The University of Utah School of Music cordially invites you to attend these upcoming concerts:

**Utah Philharmonia**
September 22

**Faculty Recital: Dr. Ning Lu, piano and Friends**
September 24, 7:00 p.m.

**Distinguished Alumnus Master Class: Sergio Pallottelli, flute**
September 26, 9:00 a.m.
Dumke Recital Hall

**Jazz Ensemble**
September 28
Fine Arts West Recital Hall

Upcoming Wind Ensemble and Symphonic Band Performances

**Wind Ensemble**
“Inspirations”
works by Arnold, Holst, Danyew, and Stucky
Kirstin Chávez, mezzo-soprano
Thursday, November 2, 2017
Pre-concert lecture: 7:00 p.m.
Performance: 7:30 p.m.

**Wind Ensemble and Symphonic Band**
“Landscapes”
works by Copland, Vaughan Williams, Spittal, and Mackey
Tuesday, December 5, 2017
Pre-concert lecture: 7:00 p.m.
Performance: 7:30 p.m.

(All concerts in Libby Gardner Concert Hall at 7:30 p.m., unless otherwise noted.
For tickets, call 801-581-7100, or go to tickets.utah.edu)

The University of Utah School of Music gratefully acknowledges its many donors and supporters.

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Wind Ensemble

**Presents**

“Transformations”

Eric Laprade, conductor
Patrick Harlin, guest composer

Thursday, September 21, 2017
Libby Gardner Concert Hall
Pre-Concert Lecture: 7:00 p.m.
Performance: 7:30 p.m.
Program
(Please hold applause until the end of each section and turn off all electronic devices that could disrupt the concert.)

“Transformations”

Rapture               Patrick Harlin
                  (b. 1984)

“the logic of all my dreams”       Steven Bryant
from *Alchemy in Silent Spaces*      (b. 1972)

Three Grainger Miniatures               Percy Aldridge Grainger
Colonial Song
Shepherd’s Hey

Awakening: in recognition of the Arab Spring    Jamshied Sharifi
Maghreb / Bouazizi / The Uprisings
Reflection: Let Each One Hear Her Own Thoughts
Ahead: The Real Transformation Has Barely Begun

Piccolo                  Rachel Miles*
Mitchell Atencio

Flute
Mitchell Atencio
Sara Beck
Tia Jaynes*
McKayla Wolf
Chloe Wright

Oboe
Erika Qureshi*
Yolane Rodriguez
Robin Vorkink

English Horn       Erika Qureshi
Robin Vorkink

Bassoon
Hans Fronberg
Dylan Neff*
Kylie Lincoln*

Contra Bassoon
Hans Fronberg

Eb Clarinet
Maggie Burke

Clarinet
Maggie Burke
Janelle Johnson
Alex Sadler
Michal Tvdik
Jairo Velazquez*

French Horn
Taylor Blackley
Sean Dulgar
Korynn Fink
Kailyn Seymour*

Trumpet & Cornet
Zach Buie*
Maryanna Foulds
Eddie Johnson
Jacob Whitchurch
Elahue Wright

Trombone
Hunter Demars
Shaun Hellige
Ammon Helms*
Peyton Wong

Euphonium
Alex Hunter

Personnel

Bass Clarinet
Raymond Hernandez

Alto Saxophone
Cameron Carter
Erik Newland*

Tenor Saxophone
Lisa Lamb

Baritone Saxophone
Max Ishihara

Tuba
James Andrus
Matthew Lindahl*
Brenden McCauley

String Bass
Arianna Birch

Timpani
Troy Irish

Percussion
Chris Bradford*
Ty Excell
Preston Gilbert
Nick Montoya
Olivia Torgersen
Brandon Williams

Piano
Carson Malen

Harp
Melody Cribbs*
Alyssa Holman

*principal player

All personnel are listed alphabetically and rotate parts during the concert.
Special thanks to Chris Bradford, Zach Buie, Matt Lindahl, Vanessa Perala, and
Tia Jaynes for their assistance facilitating sectional rehearsals.
Program Notes

Transformations

A transformation is defined by the act of undergoing a change in structure, appearance, or character. The repertoire on tonight's program explores the many types of transformations that are possible: physical vs. emotional, literal vs. abstract, and subtle vs. overt. In *Rapture*, Salt Lake City native Patrick Harlin was inspired by the transformation that many cave explorers experience after spending long periods of time underground, absent from normal circadian rhythms. One of Steven Bryant's earliest works for winds, "the logic of all my dreams" from *Alchemy in Silent Spaces* gradually evolves from sparse, calm, and distant music, defined by the nearly inaudible repetition of a single note on the piano, to a warm and expansive chorale. The Three Grainger Miniatures include music originally composed for piano and chamber ensemble, which was eventually orchestrated—transformed—for the modern wind band by the composer. Composed in recognition of the Arab Spring movement, Jamshied Sharifi's *Awakening* is a poignant representation of the events, emotions, transformations, and uncertainty surrounding the revolutionary movement.

