

THE UNIVERSITY OF WYOMING



# *Symphony Orchestra*

## **Salute the Heroes**

*Katherine Smith, Horn Soloist*

*Paul Phillips, Guest Conductor*

**Thursday, November 18, 2021**

**7:30 p.m.**

**Buchanan Center Concert Hall**

# The University of Wyoming Symphony Orchestra

**Dr. Michael Griffith, Music Director**

**November 18, 2021: Second concert of the 2021-2022 season**

**Katherine Smith, horn soloist**

**Paul Phillips, guest conductor**

Audience members, our performers are working hard to perform for you, and are happy they can do so. Playing an instrument requires a great deal of breath support. Even though we are masked, we are breathing deeply and exhaling with great energy. Respectfully, we request that all members of the audience please consider masking – for your safety, the safety of other audience members, and that of the performers. Thank you so much.

## Salute the Heroes

Seven O’Clock Shout (2020)

Valerie Coleman  
(b. 1970, Louisville, Ky.)

“*Seven O’Clock Shout* is a declaration of our survival,” said composer Valerie Coleman. “We cheer on the essential workers with a primal and fierce urgency to let them know that we stand with them and each other... In addition to honoring frontline workers, this special commission celebrates the strength of human connection even during times of isolation.”

During the height of the pandemic, humans came together for strength. The music’s opening trumpet solos are the isolation we all felt; the gently inspiring music that follows is the kindness we shared with one another. Once the tempo picks up speed, everything builds to 7:00 pm, when people gathered to cheer and shout for frontline workers at a shift change. A trombone solo, in traditional African call and response mode, brings everyone together in a joyful ending: with your help, we’ve survived another day.

*Seven O’Clock Shout* was premiered as a multi-track virtual performance by the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin. The first public airing was at the 2020 League of American Orchestras Virtual Conference. That video can now be found on YouTube. *Seven O’Clock Shout* is published by VColeman Music Publishing, LLC.

Wave (2014)

Paul Phillips  
(b. 1956, Newark, New Jersey)

We all have our own, perhaps unknown heroes. *Wave* was composed for the 75<sup>th</sup> anniversary of the Pioneer Valley Symphony, and the composer’s 20<sup>th</sup> year as Music Director of that ensemble. In it, he tried to convey musically both the image of swelling ocean surf as well as the physicist’s sense of the way light and sound are transmitted through energy.

While working on the composition, Maestro Phillips lost a dear friend and colleague from the Brown University Music Department faculty. After a few days reflection, he added the idea of “wave” as a gesture of farewell. Thus *Wave* is dedicated to three friends of the composer, all who died too young. One was a violinist, one a sculptor, and one a pianist/composer who made a living as webmaster for the NBA.

The instrumentation includes 12 tuned Thai gongs plus three Almglocken – large Alpine cowbells as used by Mahler, Strauss, and Webern. These honor the sculptor, a deeply spiritual man who loved to play drums and percussion. The passacaglia in the center of the work is in honor of the pianist who was also an amateur music theorist. Finally, a quote from the Beethoven *Spring* Sonata honors the violinist, who loved the work.

*Wave* was premiered on May 17, 2014, by the Pioneer Valley Symphony Orchestra under the direction of the composer, at the UMass Fine Arts Center in Amherst, Massachusetts. Since then it has been performed in Carnegie Hall by the Brown University Orchestra, in Providence, RI, and in California by the Stanford Symphony Orchestra. The Redwood Symphony in the Bay Area will perform it in 2023.

## Horn Concerto No. 3 in E-flat, K.V. 447 (1784-87)

Wolfgang Amadeus Mozart  
(b. Salzburg, Austria, 1756; d. Vienna, 1791)

- I. Allegro (fast)
- II. Larghetto (quite slow)
- III. Allegro

Sometime the hero is the performer.

In April of 2016, UW horn instructor Katherine Smith received a message from the conductor in Casper. A world-renowned horn soloist had just cancelled a performance with the orchestra: could she step just three days later? Smith is also Principal Horn of that orchestra, so she and the conductor knew and trusted each other. She hadn't performed Mozart's Third Horn Concerto before, but suffice it to say, she performed brilliantly. We at UW are fortunate that she can recreate that heroic performance for you.

