4-21-2016

USU Symphonic Band and Salt Lake Symphonic Winds

USU Symphonic Band
The Salt Lake Symphonic Winds

Gregory Wheeler
Utah State University

Thomas P. Rohrer
Utah State University

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Thursday, April 21, 2016
7:30 PM
Morgan Theater, Chase Fine Arts Center
Logan, Utah

Symphonic Winds

Thomas P. Rohrer
Music Director and Conductor
Christian Earl, Associate Conductor
2015-2016 Season
Celebrating Our 23rd Concert Season
The Utah State University Symphonic Band —  
    — Thomas P. Rohrer, conductor —

Suite in Bb (1979) ........................................... Gordon Jacob
    March
    Finale

Sinfonia VI (1974) ........................................... Timothy Broege
    Earth
    Wind
    Fire
    Water
    — Gregory Wheeler, conductor —

Emperata Overture (1964) ................................. Claude T. Smith
    — Gregory Wheeler, conductor —

Amazing Grace (1984) ....................................... William Himes

Caccia and Chorale (1976) ................................. Clifton Williams

Cleartrack Polka ............................................. Strauss/Reed
    — Gregory Wheeler, conductor —

The Salt Lake Symphonic Winds —
    — Thomas P. Rohrer, conductor —

Fantasia in G (1982) ......................................... Timothy Mahr
    — Christian Earl, conductor —

In My Native Country (1998) ............................. Brant Karrick

The Pines of Rome (1924/1974) ............................ Respighi/Duker
    The Pines of the Villa Borghese
    The Pines Near a Catacomb
    The Pines of the Janiculum
    The Pines of the Appian Way
    ~ including the brass section of the Utah State University Wind Orchestra ~
Suite in Bb (1979) ........................................... Gordon Jacob

British composer Gordon Jacob ranks as one of the world's foremost contributors to the wind ensemble repertoire, with hundreds of works for military band as well as other types of musical groups. He earned his Doctor of Music degree and also taught counterpoint, orchestration and composition for 40 years at the Royal College of Music. He wrote band works along the lines of Gustav Holst and his good friend Vaughan Williams – not imitating their style but, as he said, "striving to come near to their spirit of adventure and independence of thought" in his own work.

This suite was originally written for Brass Band in 1955 and was arranged for symphonic band in 1979.

— James Huff

Sinfonia VI (1974) ........................................... Timothy Broege

Sinfonia VI was composed in 1974 for his own elementary school band. The work is essentially about two kinds of contrast. The first type of contrast is that of mood, or, as later eighteenth century composers would have it, "affect." The first movement is melancholy, the second is playful, the third is somber, and the finale is boisterous and aggressive. The second type of contrast is timbral. Each movement places a solo instrument or instrument-group in opposition to the "tutti" ensemble. The finale uses the entire percussion section as a concertante group, although this movement comes closest to conventional "tutti" scoring.

Emperata Overture (1964) ................................ Claude T. Smith

"Emperata Overture" was Claude Smith's first composition, published in 1964. Smith, a Missouri native, composed instrumental and choral music extensively, and his works have been performed by leading musical organizations throughout the world. He has more than 110 band works, 12 orchestral works, and 15 choral works to his credit, along with solos for artists such as Doc Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Emperata Overture opens with a fanfare-like statement by the brass section accompanied by percussion in the background. The main theme is then stated by the clarinets with a rhythmic brass background in 4/4 meter, but occasionally, a 7/8 measure separates phrases. The middle section presents a lyrical statement of a new theme by a flute soloist followed by reiterations of the theme in various sections of the band as well as by the full band. The ending is highlighted by a change of key and a restatement of themes, making a very exciting finish.

— Bardie Roberts
Amazing Grace (1984)..........................William Himes

Amazing Grace is a traditional hymn by John Newton (1725-1807) of London, England. Commander of a slave ship, he exclaimed in the midst of a violent storm that would surely sink his vessel, “Lord, have mercy upon us.” The ship survived and Newton began to believe that God had addressed him through the storm and that grace had begun to work for him. He left the seafaring life, educated himself, and became a Methodist minister in Olney, Buckinghamshire. This version was arranged by William Himes, Conductor of the Salvation Army Staff Band in Chicago.

— Palantine Concert Band

Caccia and Chorale (1976).........................Clifton Williams

Caccia and Chorale was Williams’ final work. Knowing that he had cancer, Williams intended on only writing the Caccia. After what seemed to be successful surgery, the Chorale was composed. This was a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind. The composer gives his thoughts on the work.

