



SCHOOL OF
MUSIC

COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH



SCHOOL OF MUSIC
BANDS

**University of Utah
Wind Ensemble
and Symphonic Band**

"The Sacred and the Profane"

Jason Missal, conductor
Mikayla Black, guest conductor
Pearce Nitta, guest conductor
Mia Rossmango, guest conductor

Tuesday, November 19, 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

Jason Missal, conductor

Nobles of the Mystic Shrine

John Philip Sousa
(1854-1932)

Mia Rossmango, guest conductor

My Jesus! Oh, What Anguish

Johann Sebastian Bach
(1685-1750)
arr. Alfred Reed

Courtly Airs and Dances

I. Intrada
II. Basse Danse
III. Pavane
IV. Saltarello
V. Sarabande
VI. Allemande

Ron Nelson
(1929-2023)

Pearce Nitta, guest conductor

A la Machaut

Andrew Boss
(b. 1988)

Mikayla Black, guest conductor

Prelude, Siciliano and Rondo

I. Prelude
II. Siciliano
III. Rondo

Malcolm Arnold
(1921-2006)
trans. John Paynter

Intermission

Wind Ensemble
Jason Missal, conductor

The Solitary Dancer

Warren Benson
(1924-2005)

Lyric for Band

George Walker
(1922-2018)
trans. Luci Disano

Carmina Burana

I. Fortuna Imperatrix Mundi

II. Fortune plango vulnera

III. Ecce gratum

IV. Tanz-Uf dem anger

V. Floret silva

VI. Were diu werlt alle min

VII. Amor volat undique

VIII. Ego sum abbas

IX. In taberna quando sumus

X. In trutina

XI. Dulcissime

XII. Ave formosissima

XIII. Fortuna Imperatrix Mundi

Carl Orff
(1895-1982)
trans. John Krance

Symphonic Band Personnel

Flute/Piccolo

Anson Baliel, Herriman
Riley Eberhart, Littleton, CO
Sadie Freeze, Highland
Min Kim, Kanagawa, Japan
Elsie Miller, Weber City
Allie Nelson, Taylorsville
Chloe Richter*, Ogden
Savannah Squire, West Jordan
Kira Swann#*, Rancho Cucamonga, CA

Oboe

Greg Freeman*, San Antonio, TX

Clarinet

Rachael Berghahn, Sparta, NJ
Brennan Johnson, Draper
Cole Johnson, Bluffdale
Jael Meerdink, Cedar City
Evelyn Newson, West Bountiful
Watson Stillwell, Snohomish, WA
Allie VanLeuven*, Riverton

Bass Clarinet

Katelyn McGinnis, Riverside, CA

Bassoon

Niel Johnson*, Murray
Raul Martinez, St. George

Alto Saxophone

Jeffrey Meyers*, Longview, WA
Aubrey Oitzinger, Neenah, WI
Grace Taylor, Salt Lake City
Sofie Tobler, Tooele

Tenor Saxophone

Daylan Alzamora, Herriman
Ayden Smith, Herriman

Baritone Saxophone

Nevyn Brown, Murray

Trumpet

Kaden Astin, Tooele
Mike Imperiale, Nutley, NJ
Jason Seward, Magna
Abigail Towers*, San Antonio, TX

Alani Wiist, Murray
Will Ziebarth, Boise, ID

Horn

Holden Jentsch, Holladay
Beth Johnson, Salt Lake City
Eleanor Taylor, Holly Springs, NC
Reese Van Dyke*, Colorado Springs, CO
Logan Wright, Castle Rock, CO

Trombone

Tony Bouza, Santa Monica, CA
Jake Lancaster, Park City
Zoe Linn, Clovis, NM
James Navarro*, Las Vegas, NV

Euphonium

Ben Blodgett*, West Jordan
Bronson Rosenlund, Herriman

Tuba

Angelina Fraser*, Eagle Mountain
Elliot Schruppf, St. Peter, MN

Timpani

Connor Johnson*, Eagle Mountain

Percussion

Mary Andrews, Sandy
Eric Curry, Saratoga Springs
Mitzarelys Hernandez, Vegaháltá, Puerto Rico
Alex Kent, Park City
Ashley Mock, Tooele
Joseph Nelson, Herriman
Jack Smith, Sandy
Evelyn Williams, Eagle Mountain

