



COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH



SCHOOL OF MUSIC
BANDS

University of Utah Wind Ensemble and Symphonic Band

"Transformations"

Jason Missal, conductor
Stephanie DeLuca, conductor
Mikayla Black, guest conductor
Austin Hilla, guest conductor
Peyden Shelton, trumpet

Monday, April 22, 2024
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.*

Symphonic Band

Stephanie DeLuca, conductor

Galop

Dmitri Shostakovich
(1906-1975)

arr. Donald Hunsberger

Jason Missal, guest conductor

Joy Revisited

Frank Ticheli
(b. 1958)

Austin Hilla, guest conductor

Tribute

Travis Cross
(b. 1977)

Mikayla Black, guest conductor

Illumination

David Maslanka
(1943-2017)

Breath of the Mountains

Cait Nishimura
(b. 1991)

Fracas

Randall Standridge
(b. 1976)

Intermission

Wind Ensemble
Jason Missal, conductor

Procession of Nobles
Nikolai Rimsky-Korsakov
(1844-1908)
arr. Erik Leidzen

Mikayla Black, guest conductor

Concerto for Trumpet and Wind Ensemble
I. Aggressive
II. Languid, luxurious, molto rubato
III. Broadly, with motion

Michael Mikulka
(b. 1985)

Peyden Shelton, trumpet

King's Peak
Ian Wagman
(b. 2000)

Steampunk Suite
I. Charlie and the Mechanical Man Marching Band
II. The Strange Case of Doctor Curie and Madam Hyde
III. Bertie Wells attends Mr. Verne's Lecture on Flying Machines
IV. Barnum and Tesla's Tandem Bicycle

Erika Svanoe
(b. 1976)

Elsa's Procession to the Cathedral
Richard Wagner
(1813-1883)
arr. Lucien Cailliet

Symphonic Band Personnel

Flute

Heba Alhamdani
Anson Baniel
Josie Dolman
Maya Drayton
Min Kim
Allie Nelson
Chloe Richter
Anthony Russo
Kirri Schaefer
Stephanie Smith
Sofie Tobler

Oboe

Hayley Humpherys

Clarinet

Rachael Berghahn
Tyler Dickerman
Thomas Driggs
Eloisa Marie Natalicio
Juliana Nelson

Bass Clarinet

James Hamilton

Bassoon

Niel Johnson
Raul Martinez

Saxophone

Lauren Eyre
Courtney Humpherys
Cooper Hubbard
Jeffrey Meyers
Ayden Smith

Trumpet

Kaden Astin
Will Cvetko
Sadie Dunford
Zach Smith
Rolando Quintana
Will Ziebarth

Horn

Peter Girgenti
Bronson Rosenlund
Allie VanLeuven

Trombone

Jake Lancaster
Jackson Marz
Lucia Navarro
James Navarro
Jarod Smith

Euphonium

Daniel Matson
Landen Phiifer
Danny Reyes
Sam Sapsford

Tuba

Angelina Fraser

Percussion

Max Del Ghingaro
Weston Jones
Christian Manley
Timothy Petersen
Avery Watson

String Bass

Avery Watson

Piano

Hao Ding

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*
Emily Orr
Allie VanLeuven
Alvin Yeung*

Bassoon

Luke Pfeil*
Jane Pugmire*

Saxophone

Hunter Gillette
Trevor McFarland*
Sadie Morris
Jake Saslow*
Jacob Struyk
Tommy Wilde

Trumpet

Eleanor Cornish
Tayler Duby*
Briana Gillet
Kyle McLean
Josh McMurray
Duncan Moore*
Mariah Turner

Horn

Tanner Chipman
James Hamilton
Jacob Horowitz
Beth Johnson
Justice Nugent
Ethan Young*

Trombone

Peter Girgenti*
Kade Gordon
Lance Tran

Bass Trombone

Eric Curry
Eric Pearson

Euphonium

Jose Arvizu
Carly Clark
Bryson Hill*

Tuba

Isaac Anderson*
Angelina Fraser

Percussion

Alec Godfrey*
Jake Harker
Conner Johnson
Aidan McMillan
Jordan McMillan
Tanner Wise

