

Sounds of Celebration
UW Wind Symphony
Robert Belser, conductor
Thursday November 11, 2021
7:30p
Buchanan Center for the Performing Arts Concert Hall

We have so much to be thankful for as we return to (almost) normal concert opportunities. As you have joy in hearing music live, we as musicians are even more thrilled in experiencing sharing music with you and each other. Tonight we reflect joy, from exuberant celebrating to pensive, personal joy, and with a masterwork expressing the composer's thanks to American servicepeople who liberated his native France. Let us all find reason to celebrate!

Program

A Celebration Overture (2014)
by Bruce Broughton (b. 1945)

Suite Française (1944)
by Darius Milhaud (1892-1974)

Cheetah (2007)
by Karel Husa (1921-2016)

Danzon, from "Fancy Free"
by Leonard Bernstein (1918-1990)

Only Light (2014)
by Aaron Perrine (b. 1979)

Early Light (1999)
by Carolyn Bremer (1957-2018)

Musicians

Piccolo/Flute

Ashlie Gold, Green River
Shantell Hillius, Gillette
Rachael Lawson*, Morristown TN
Lucas Regnell, Laramie

Oboe

Terrin Bond*, Rapid City SD
Audrey Johnson, Casper

Bassoon

Sasha Bentley, Rock Springs
Katherine Garrett, Rapid City SD
Daniela Garzon*, Bogota,
Columbia

Soprano Clarinet

Aidan Giraldo, Laramie
Maren Glasser, Wright
Lauren Regnell*, Laramie
Whitney Zigweid, Evanston

Bass Clarinet

Byanca Varela, Spearman TX

Soprano / Alto Saxophone

Dionté George, Paris TX
Sara Ravens*, St. Louis MO
Bradley Walgren, Laramie

Tenor Saxophone

Isabelle Carson, Laramie

Baritone Saxophone

Hannah Nelson, Laramie

Horn

Kristien Bravo, Oroville CA
Lance Reutlinger, **Buffalo**
Alicia Stevens*, Rock Springs

Trumpet

William Billings, Bay City TX
Kirsten Caskey, Douglas
Liam Jones*, Colorado Springs CO
Sam Jones, Cheyenne
Micah Miller, Casper
Samuel Parks, Ft. Collins CO

Trombone

Hays Bruce, Ft. Collins CO

Euphonium

Bailey Anderson, Casper
Anna Burgett, Douglas

Tuba

Antonia Garner, Casper
Mathew Pierson*, Cheyenne

Piano

Henrique Rabelo, Rio de Janeiro, Brazil

Double Bass

Mary Ward, Laramie

Percussion

Parker Allen, Rock Springs
Carmyn Buckman, Worland
Lexus Fermelia, Cheyenne
Conor Nolan*, Waterford MI
Taylor Saunders, Casper
Abigail Tharp, Casper
Ethan Walsh, Cheyenne

**Principal*

Program Notes

Bruce Broughton is best known for his many motion picture scores, including *Silverado*, and his scores for television mini-series and movies, plus countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O* and *How the West Was Won*. With 24 nominations, Broughton has won a record 10 Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world.

Broughton notes, "A Celebration Overture begins with a distinctive fanfare motif from the trumpets, horns, and percussion, followed by the full ensemble. The opening forms the basis of the piece that follows in several variations. A contrasting lyrical section appears shortly after the opening and once again before the final push to the end. The general feeling of the piece is exuberance and . . . well, celebratory!"

Darius Milhaud's *Suite Française* was composed in 1944, on commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. Milhaud's first extended work for winds, *Suite*

Française was premiered by the Goldman Band in 1945. To avoid persecution as a French Jew, the composer spent the war years here in the United States, teaching mostly at Mills College in California, but also at the invitation of Allan Willman, here at UW in the summer of 1943, evidenced by a Branding Iron photo of the composer and students from that year. The composer provided the following notes in the score:

The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country – Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders.