Celesta

Pearce Nitta#, Las Vegas, NV

Graduate Conducting Assistants

Mikayla Black, Snohomish, WA
Pearce Nitta, Las Vegas, NV
Mia Rossmango, Syracuse

*-denotes principal

#-denotes graduate student

Wind Ensemble Personnel

Flute/Piccolo

Nick Anderson, Bluffdale
David Bennett#*, Stansbury Park
Josie Dolman, Saratoga Springs
Kira Swann#, Rancho Cucamonga, CA

Oboe/English Horn

Karen Hastings#, South Jordan
Anna Larson*, Portland, OR
Ian Wagman, Taylorsville

Clarinet/Bass Clarinet

Brooklyn Bowers, Layton
Brennan Ganske, West Jordan
Zane Jensen, Midway
Zoe Kenner, Farmington
Evelyn Newson, West Bountiful
Leila Sereki#* Columbus, OH
Alvin Yeung* Hong Kong, China

Saxophone

Hunter Gillette, Saratoga Springs
Trevor McFarland, Sandy
Hayden Spurgeon*, Portland, OR
Jacob Struyk, Sandy
Tommy Wilde*, Springville

Bassoon

Luke Pfeil, Salt Lake City#*
Jane Pugmire, Magna
Braxton Topham, Sandy

Trumpet

Ann Gray#*, Erie, PA
Braden Collison#, Firestone, CO
Braden Eddington#, Roosevelt
Kris Gilmore#*, Kannapolis, NC
Sarah Mark, Tokyo, Japan
Josh McMurray, Salt Lake City

Horn

Tanner Chipman*, Ogden
Chris Hansen, Cottonwood Heights
Justice Nugent, West Jordan
Audrey Reck, Bountiful

Trombone

Kade Gordon, Sandy*
Jackson Marz, Tooele
Lance Tran, West Valley

Bass Trombone

MJ Berry, The Woodlands, TX
Eric Curry, Saratoga Springs

Euphonium

AJ Boehme, West Jordan*
Bryson Hill, Pleasant Grove

Tuba

Isaac Anderson, Las Vegas NV
Joel Horton#*, Lorena, TX
Aidan Bucko, East Fishkill, NY

String Bass

Adeline Hiemstra, Fruit Heights

Timpani

Timothy Petersen, Herriman*

Percussion

Zach Anderson, Sandy
Joshua Canul, West Valley
Dallon Hansen*, Henderson, NV
Carter Haws, Riverton
Jordan McMillan, South Jordan
Ella Prawitt, Lehi

Piano

Hao Ding#*, Tieli, Heilongjiang, China
Mikayla Black#, Snohomish, WA

Graduate Conducting Assistants

Mikayla Black, Snohomish, WA
Pearce Nitta, Las Vegas, NV
Mia Rossmango, Syracuse

*-denotes principal

#-denotes graduate student

Program Notes

Symphonic Band

Nobles of the Mystic Shrine

Published in 1923, this concert-oriented march celebrates Sousa's membership in the Ancient Arabic Order of the Nobles of the Mystic Shrine (Shriners). His local chapter hosted the national convention in 1923 in Washington, D.C., and Sousa conducted a band of 6,200 members in Griffith Stadium, the largest group he ever conducted. Contemporary versions of the Janissary Band (Turkish royal bodyguards) are a vital part of colorful Shrine marching units, and this march was intended to recreate the musical style of this Turkish music. The "Jingling Johnny" or Turkish Crescent (a marching instrument with a pole hung with jingling bells), triangle, tambourine, and a heavy bass drum are highlighted, and we hear sudden fortissimo outbursts in the first section. This march is unique in that it includes a part for the harp.