Timpani

Joshua Canul

Harp

Marienna Smith
Rosalie Watkins

String Bass

Megan Hall

Piano

Hao Ding

(* indicates principal)

Program Notes

Galop, Dmitri Shostakovich

This rousing gallop was part of a musical comedy and film *Moscow, Cheremushky*. The story takes place in late 1950s Moscow, where a smart new block of apartments has been built and everyone is desperate to live there. Newlyweds Sasha (a crane operator) and Masha (an explosives expert) along with their friends Boris (a chauffeur) and Sergei (a cook) all dream of having a place of their own. While keys are withheld from their rightful owners, Sasha lifts Boris and Sergei up to their new home in her crane. During a later scene as Sasha and Masha host a house-warming party, a local government official (who illegally plans to knock two apartments into one for his ambitious new wife) comes bursting through the neighboring wall. It is during this scene that *Galop* is scored. The score accompanies a reckless chase full of physical comedy. At the end of this unusual story, the residents find a way of exposing all the corruption, and the wrong-doers are defeated, leaving everyone else to live happily ever after.

Joy Revisited, Frank Ticheli

Above all, *Joy Revisited* is an expression of its namesake: simple, unabashed joy. The main melody and overall mood of the work (and its companion piece, *Joy*) were all inspired by a signal event: the birth of our first child. The intense feelings that any father would likely feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip. Seven years and two children later, I stumbled upon that old sketch and discovered (or rediscovered) that it would serve perfectly as the foundation for a joy-filled concert band overture. *Joy Revisited* and its companion piece *Joy*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin – but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players. Thus, *Joy Revisited* is somewhat longer, more technically demanding, and develops ideas further than its companion. Where *Joy* sounds a dominant chord, *Joy Revisited* elaborates upon that chord with a flourish of 16th notes. While *Joy* moves at a bright tempo and is centered around Bb, *Joy Revisited* moves even faster, and is centered around Eb, extending the register of the instruments upwards by a perfect fourth. Despite these and many more differences between the two works, both come from the same essential cut of cloth, both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father who happens to also be a composer) on one wonderfully anxious and exciting day.

Tribute, Travis Cross

Tribute was commissioned by the Southwest Iowa Bandmasters Association and was premiered by their 11-12 grade honor band on January 16, 2006, with the composer conducting. The piece begins with two statements of the main theme, presented first with relatively straightforward accompaniment and then with a descant in the upper woodwinds. A contrasting section features a lilting eighth-note motive that moves throughout the ensemble, leading to the climactic return of the main theme. A brief coda reprises both of the primary melodic ideas in alternating trumpet solos and brings the piece to a close.

Illumination, David Maslanka

Illumination: Overture for Band was composed for the Franklin, Massachusetts public schools. The commission was started by Nicole Wright, band director at the Horace Mann Middle School in Franklin, when she discovered that my grandnephew was in her band. The piece was initially to have been for her young players, but the idea grew to make it the center of the dedication concert at the opening of Franklin's new high school building. Rehearsals of *Illumination* were actually the first musical sounds made in their fine new auditorium.

"Illumination" – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A B A song form. – David Maslanka.

Breath of the Mountains, Cait Nishimura

Breath of the Mountains was commissioned by Sam Yamamoto and the Lethbridge Collegiate Institute Gold Symphonic Band. Lethbridge is located in Southern Alberta, where the landscape and climate are shaped by powerful warming winds called *chinooks* coming from the Canadian Rocky Mountains. In addition to these winds, Lethbridge is known for having more than 320 days of sunshine each year. When writing this piece, I reflected on my time visiting Lethbridge in 2020 (my last pre-pandemic residency), where I had the opportunity to connect with the welcoming music community and also experience the warm sunshine and expansive, powerful winds that define this part of the province. I began thinking of the wind as a life force; an expression of aliveness coming from the mountains in the form of birdsong, flowing water, hills and valleys, and sparkling sunlight. And as I wondered what that wind would sound like, *Breath of the Mountains* was born.