While it remains open to question whether music can convey a message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with Caccia and Chorale, two title words borrowed from the Italian because of their allegorical significance. The first Caccia, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The Chorale is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts...

Cleartrack Polka.................................................Strauss/Reed

The Strauss dynasty has now lasted over 150 years in Vienna and throughout the world, bringing forth in this illustrious and continuing family, a long line of composers, conductors, and performers whose efforts have delighted and entranced at least six generations of musicians, music lovers, dancers, and audiences on every continent in the civilized world.

The youngest brother of Johann Strauss, Jr. (the Waltz King) and Joseph Strauss was Eduard Strauss. Like his brothers, Eduard became a successful composer and conductor, almost in defiance of his father’s wishes, who did not want any of his three sons to pursue such a calling. Whereas, Johann and Joseph had to deal with this situation in a sometimes painful way, Eduard (only ten years of age when his father died) had a much easier time following his inclination toward music. As a result, he was able to enjoy his success with a much clearer conscience.
Eduard traveled and toured extensively throughout Europe as a conductor of his own orchestra and others. His compositions, imbued with the same Viennese spirit and vitality became well-known and are still performed to this day.

*Clear Track Polka* is another of those delightful “Schnellpolkas” that seemed to be a Strauss invention. It depicts a railroad train begin given the “clear track ahead” signal, and after starting up and reaching cruising speed, takes its riders merrily on their happy, jingling way, with Straussian melodies as its fuel!

— Alfred Reed

*Fantasia in G* (1982)......................................................... Timothy Mahr

Dr. Timothy Mahr is professor of music at St. Olaf College in Northfield, Minnesota, where he is the conductor of the St. Olaf Band and teaches courses in composition, conducting and music education. Previous to his 1994 appointment at St. Olaf College, Mahr was director of bands at the University of Minnesota, Duluth, for ten years and taught instrumental music at Milaca High School (Minnesota) for three years. Mahr is the principal conductor of the Twin Cities-based Minnesota Symphonic Winds and, while in Duluth, was the founder and conductor of the Twin Ports Wind Ensemble.

*Fantasia in G* is an unpretentious, joyful celebration for winds and percussion. Its character is reflected in the German subtitle “Freude, Schöner Götterfunken” (Joy, Bright Spark of Divinity), the opening line of Johann von Schiller’s “Ode to Joy,” as used by Ludwig van Beethoven in his *Symphony No. 9. Fantasia in G* was written for the St. Olaf College Band and was first performed by that ensemble in January of 1983.

*In My Native Country* (1998).............................................. Brant Karrick

The music of Norwegian composer Edvard Grieg is rooted in his training at the Leipzig Conservatory and the piano works of Chopin, but his melody employs inflections and figures of Norwegian folk music. Not confident in handling the traditional large forms, Grieg’s strong points include a pronounced gift for lyrical melody and a certain adventurousness of harmonic style found in this many songs and lyric pieces for piano. This setting of *In My Native Country* is adapted from one of his Lyric Pieces for piano, Opus 43, No. 3.

Grieg wrote *In My Native Country* to express both his homesickness for his homeland and his lifelong friendship with Frants Beyer. In 1886, when Grieg was in Denmark, he sent a copy of his new composition to Beyer, along with a message:
Friends are friends, and I also have many of them here; but none of them understand, as you do, what it is that draws me toward the scenery of home... All these other people more or less fade into oblivion at this time. What do you say to a quiet morning on the boat, or out between the rocks and small islands! The other day I was so filled with this longing that it took the form of a quiet song of thanksgiving... The colors are the soft colors of Norway, but the heart of the piece as beating for you, old friend, as I was writing these notes.

Currently, Brant Karrick is Director of Bands at Northern Kentucky University, but in 1998, he was Director of Bands at the University of Toledo and co-conductor fo the Toledo Youth Symphonic Band [TYSB] with Thomas Rohrer, then Director of Athletic Bands at Bowling Green State University, just 30 miles away. As Rohrer concluded his final season with the TYSB before moving to Logan, Utah to be Director of Bands at Utah State University, Dr. Karrick tossed him the score and said, “Here’s your wedding present.” The score dedicates the arrangement to Sharon and Thomas Rohrer, for their wedding that occurred just before their move to Utah.

