Wind Ensemble

Presents

“Inspirations”

Eric Laprade, conductor
Vanessa Peralta, graduate conductor
Kirstin Chávez, mezzo-soprano

Thursday, November 2, 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.)

“Inspirations”

Caveat for Wind Ensemble
Sally Lamb McCune
(b. 1966)

O Magnum Mysterium
Morten Lauridsen
(b. 1943)
trans. H. Robert Reynolds

Second Suite in F, Op. 28, No. 2
March
Song Without Words: ‘I Love My Love’
Song of the Blacksmith
Fantasian on the ‘Dargason’

Vanessa Perala, graduate conductor

Intermission

Funeral Music for Queen Mary
Steven Stucky
(1949-2016)

Alcott Songs
Awake! Awake!
Hello! Hello!
Dear Grif
Here’s a Nut
Don’t Drive Me Away
Lullaby

Kristin Chávez*, mezzo-soprano

Four Scottish Dances
Malcolm Arnold
(1921-2006)
trans. John Paynter

Pesante
Vivace
Allegretto
Con Brio

*School of Music Faculty
Personnel

**Piccolo**  
Rachel Miles*  
Mitchell Atencio  

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

**Oboe**  
Erika Qureshi*  
Yolane Rodriguez  
Robin Vorkink  

**English Horn**  
Erika Qureshi  

**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*  

**Bass Clarinet**  
Raymond Hernandez  
Jairo Velazquez  

**Contra Bass Clarinet**  
Raymond Hernandez  

**Alto Saxophone**  
Cameron Carter  
Erik Newland*  

**Tenor Saxophone**  
Lisa Lamb  

**Baritone Saxophone**  
Max Ishihara  

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

**French Horn**  
Taylor Blackley  
Sean Dulgar  
Korynn Fink  
Kaitlyn Seymour*  

**Trombone**  
Hunter Demars  
Shaun Hellige  
Ammon Helms*  
Peyton Wong  

**Euphonium**  
Michael Bigelow  

**Tuba**  
James Andrus  
Matthew Lindahl*  
Brenden McCauley  

**String Bass**  
Arrianna 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,  
Tia Jaynes, and Robin Vorkink for their assistance facilitating sectional rehearsals.  
Special thanks also to Cameron Carter for his wonderful concert poster design.
Thank you for joining us this evening! We are delighted to share this program with you. The repertoire on tonight's concert takes inspiration from the past. Sally Lamb McCune's Caveat was inspired by her interest in the relationship between humans and machines and her childhood in Detroit. In Caveat, the composer imagined a musical idea being constructed on an assembly line, constantly evolving as it “shifts from one station to another.” Morten Lauridsen describes his sublime setting of the O Magnum Mysterium (O Great Mystery) text as a “quiet song of profound inner joy.” Unlike the First Suite in E-flat, Gustav Holst's Second Suite in F was inspired by and based entirely on material from folk songs and Morris dances. In the Funeral Music for Queen Mary, Steven Stucky reimagined, through a contemporary lens and compositional language, the music Henry Purcell composed for the funeral of Queen Mary II. In the Alcott Songs, composer Steven Danyew turned to the writings of Louisa May Alcott and her characteristically fun, witty, and whimsical poems. The wind ensemble is delighted to collaborate with School of Music faculty member and mezzo-soprano Kirstin Chávez on tonight's performance of the Danyew. The program concludes with Malcolm Arnold's Four Scottish Dances.

Sally Lamb McCune (b. 1966)
Caveat for Wind Ensemble (2014)

Growing up in middle-class Detroit in the 1960s and 70s, it was impossible not to be aware of and influenced on some level by assembly-line production of automobiles. First installed by Henry Ford in 1913, the moving assembly involved human workers performing limited and repetitive tasks at as fast a rate as possible. Because this ultimately had a negative effect on productivity and quality, automation was a logical evolution, gradually replacing humans with machines. In some cases, assembly lines today consist of machines running machines. In others, humans work alongside sophisticated auto-matrons to accomplish production goals.

Lately, I’ve become more and more intrigued by the relationship between humans and machines. New advances in technology range from drones (unmanned flying aircraft) and highly skilled industrial robots to “family” robots and humanoids that can have conversations. Although cautionary tales of man-made creations gone awry are not new, I thought it would be interesting to create a kind of musical cautionary tale. In Caveat, I imagined a musical idea or creature itself being constructed assembly-line style. As it moves through time, the idea undergoes constant tinkering. Abruptly shifting from one station to another, without regard to a natural sense of pace or cadence, the music is intended to sound mechanistic but playful. As the story progresses, some traits of the object that were once slightly off-kilter become over-developed.