Mozart composed this concerto – and others – for Joseph Leutgeb (1732-1811). Leutgeb was a leading soloist of his day, an acquaintance of Joseph Haydn, Michael Haydn, Leopold Mozart, and Wolfgang Mozart as well. They had a curiously light-hearted relationship: in one concerto, Mozart wrote, “Wolfgang Amadé Mozart takes pity on Leutgeb, ass, ox, and simpleton, at Vienna, March 27, 1783.” In another place the orchestra parts are marked *Allegro* while the solo's music was marked *Adagio*. Perhaps Mozart was mocking the habit of horn notes to start with a delay, thus slowing the tempo. Apparently Leutgeb didn't mind, as he and Mozart were friends as well as fellow artists.

Valves on brass instrument came into use well after Mozart's time. Performers in that era changed pitch only through the use of the lip muscles, plus moving the right hand deeper into the bell – a technique known as “stopping” the horn. The tone changed significantly between notes that way. I suspect Mozart would be astounded to hear what a modern player, with a valved horn, can accomplish.

### Intermission

## Symphony No. 1 in C minor, op.68 (1876)

Johannes Brahms  
(b. Hamburg, 1833; d. Vienna, 1897)

- I. Un poco sostenuto; Allegro (somewhat sustained; fast)
- II. Andante sostenuto (slow and sustained)
- III. Un poco allegretto e grazioso (somewhat fast, and graceful)
- IV. Adagio; Allegro non troppo, ma con brio (very slow; fast but not too much so, but still lively)

“You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us.”

Brahms, on trying to be composer after Beethoven

Brahms worked on this first symphony in fits and starts for twenty years. To him, the entirety of symphonic thought had been said – by Beethoven. Finally, at age 43 and after becoming a successful composer in other forms, Brahms completed his own first attempt in the symphonic genre. What a great success it was.

The beginning of the fourth movement encapsulates all Brahms' fears. The music starts very slowly, rushes forward, drops back to a snail's pace *adagio* and rushes forward yet again – all in C minor. Finally, after a soft timpani roll over low strings, a gorgeous horn solo emerges, in C major. Triumph. Brahms, in overcoming his fears in such a spectacular fashion, is the hero of this work.

My main conducting teacher was Charles Bruck at the Pierre Monteux School. Maestro Bruck said the horn solo must be played as if it had words: "I am a hero."

This is followed by a simple melody that occupies the rest of the movement. There is great similarity between this sequence and Beethoven's *Ode to Joy* after all the drama in the finale of the Ninth. Thus conductor Hans von Bulow admiringly dubbed Brahms First, "Beethoven's Tenth."

The premiere was conducted by the composer's friend Felix Otto Dessoff, on November 4, 1876, in Karlsruhe, then in the Grand Duchy of Baden. My recommended recording is by The Cleveland Orchestra, conducted by George Szell.

Program notes by Dr. Griffith.

### **Looking ahead:**

## ***UW's Gala Holiday Concerts, Rejoice Again, December 11 and 12***

### **Combined choirs, Wind Symphony, and UWSO**

**Narrator: Dr. Camellia Okpodu, Dean of the College of Arts and Sciences**

The UWSO's portion will begin with *The Eight Candle, a Prayer and Dance for Hanukkah*. This starts with a beautiful Hebraic melody and ends with a wild, a-rhythmic dance. Then with the combined choirs we'll perform *We Need a Little Christmas* from the Broadway musical *Mame*, and end with a traditional medley of holiday carols. To avoid conflicts with home basketball games, the Saturday performance will be at 3:00, and Sunday will start at 7:30.

To see all the Music Department's upcoming events, go to  
[http://www.uwyo.edu/music/upcoming\\_performances/](http://www.uwyo.edu/music/upcoming_performances/).