The Pines of Rome (1924/1974)......................... Respighi/Duker

In a country rich in operatic tradition, Ottorino Respighi was one of the few Italian composers to invest considerable time in writing tone poems, and this reputation is reflected most in his so-called “Roman Trilogy,” including The Fountains of Rome (1916), The Pines of Rome (1924), and Roman Festivals (1928). All three works nationally referred to the glory of Italian capital’s artistic, social, and military heritage. In 1932, Respighi—along with nine other composers—signed a manifesto stating, “We are against art which cannot and does not have any human content, and desires merely to be a mechanical demonstration of a cerebral puzzle.” This blatant denouncing of the music of the Second Viennese School is evidenced by highly-pictorial music with graphic titles, suggesting clear extra-musical references. Nevertheless, he insisted that his primary goals was not “slavish pictorialism,” but instead, “transfigured truth converted into sound,” that in The Pines used nature “as a point of departure, in order to recall memories and visions.”

After several years of contemplating scenes for a sequel to Fountains, Respighi began work on Pines of Rome in 1924. The piece combines his skills in colorful orchestration and evocative composition with his interest in older music, including references to medieval plainchant and to folk tunes—in this case, children's songs that his wife, Elsa, an accomplished singer and composer, had taught him. Although thematically straightforward, the work requires virtuoso playing from each section of the orchestra and features unusual rhythmic patterns. The score also calls for some unusual instruments: six buccinae, medieval precursors to trumpets and trombones, in the fourth
movement [played by off-stage brass and the reason for the key of Bb for closing section], as well as a recording of a nightingale at the end of the third. Respighi noted that modern brass could be used to replace the buccinae, but there was no substitute for the recording because, as he explained later, "I simply realized that no combination of wind instruments could quite counterfeit the real bird's song." Respighi did not expect Italian audiences, fond as they were of their operas, to welcome the work; during rehearsals for the first performance he is quoted as saying "Let them boo ... what do I care?"

The premiere was held on December 14, 1924, at the Teatro Augusteo in Rome, and just as expected, the audience did boo—at the atonal trumpet blasts at the end of the first movement, and at the nightingale. But the finale's triumphal brass won the audience over and earned the piece a standing ovation. It has enjoyed popularity ever since, with Respighi's friend Arturo Toscanini championing the work in the United States and leading its premiere in New York in 1926.

The work's extremely specific musical imagery and brilliant scoring to achieve this effect has been cited by many early Hollywood composers as an inspiration. Indeed, Respighi was so specific in what he intended that he published descriptions of the settings he envisioned for each movement at the beginning of the score. For the first, "Pines of the Villa Borghese," he wrote:

"Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms."

The section opens brilliantly and moves in flurries of sound, with snatches of military fanfares and children's songs, including the Italian version of Ring-around-the-rosy, shouted out by brass or woodwinds and accented by colorful percussion (ratchet, triangle). The movement builds to a bustling crescendo while a trumpet blares a discordant note. This has been likened to children "blowing a raspberry," but to this mother's ear it sounds just like a parent shouting "Enough!" And, as Respighi writes:

"Suddenly the scene changes—we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."

"Pines Near a Catacomb" begins with solemn chords in the low voices, over which the trombones [horns in band version] sound a quiet theme reminiscent of Gregorian chant. This develops until an offstage trumpet introduces a second motif. As the trumpet ends, the strings begin a rhythmic pulsing, changing meter from 6/4 to 5/4. But though the pulsing gradually crescendos, the two original themes are never lost: the brass continues to play the chant, then a
portion of the trumpet's tune, underneath the strings. The movement dies away as a quiet piano cadenza opens the next movement, "The Pines of the Janiculum."

"There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing."

A clarinet plays a long, rubato solo over soft, sustained chords. Woodwinds develop this first motif, then the oboe introduces a rising and falling theme that is quickly taken up by the flutes. Though the movement always keeps a fluid, forward momentum, the overall effect is calm and reflective, never agitated. It rises to an ethereal sound with the addition of flowing arpeggios in celeste, harp, and piano, then the clarinet sounds a long sustained note and the recorded nightingale makes its appearance over softly trilling strings. The movement ends in quiet contemplation. But this mood is quickly broken by piano, low brass, and low strings sounding insistent, repeated eighth notes over marching fifths in quarter notes, depicting:

"Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol."

The army of the finale, "Pines of the Appian Way," approaches somewhat ominously, with bass clarinet and low brass sounding fragmentary phrases of military fanfares while the upper voices begin to pulse in descending half-steps. An extended English horn solo marks the dawn and the brass begins to call out, both offstage and on. The movement builds to an inexorable climax and—whether it be the army Respighi envisioned or the flying whales of a recent Disney movie—the listener cannot escape the image of some great body in glorious, triumphant motion.