My Jesus! Oh, What Anguish

Alfred Reed's excellent transcription of My Jesus, Oh What Anguish (Mein Jesus, Was Für Seelenweh) is taken from a group of 69 "Sacred Airs and Songs," each of which exists only in the form of a single line with figured bass. It is considered to be one of the most haunting and poignant expressions of sorrow and compassion to be found in all of Western music.

Courtly Airs and Dances

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

The work was commissioned by the Hill Country Middle School Band from Austin, Texas, Cheryl Floyd, director.

A la Machaut

Guillaume de Machaut (c. 1300 – April 1377) was a medieval French poet and composer. According to Daniel Leech-Wilkinson, Machaut was "the last great poet who was also a composer". Well into the 15th century, Machaut's poetry was greatly admired and imitated by other poets, including Geoffrey Chaucer.

À La Machaut integrates thematic material from three works of the great Medieval composer Guillaume de Machaut and adds a colorfully modern touch. The piece opens with a slow introduction using melodic and harmonic material from his

polyphonic chanson *Puis qu'en oubli* (Since I am forgotten). The upbeat percussion transitions the piece to the main material, quoting the melody of his secular virelai [form of medieval French verse], *Douce jame jolie* ("Sweet lovely lady"). This piece also uses material from the Kyrie to Machaut's *Messe de Nostre Dame*. A reflective middle section brings back the slow material from the introduction while maintaining the upbeat rhythms introduced earlier in the percussion. A short recapitulation revisits the virelai in several contrasting textures, leading to a climactic variation with shimmering winds, blasting percussion and low brass. A final tutti variation harmonizes the virelai and closes the piece.

This piece contains strong pedagogical undertones; aside from introducing high-quality music from [nowadays] lesser-known composers to younger players, it allows numerous opportunities for brief discussions about aspects of Medieval music.

Prelude, Siciliano and Rondo

Born to a family of shoemakers in 1917, British composer Malcolm Arnold became a sought-after composer and trumpet performer before his twenty-fifth birthday. Arnold completed his Little Suite for Brass in 1963, adding to the competitive repertoire of British-style brass bands. Consisting of three short contrasting movements, the piece is used to this day as a "test piece" in various brass band competitions – providing a single work that all competing bands are required to perform. This suite was transcribed for full concert band in 1979 and given the name *Prelude, Siciliano and Rondo* showcasing John P. Paynter's considerable skill as a transcriber as well as his apparent disapproval of the Oxford comma.

Wind Ensemble

The Solitary Dancer

Benson sought quiet excitement in *A Solitary Dancer*, and this goal is fulfilled with translucent orchestration and the constant manipulation of color, minimal melodic materials, and subtle dynamic nuances. Challenges in this piece are not necessarily technical; rather, performers are required to demonstrate control and restraint while maintaining sonorities for extended periods of time.

Lyric for Band

Lyric for Strings is an expansion of the second movement of Walker's first string quartet, completed as a student at the Curtis Institute. The quartet was composed a year after the death of Malvina King, Walker's grandmother. King's life of hardship, which included the loss of her first husband when he was sold as a slave, deeply affected the young composer. Although he retitled the work *Lyric for Strings* when he scored it for string orchestra, Walker always referred to the movement as his "grandmother's piece."

Carmina Burana

Carl Orff's first stage work, *Carmina Burana*, was composed in 1935-6 and premiered at the Frankfurt Opera in 1937; it became an outstanding success. Orff drew the inspiration for his grand vocal and orchestral work from 24 poems of the 200 found in the 13th century monastery of Benediktbeuern, near Munich in Bavaria, and published in 1847 under the title of *Carmina Burana*. *Carmina* is the plural of the Latin word *carmen* and in early time, carried the implication of student songs. *Burana* was the Latin name for the area we know today as Bavaria. Both sacred and secular, the texts are frank avowals of earthly pleasure: eating, dancing, drinking, gambling, and lovemaking. They proclaim the beauty of life and the glory of springtime. The music is simple in harmony and range, consistent with 13th century music, with a driving rhythm to which the listener instinctively responds. John Krance, who worked with Orff on this arrangement, has incorporated the vocal melodies into a setting entirely instrumental in structure.

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