An active performer and teacher, **Katherine Marie Smith** wears many hats within the music world of the Mountain West. She serves as Assistant Lecturer of Horn at the University of Wyoming, Adjunct Horn Instructor at Casper College, and Music Lecturer at Laramie County Community College. An avid performer, Katherine's current positions include Principal Horn of the Wyoming Symphony Orchestra (Casper), Fourth Horn of the Cheyenne Symphony Orchestra, and Associate Principal Horn of Pro Musica Colorado. She has been on the sublists of numerous orchestras around the country including the Colorado and Charlotte Symphony Orchestras and the Colorado Music Festival. In 2005, while attending the North Carolina School of the Arts high school, Katherine was the winner of the Southeast Horn Workshop High School Solo Competition, and in 2009, while attending the Mannes College of Music where she studied with David Jolley, she won the Columbia University Bach Society Concerto Competition. While completing her Master of Music degree at Northwestern University where she studied with Gail Williams and William Barnewitz, Katherine had the privilege of recording an album with the Symphonic Wind Ensemble (including playing principal horn on Copland's Ceremonial Fanfare). In 2016, she had the honor of returning to Northwestern to perform with their invitation-only Alumni Brass and Percussion Ensemble under Dr. Mallory Thompson, to commemorate the opening of the new music building.

In addition, Katherine has performed several concertos with orchestras across the country, spent a season with the North Carolina Symphony as Assistant Principal/Utility Horn, performed in Carnegie Hall seven times, performed with around twenty-five different chamber groups, including the award winning wind quintet *40th Parallel* and Denver's *Small Batch Chamber Series*, and has gone on tour and appeared on the albums of several indie folk artists, including Gregory Alan Isakov. She is incredibly thrilled to have the opportunity to perform in such a variety of ensembles while also actively exercising her teaching skills in beautiful Wyoming and Colorado.

In life, Katherine's focus is making a positive impact on the lives of others through connection, community, nature, and, of course, music, no matter the genre or level of experience. She strives to be innovative and multi-disciplinary so as to be a more holistic collaborator and contributing member of society. Along with performance and pedagogy, she also has an extensive background as a singer-songwriter and a yoga and meditation instructor. Intersectional activism has become a bit of a focal point as she looks to the future and continues to listen and grow.

**Paul Phillips** is the Gretchen B. Kimball Director of Orchestral Studies and Associate Professor of Music at Stanford University, where he conducts the Stanford Symphony Orchestra and Stanford Philharmonia, and teaches conducting, musicology, and interdisciplinary courses. He has conducted over 75 orchestras, opera companies, choirs, and ballet troupes worldwide, including the San Francisco Symphony, Dallas Symphony, Detroit Symphony, Orquesta Sinfónica de Salta, Netherlands Radio Chamber Orchestra and Chamber Choir, Opera Providence, and Paul Taylor Dance Company. His five Naxos recordings include *Music for Great Films of the Silent Era (Parts 1 and 2)* with the RTÉ National Symphony Orchestra (Ireland), *Toujours Provence* with the Slovak Philharmonic Orchestra, and *Manhattan Intermezzo* and *Anthony Burgess: Orchestral Music* with the Brown University Orchestra, recorded during his tenure as Director of Orchestras and Chamber Music at Brown; he has also recorded with the Iceland Symphony Orchestra. With a repertoire of over 1000 works spanning much of the classical and pops repertoire, Phillips has performed with Itzhak Perlman, Christopher O'Riley, and Carol Wincenc; collaborated with Steve Reich, William Bolcom, George Walker, and many other composers; and led concerts featuring Dizzy Gillespie, Dave Brubeck, Ray Charles, Dionne Warwick, Tony Bennett, Glen Campbell, and many other jazz and pop stars.

His honors include 11 ASCAP Awards for Adventurous Programming of Contemporary Music, 1st Prize in the NOS International Conductors Course (Holland) and Wiener Meisterkurse Conductors Course (Vienna), and selection for the Exxon/Arts Endowment Conductors Program. Studies at Eastman, Columbia, and the University of Cincinnati College-Conservatory of Music, and at Tanglewood with Leonard Bernstein, Kurt Masur, Seiji Ozawa, and Leonard Slatkin, led to conducting posts in Europe and the US, including the Frankfurt Opera, Stadttheater Lüneburg, Greensboro Symphony, Greensboro Opera, Maryland Symphony, Savannah Symphony, and Rhode Island Philharmonic.