The first movement, *Normandie*, features two lively Norman folk songs: *Germaine*, the tale of a warrior returning home, seen through the eyes of a young woman, and *La bergere de France et le Roi d'Angleterre (The French Shepherdess and the King of England)*. Following *Normandie*, *Bretagne* begins with the invocation of a fog-horn, and quickly dives into the sea shanties *La Paimpolaise (The People of Paimpol)* and *Les marins de Groix (The Sailors from Groix)*. A third Breton folk song, *La chanson des metamorphoses*, invokes the transformation of the singer's lover. The third movement, *Ile-de-France* depicts the bustle of Paris with lively traditional material. It begins with *A ma main droite j'ai un rosier (I tend a rosebush with my right hand)*, a children's round that alternates bars of 3 and 2, which Milhaud sets in 4 while still retaining the accents of the original. This is soon joined by *Voici la Saint-Jean (Here is Saint John)*, a summer festival song, and *La belle au rosier blanc (The Fair Maid of the White-Rose Tree)*. *Alsace-Lorraine* takes a decidedly more melancholy turn, suggesting distant artillery fire around a solemn funeral procession, fitting for a region that has been fought over by France and Germany for generations. The main melody is original to Milhaud, but the main countermelody is a jollier *Voici le moi de Mai (Here is the month of May)*. *Provence*, which depicts Milhaud's childhood home, is joyous and innocent, featuring the most original material of any movement, along with the folk song *Magali*, another story of a lover transformed.

Pulitzer Prize winner Karel Husa describes his composition *Cheetah* as “a portrait of a magnificent wild animal, now an endangered species – its colors, movements, power, speed – and finally exhaustion after an unsuccessful chase.” The composer had an uncanny ability to convey through abstract harmonic language and carefully regulated rhythmic motives, unmistakable images of life. This is not so much a melodic work but a soundscape of wind and percussion aural colors allowing the listener to envision their personal “mind movie” of the stately cheetah in action.

Leonard Bernstein and Jerome Robbins first collaborated in the mid-1940s on the instantly popular ballet *Fancy Free*, commissioned by American Ballet Theatre. First performed on April 18, 1944, this work, a piece about three sailors on shore-leave in New York City, served as inspiration for their next endeavor, the smash hit Broadway musical “On the Town,” which was a critical success and launched a long-lasting creative partnership between Bernstein and Robbins.

Danzon is a solo ballet section within this set up: Three sailors on shore leave in New York City go to a bar looking for dates. They meet one girl, who then has a friend who joins – but three sailors and only two girls! So a contest is staged among the three tars with the loser going dateless, so each dances a different style (a galop, a waltz, and a danzón). The girls can't decide, the sailors come to blows, the girls leave: guys strikeout! This popular concert extraction is boisterous yet with sophisticated control in a Cubano lilt.

Composer Aaron Perrine shares: “The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work—it passed by much too quickly—and I knew it was something I would eventually like to revisit.

In the fall of 2012, one of my best friend's mother lost her battle with cancer. A year later, while thinking of ideas for what was eventually to be *Only Light*, I found myself thinking him and his family quite often. While revisiting friends on social media, in an instant, I was reminded of how delicate life is and how things can change at a moment's notice. Reflecting upon these events inspired me to expand upon and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.”

It is being performed tonight to reflect the emergence from the dark that had been pervasive in these COVID times and the light that so many have brought to others who need that hope, that bright future in our musical community. *Only Light* was commissioned by the University of Iowa Symphony Band, Dr. Richard Mark Heidel, Director, and was winner of the 2015 ABA Sousa/Ostwald Award.

Carolyn Bremer was both an avid baseball fan and staunch patriot. Originally written for the Oklahoma City Philharmonic, her rescored version for wind band has become a staple in the band repertory. This optimistic homage to “all things American” is derived from our national anthem, and the joy in listening to brief quotes of *The Star Spangled Banner* gives listeners a chance to smile, to remember the anticipation at hearing the anthem performed at events, to give thanks for the many who have made our freedom possible, and to just enjoy these carefully woven musical snippets in a rousing closer. Try to envision the joy experienced by Francis Scott Key as he penned the words at seeing the hoisted stars and stripes (those words then applied to John Stafford Smith's reworking of a celebratory English drinking song, *Anacreon in Heaven*) on a future morning when looking up you see our flag by the dawn's *Early Light*.

UW Bands in Performance 2021-22

December 11 and 12 – Gala Holiday Concert

February 22, 2022 – Concert Band Invitational

April 30, 2022 - Wind Symphony

May 2, 2022 - Symphonic Band and Community Band

Home Games and Marching Invitational October 9th – Western Thunder Marching Band

Cowgirl and Cowboy Basketball games – UW Pep Bands

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