and composer. Charles Ives wrote Variations on America at the young age of 17. It was originally composed for Organ, as he was working as the organist for his local church at the time. It was later modified for orchestra by William Schuman, and then for wind band by William Rhoads. Ives is known as one of the great American Composers. He was not afraid to mix dissonant harmonies into well know melodies capturing different moods, sometimes presenting them in several key centers at the same time.

America the Beautiful | Phillip Rothman

Philip Rothman's America the Beautiful, beloved as a favorite patriotic hymn of many Americans, in some cases doubles as the U.S.'s unofficial second national anthem. The timeless words of Katharine Lee Bates set to Samuel A. Ward's melody evoke the good and peaceful characteristics of our country. This version, commissioned by Carnegie Hall for the National Youth Orchestra of the United States of America as an encore for their 2014 tour, was performed at Carnegie Hall, Tanglewood, Chicago's Millennium Park, Los Angeles's Disney Hall, and elsewhere across the nation. It has since been performed by countless bands and orchestras. A version for professional or advanced ensembles was created for the West Point Band and featured on the 2017 Macy's July 4 Fireworks national telecast on NBC. (notes by the composer)

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