-Sally Lamb McCune
Morten Lauridsen (b. 1943)
O Magnum Mysterium (1994)

Morten Lauridsen's choral setting of “O Magnum Mysterium” (“O Great Mystery”) has become one of the world's most performed and recorded compositions since its 1994 premiere by Los Angeles Master Chorale conducted by Paul Salamunovich. About his setting, Morten Lauridsen writes, “For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.” H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

O Magnum Mysterium
O great mystery,
and wondrous sacrament,
that animals should see the new-born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

Gustav Host (1874-1934)
Second Suite in F, Op. 28, No. 2 (1911)

Originally composed in 1911, the Second Suite in F, Op. 28, No. 2 did not make its premiere until 1922 when it was performed by the Royal Military School of Music in London. Unlike the First Suite in E-flat for Military Band, each movement of this work is based on material from extant folks songs and morris dances. Although more widely known for his orchestral work, The Planets, Holst's Suite in E-flat and the Suite in F quickly found their way into the standard repertoire for wind band.

The first movement, entitled “March” is a combination of three folksongs. The first is an instrumental dance called a morris dance, the second begins with the euphonium solo and is entitled “Swansea Town”, and the third is a lilting 6/8 tune called “Claudy Banks”. The second movement is a beautiful, haunting melody entitled “Song Without Words” also known as “I Love My Love.” Movement three, “Song of the Blacksmith”, is a heavier more percussive work that musically emulates the clanging and ringing of the blacksmith’s hammer on the anvil in his workshop. The final movement, “Fantasia on the Dargason”, is a combination of the “Dargason” tune which is an instrumental dance similar to “Irish Washerwoman” and the well-known melody, “Greensleeves”.

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on December 28, 1694: a solemn march, the anthem “In the Midst of Life We Are in Death”, and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell’s music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus.
–Steven Stucky

I really enjoy the poetry of Louisa May Alcott and I decided to create a song cycle comprised of six of her relatively short poems. I tried to pull together poems that are particularly fun, witty, and whimsical. As I began choosing these texts, I realized that it would be fun to organize them in a way that could depict a summer day: the first poem opens with “Awake! Awake!” The second talks about jumping among lily pads, the third describes spring flowers, and the fourth portrays a squirrel and his acorn adventures. The fifth seems to be about bees or another animal in a sort of dream-like story - I picture this as the point at which we dose off to sleep. The sixth and final poem is a lovely lullaby which brings the day to an end. Musically, I tried to create melodies and textures that mirror the fun and wit of the poetry. There is a variety of music, from very light spring-like dancing in the opening song, to the quiet and delicate lullaby at the end.
–Steve Danyew

**Awake! Awake!**
Awake! Awake! for the earliest gleam
Of golden sunlight shines
On the rippling waves, that brightly flow
Beneath the flowering vines.
Awake! Awake! for the low, sweet chant
Of the wild-birds’ morning hymn
Comes floating by on the fragrant air,
Through the forest cool and dim;
Then spread each wing,
And work, and sing,
Through the long, bright sunny hours;
O’er the pleasant earth
We journey forth,
For a day among the flowers.
Hello! Hello!
Hello! hello!
Come down below,—
It’s lovely and cool
Out here in the pool;
On a lily-pad float
For a nice green boat.
Here we sit and sing
In a pleasant ring;
Or leap frog play,
In the jolliest way.
Our games have begun,
Come join in the fun.

Dear Grif
Dear Grif,
Here is a whiff
Of beautiful spring flowers;
The big red rose
Is for your nose,
As toward the sky it towers.

Oh, do not frown
Upon this crown
Of green pinks and blue geranium
But think of me
When this you see,
And put it on your cranium.

Here’s A Nut
Here’s a nut, there’s a nut;
Hide it quick away,
In a hole, under leaves,
To eat some winter day.
Acorns sweet are plenty,
We will have them all:
Skip and scamper lively
Till the last ones fall.
Don't Drive Me Away
Don't drive me away,
But hear what I say:
Bad men want the gold;
They will steal it to-night,
And you must take flight;
So be quiet and busy and bold.

Slip away with me,
And you will see
What a wise little thing am I;
For the road I show
No man can know,
Since it's up in the pathless sky.

Lullaby
Now the day is done,
Now the shepherd sun
Drives his white flocks from the sky;
Now the flowers rest
On their mother's breast,
Hushed by her low lullaby.