~ Barbara Heninger
UTAH STATE UNIVERSITY SYMPHONIC BAND PERSONNEL
Thomas P. Rohrer, conductor

PICCOLO
Becki Hunter - Willard

FLUTE
*Alexandria Traini - Arimo, ID
Whitney Morgan - Morgan

Tirzah Earl - Hyde Park
Rebecca Chandler - Kaysville
Jennifer Christensen - Grantsville
Crystal Draper - Kaysville
Kassi Brandow - Orem
Sabrina Selman - West Valley
Briana Moore - The Woodlands, TX
Marnie Jensen - Stansbury Park
Anika Knudsen - Sandy
Melia Hawkins - Orem
Carrie Sorensen - Draper
Erin Mackay - Star, ID

OBEO
Mikayla Findlay - Lees Summit, MO

BASSOON
Everond Marshall - Grantsville

CLARINET
*Natalie Berrett - West Jordan
Zachary Kuehl - Las Vegas, NV
Carter Park - College Station, TX
Bethany Jensen - Preston, ID
Cherise Cantrell - Cedar Hills
Riley Samples - West Haven
Ashley Bailey - Iowa City, IA
Branson Bell - Bountiful
Jacey Smart - Tooele
Zachary Clarke - Enoch
Taylor Hansen - Bountiful
Brian Callister - Alpine
Robert Jones - Sandy

BASS CLARINET
Ashley Thompson - Boise, ID

ALTO SAXOPHONE
*Elizabeth Rawls - Chehalis, WA

CHRISTOPHER TERRY - LOGAN
Eliza Johnson - Mantua
Riley Park - College Station, TX
Alyssa Shaffer - Plain City
Rebecca Bernhardt -
Tabor, Alberta, Canada

BARITONE SAXOPHONE
*Chayce Martin -
Rancho Santa Margarita, CA
Taylor Russell - Mountain Green

TRUMPET
*Amy Prentatt - Fairmont, WV
Brady Stuart - Tremonton
Sam Christensen - Richfield
David Smith - Mapleton
Troy Leven - Logan
Megan Walker - Syracuse
Richard von Rintelen -
Zellienopole, PA
Aria Carpenter - Baker, OR
John Pettit - Idaho Falls, ID
Kourtney Wagner - Port Neches, TX
Zach Potter - Boise, ID
Justin Harris - Logan
Corinne Thompson - Boise, ID

HORN
*Elise Williamson - Boise, ID
Allyson Hales - Syracuse
McKenna Wiltbank - Tigard, OR
Amanda Couch - Waynesboro, VA
Chad Murri - La Verkin
Elezar Valenciano - Millville

TROMBONE
*David Young - Boise, ID
Ryan Medlyn - Windsor, CO
Erik Anderson - West Valley
Carrie Pike - West Valley
Jenny Thompson -
Cottonwood Hts.
Caesar Perfidio - Bountiful
Claire Blodgett - Columbia, MO
Stewart Houser - Holladay

EUPHONIUM
*Harsha Chaudhari - Vernal
Alyssa Johns - Morgantown, WV

BASS CLARINET
Ashley Thompson - Boise, ID

TROMBONE
*Eric Walker - Kaysville

TRUMPET
*Marcus Tarr - West Jordan
Chris Bowler - Washington
Bridger Bush - Park City
Stephanie England - Pocatello, ID
Joe Ayala - Hyrum
Jared Banks - Taylorsville
Braden Smart - Tooele

HORN
*Abigail Bennion - Payson
Robert Jones - Sandy
Adrianna Foster - Roberts, ID
Jonathan Young - Boise, ID

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*David Young - Boise
David Stevenson - Millville
Keri Niedens - Bozeman, MT

TROMBONE
*Eric Walker - Kaysville

TUBA
*Blake Dixon - Plain City
Hailey Allen - Boise, ID

PERCUSSION
Chris Jesse - Riverton
Jamie Johnson - Smithfield
Scott Male - Fort Collins, CO
Akari Osumi - Nara, Japan
Sabryna Parker - Herriman
*Jessica Pope - Smithfield
Zachary Tubbs - American Fork

EUPHONIUM
*David Young - Boise

TUBA
*Enrique Tellez - St. George

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JoAnna Tingey
Brandon Larsen
David Luna
Keith Lawson
Dave Bartholemew
Rachelle Lyon
Wayne Jenson
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* Members are listed alphabetically to emphasize the individual contribution of each.