From 1994-2017, Phillips was Music Director/Conductor of the Pioneer Valley Symphony Orchestra and Chorus in Massachusetts. He has led numerous workshops and clinics, including a 2019 Conductors Guild Conductor Training Workshop at Stanford, and is President-Elect of the Western Region of the College Orchestra Directors Association. Phillips has received numerous commissions and awards for his compositions and performed widely as a pianist, including at the Piccolo Spoleto Festival, Carnegie Recital Hall, and Lincoln Center. His orchestration of Stravinsky's opera *Mavra* is published by Boosey & Hawkes, and his book *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess* has been praised in the press as "seamlessly fascinating". His essays are published in six books on Burgess, including the Norton Critical Edition of *A Clockwork Orange*, and he serves as Music Advisor to the International Anthony Burgess Foundation in Manchester, England. For further information, visit [www.paulsphilips.com](http://www.paulsphilips.com).

## The University of Wyoming Symphony Orchestra, November 2021

### **Violin I**

Brittany Kubiak \*  
*The Charles Moore MD/  
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Concertmaster Fellowships*  
Saul Fuego \*  
*The Charles Moore MD/  
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*The Maurice & Alma  
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Ryan Pitesky  
Kyra Wulff  
Mary MacGuire  
Gregory Barr  
Sherry Sinift

### **Violin II**

Shosei Ando \*  
Ally Sawyer □  
Theodore Rittle  
Julian Bustos  
Anh Vo  
*Symphony Association  
Merit Awards*  
Miles Hays  
Ann Bell  
Alan Moore  
Ilker Topcuoglu

### **Viola**

Lindy Stewart \*  
Clara Cox \*  
Stephanie Benedict □  
Mimi Tan  
Sawyer Winn  
Taylor LaForce  
Jacob Wells  
Lydia Gilbert  
Rebekah Wise  
Alice Wood  
Gracelyn Troxell  
Tera Swaby

### **Cello**

Stephanie Flores Guerrero \*  
Kate Hays-Siltzer \*  
Vy Le □  
Timothy Jones  
Jaxon Cox  
Aiden Boldra  
Kira Leland  
JonaLee Franklin  
Drake Fisgus  
Taryn Paige  
Ivy Jay

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Marcis Bravo \*  
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Molly Walters

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*The Christine Recht  
Memorial Chair  
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Merit Awards*  
Lucas Regnell □  
Ashlie Gold

### **Oboe and English horn**

Terrin Bond \*  
*The Maurice & Alma  
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Emily Shertzer \*  
Scarlett Bainbridge

### **Clarinet and bass clarinet**

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Whitney Ziegweid □  
Maren Glasser

### **Bassoon**

Daniela Garzón \* +  
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Sasha Bentley □  
Kayley Galbraith

### **French horn**

Alicia Stevens \*  
Nathan Wade \*  
Kristien Bravo  
Brendan Inkster

### **Trumpet**

Micah Miller \*  
*Symphony Association  
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Gerrit Worthington \*  
Liam Jones  
*The Maurice & Alma  
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### **Trombone**

Hays Bruce \*  
Quinton Royle-Grimes □  
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Chris Robinson, bass \*

### **Tuba**

Antonia Garner \*

### **Harp**

Clara Cox \*

### **Piano and Harpsichord**

Ana Huerta Fernandez \*

### **Percussion**

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Anthony Trent □  
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Abigail Tharp  
Ethan Walsh

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Music is an aural experience, and every sound in this concert hall becomes part of the performance. Some sounds are distracting to the performers as well as to other audience members. Cell phone use of any kind, including texting and recording, is prohibited other than the back two rows, (*Tweet Seats*) where silent connection to social media is encouraged. Families are welcome, but we ask parents whose children are noisy or uncomfortable to immediately take them outside the hall. Please enjoy the music you are about to hear.

The University of Wyoming Symphony Orchestra operates under the auspices of the Department of Music, Dr. Katrina Zook, Chair, and in the larger realm, within the College of Arts and Sciences, Dr. Camellia Okpodu, Dean. We thank them for their continued support. With the generous sponsorship of the Symphony Association, we are a member of the Collegiate Division of the League of American Orchestras.

**Acknowledgments:**

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