Now 'mid shadows deep
Falls blessed sleep,
Like dew from the summer sky;
And the whole earth dreams,
In the moon's soft beams,
While night breathes a lullaby.

Malcolm Arnold (1921-2006)
trans. John Paynter

Malcolm Arnold composed Four Scottish Dances in 1957 for the British Broadcasting Company's Light Music Festival. In 1978, John Paynter completed a transcription for the modern wind ensemble. About the work, Arnold writes:

The first dance is in the style of slow strathspey—a slow Scottish dance in duple meter with many dotted notes frequently in the inverted arrangement of the 'Scottish snap.' The name was derived from the strath valley of Spey. The second movement is a lively reel, which begins in E-flat and rises a semitone each time it is played until the bassoon plays it at a greatly reduced speed. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery of a calm summer day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin—saxophones in the wind ensemble version.
Meet the Artist

Kirstin Chávez has captured attention and acclaim in her signature roles and is recognized as one of the definitive Carmens of today; a role that she has performed with great success throughout the United States, and around the world. Opera News reported that her Carmen in Graz, Austria was “the Carmen of a lifetime. With her dark, generous mezzo, earthy eroticism, volcanic spontaneity and smoldering charisma, Chávez has it all, including a superb command of French and a sense of humor.” Ms Chávez has also showed great success in various pants roles, including Octavian in Der Rosenkavalier (Florentine Opera), Hänsel in Hänsel and Gretel (Atlanta Opera), and Orfeo in Gluck’s Orfeo (Metropolitan Opera).

Kirstin has earned praise for her performances in modern American Operas, as well, with her Jo in Adamo’s Little Women (Opera Pacific), Thérèse, in Tobias Picker’s Thérèse Raquin (San Diego Opera) and for Sondra Finchley in Picker’s An American Tragedy, which was her Metropolitan Opera principal debut in 2005. And now she has added two more modern roles to the list: Sister Helen Prejean in Dead Man Walking, of which the Tulsa World reviewer referred to her performance as “Searing and Incandescent,” and Sharon Falconer in Aldridge’s Elmer Gantry, of which the Tulsa World reviewer spoke of the “otherworldly quality to her singing; a mix of the earthy and the ethereal” Other modern works for which she has been lauded include her debut role at the Royal Opera House in London, the Marquise de Merteuil in the opera Quartet by Luca Francesconi; a role with which she also recently made her Swedish debut with Malmö Opera.

Presently, Kirstin is continuing her global presence as a highly praised and sought-after Carmen, and she is also expanding her concert career with multiple concerts in Strasbourg, France this summer, and her concert debut in London at Cadogan Hall, with her signature recital called “A world of Love,” with pianist, Paolo André Gualdi. Other concerts in which Kirstin has featured prominently include: Beethoven’s 9th Symphony, Mozart’s Requiem, Bach’s Magnificat, Rossini’s Stabat Mater, Verdi’s Requiem, the Mahler 2nd Symphony and Rückert Lieder, and Manuel de Falla’s “El Amor Brujo.”

Kirstin Chávez was born in Albuquerque, New Mexico, but spent most of her formative years in Kuala Lumpur, Malaysia, where her parents worked as English and Music teachers. She received a Bachelor of Music degree, with Honors, from New Mexico State University, and a Master of Music degree in Performance, and the Performer’s Certificate, from the Eastman School of Music. After beginning an Artistic Residency with the Orlando Opera, Ms. Chávez won several major international competitions, including The Sullivan Foundation, The George London Foundation, the Licia Albanese-Puccini Foundation, the Opera Index Foundation, The Gerda Lissner Foundation, the Jensen Foundation, and the Metropolitan Opera National Council Auditions (National Finalist).

She currently serves as an Artist in Residence and Associate Professor of Voice at the University of Utah School of Music, a position she has held since 2016.
The University of Utah School of Music cordially invites you to attend these upcoming concerts:

**School of Music Camerata Awards Concert Gala**
November 4, 8:00 p.m.

**Sundays@7 Faculty Spotlight: Viktor Valkov, piano**
November 5, 7:00 PM

**Percussion Extravaganza Concert**
November 7

**Campus Symphony: Fall Concert**
November 8

**Organ Area Recital**
November 9, 6:00 PM, 7:00 PM, 8:00PM

**Sundays@7 Faculty Spotlight: Beethoven Sonata**
Vedrana Subotic, piano; LunJiang, violin; Pegsoon Whang, cello
November 12, 7:00 p.m.

**Faculty/Guest Artist Trio Recital**
Wen Flatt, violin; Joel Rosenberg, viola; Jeffrey Price, piano
November 13

**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)

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