Patrick Harlin (b. 1984)
*Rapture* (2012/2014)

In 2007, an expedition of ultra-cavers reached the deepest point in the deepest cave on earth in Krubera in the Republic of Georgia. Considered the Mt. Everest of caving, this expedition to the bottom of Krubera was racing against a similar expedition in Mexico's Cheve cave system, both vying for title of world's deepest cave. Explorers at each camp spent weeks at a time underground in deafening environments and often in absolute darkness. In the book *Blind Descent*, which chronicles this historical accomplishment, author James Tabor touches on an experience all ultra-cavers undergo at some point in their career, a phenomenon known as "The Rapture." After weeks underground, absent from normal circadian rhythms, some climbers experience a near crippling onset of emotion, and a primal need to escape. The Rapture is described by climbers as exponentially worse than a panic attack and at times a near religious experience.

While this piece is neither about religion nor super caving, I wanted to capture a blueprint that I think is a universal human experience: the onset of extreme emotion. Similar to extreme emotional states, musical elements in this piece start almost insignificantly and are magnified to their extremes, echoing throughout.

-Patrick Harlin

Steven Bryant (b. 1972)
"the logic of my dreams" from *Alchemy in Silent Spaces* (2000)

*Alchemy in Silent Spaces* is transformative music consisting of three interconnected movements. This performance will feature the first movement that sets up the motivic and melodic material for the entire piece. The first movement displays a simple and optimistic delicacy. The opening is very sparse and features the piano repeating a singular pitch that establishes a quiet, ethereal texture. Mallet percussion and harp also join to allow the opening to float effortlessly along without being tied to the moment. Momentum is developed slowly before achieving a sonically warm and expansive climax. The music recedes, concluding on a chord that is repeated very softly four times. The piece relies on space and silence as a way to achieve drama through delicate means.

Percy Aldridge Grainger (1882-1961)
*Three Grainger Miniatures* (1916-1919)

Three Grainger Miniatures features a collection of pieces considered to be "miniature masterworks for winds" by Australian born composer Percy Grainger. *Children's March*, composed between 1916-1919, was originally composed for piano and later set for wind band. It featured the low reed section, which is considered to be a favorite of Grainger's in the wind band. Unlike many of the composer's other great works, *Children's March* is all original material and not based on pre-existing folk melodies. He dedicated it to "my playmate beyond the hills," who is believed to be his dear friend Karen Holton.

Unlike *Children's March*, *Colonial Song* began as a piano piece dedicated to Grainger's mother, Rose Grainger. This beautiful and lyrical work is another example of Grainger's use of original melodies, not extant material. His goal was to write a work similar in style to that of Stephen Foster, evoking feelings of the Australian countryside. Later versions of the piece were published for orchestra, chamber ensemble, and the version being performed on tonight's concert.

Grainger originally composed *Shepherd's Hey* in 1909. Of the three works featured on this program, it is the only one based on existing material - a Morris dance melody collected by Cecil Sharp. Originally scored for chamber ensemble, Grainger orchestrated *Shepherd's Hey* for wind band in 1918.

Jamshied Sharifi (b. 1960)
*Awakening*: in recognition of the Arab Spring (2012)

In 2012, Fred Harris and the MIT wind ensemble commissioned Jamshied Sharifi to compose a piece in response to the then recent events of the Arab Spring movement. His Persian heritage gave him a unique perspective on the Arab Spring that is manifested in this musical work. He said, “For those of us with Persian heritage who watched the earlier political protests in Iran, initially with hope and then with bitter disappointment, the success of the civil movements in Tunisia, Egypt, and Libya were especially gratifying. The labor of developing effective and responsive political systems in those three countries still remains. But something in the Middle East has undeniably changed. And I tried to honor that shift in this piece.” *Awakening* divided into three movements that encompass the development and ongoing spirit of the uprisings throughout the Middle East and North Africa. Sharifi describes these sections in a way that gives them vivid detail and then provides the musical ideas that apply emotional context. He said, "The first movement gives us a sense of place, utilizing maqam Hijaz (a mode often associated with the deep desert), and continues in a somewhat programmatic fashion, touching on the tragic event that ignited the protests, and continuing into the propagation of the revolutions. The second movement is a respite, a chance to contemplate what has happened. And the third hopes to energize and inspire the work that is to come."