Fracas, Randall D. Standridge

FRACAS (noun): a noisy disturbance or quarrel. My musical tastes are diverse, to say the least. This is because I am not a musical snob. I really do think that all music is valid, and I like to bathe my mind in all of the wonderful varieties of sound that the wonderful world of music has to offer. In this spirit, I have always had a great deal of affection for the horn bands and jazz musicians of the '50s, '60s, and '70s. Earth Wind and Fire, Bill Chase, Chick Corea, Buddy Rich, Blood Sweat and Tears, Stan Kenton... these were heroes to me. *FRACAS* is my love letter to this time period and these groups and individuals. It is a fusion of symphonic convention and rock/jazz sensibilities. It is also a spiritual follow-up to my work, *RUCKUS*. So, sit back, tap your toes, and get ready for a collision of worlds where horn riffs, psychedelic colors, and driving energy meet. Also, do NOT play this safe or politely. If your only concern is creating a beautiful pyramidal sound, this piece is NOT. FOR. YOU. It's called "Fracas" for goodness sake.

Procession of Nobles, Nikolai Rimsky-Korsakov

During the season of 1869-1870, the director of the Imperial Theater in St. Petersburg conceived the idea of staging an elaborate opera ballet based on a subject from Slavic mythology. For this work, to be known as *Mlada*, he commissioned music from the Russian school of composition. The project was never realized, however, and most of the music which the composers had written found its way into other of their works. Not until 20 years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889, and produced at the Marinsky Theater in 1892. *Procession of Nobles*, originally titled *Cortege* in the opera, appears in Act 2, Scene 3.

Concerto for Trumpet and Wind Ensemble, Michael Mikulka

This concerto lightheartedly weaves between classical and jazz; sometimes virtuosic, other times expressive. While a concerto, the ensemble parts are very active, and they are treated as essential elements of the piece rather than as accompaniment. (From the composer)

King's Peak, Ian Wagman

My first sketches of this piece began back in 2019. My Wind Ensemble friends and I were discussing a piece we didn't particularly love. Encouraged by my friends, I wrote an eight-bar motif — a piccolo solo — as the basis for a "more exciting" version of that piece. But without any real plans or inspiration beyond that, I ended up shelving the project for several years. In the summer of 2023, I was told the U of U Wind Ensemble would be playing a piece I wrote, and I decided to bring that idea back and finish the piece.

As I fleshed it out, the piece became somewhat of a rhapsody, with many small episodes connected by two primary themes, both of which are heard in the first two minutes of the piece. The title, *King's Peak*, was chosen because I wrote much

of the piece at my kitchen window, looking out at the mountains to the east. The title is less a descriptor than it is a dedication, as I owe much of my inspiration to the grandiosity of the Wasatch Front. If you listen for the piccolo solo in the first fast segment, you will hear that original motif I wrote almost five years ago.
(From the composer)

Steampunk Suite, Erika Svanoe

Steampunk Suite attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, and waltz, and combines them with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer. (From the composer)

Elsa's Procession to the Cathedral, Richard Wagner

Elsa's Procession to the Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders.

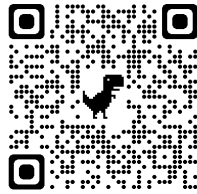
In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts that were to culminate in *Tristan*, *The Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the Lohengrin score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

In this transcription of *Elsa's Procession* for symphonic band, Lucien Cailliet, with his great talent for instrumentation, has succeeded in building into the instrumental framework of the modern band a true and delicate representation of all that Wagner so eloquently describes with orchestra and chorus.

In the present score, the instrumental solo voices of the original score are paralleled, the choral voices deftly absorbed in the rich instrumental texture and all the luxuriant Wagnerian color re-created in terms of the instrumentation for the band.

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