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## In Concert Rhapsody in Blue

USU Wind Orchestra

Thomas P. Rohrer  
*Utah State University*

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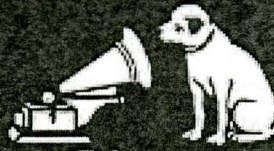
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# In Concert

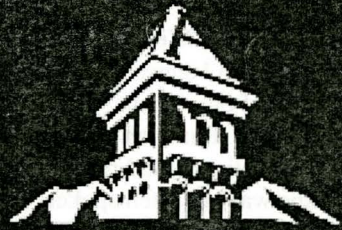
## RHAPSODY IN BLUE

(George Gershwin)

(Arranged by Fiedle Grofé)

Thomas P. Rohrer and the USU Wind Orchestra

(Kevin Olson at the piano)



Friday, April 29, 2016  
7:30 PM  
Morgan Theater  
Logan, Utah

**UtahStateUniversity**  
**WIND ORCHESTRA**

*Thomas P. Rohrer,*  
*conductor*

*Kevin Olson,*  
*soloist*



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DEPARTMENT OF MUSIC • UTAH STATE UNIVERSITY

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— The Utah State University Wind Orchestra —  
— Thomas P. Rohrer, conductor —

*Champagne and Roses* (1997).....Randol Alan Bass

*Autobiography* (1979).....Robert Russell Bennett

**1894: Cherry Street**

“Born on a hill by a railroad track. Our home was a mansion—or was it a shack?”

**1899: South Omaha**

“The head said *piu vivo*—the feet said *retard*.

Talking was easy but walking was hard, limping around in a lumber yard.”

**1900: Corn, Cows, and Music**

“Haying the horses and slopping the pigs—and playing sonatas and rags and jigs.”

**1916: MO to NY**

“To Broadway! What was I waiting for? My country came up with the answer. War.”

**1919: The Merrill Miracle**

“She and I danced to far different themes, but counterpoint seems to take care of our dreams. The ghost of old Johann Sebastian beams!”

**1926: A Parisian in Paris**

“Sometimes the French was a little bit broken, but English *chez nous* she was not often spoken.”

**1935: What Was the Question?**

“Man’s ages are seven, but I must admit that I tried them all on and none of them fit. So Mister Shakespeare, this is it!”

*Rhapsody in Blue* (1924).....Gershwin/Grofé

— Kevin Olson, soloist —

— INTERMISSION —



*Aegean Festival Overture* (1967)..... Makris/Bader

“*Allegro deciso*” from *Tuba Concerto* (1986)..Edward Gregson  
—*Enrique Tellez, soloist* —

*The Heroes of Orzán* (2012)..... **Antón Alcalde**

- Prólogo (Prologue)
- Orzán (Orzan)
- A Praia (The Beach)
- O accidente (The Accident)
- Rescate! (Rescue!)
- Traxedia (Tragedy)
- Epilogo (Epilogue)

**Friday, April 29, 2016**

**7:30 PM**

**Morgan Theater**

*Please turn off alarm watches and cell phones during the concert*

*Please enter and leave the hall between pieces only*

*Please refrain from talking and extraneous noise during performance*

*There will be a reception in Dalby Rehearsal Hall following tonight's performance*

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***Tonight's Guest***

Kevin Olson has been a member of the piano faculty at Utah State University since 2010, where he has taught courses in piano literature, music theory, pedagogy, rock and roll history, accompanying, among others. In addition to teaching, he is a member of Aggie Music Project, the faculty jazz combo at USU, and accompanies for the American Festival Chorus & Orchestra. Before teaching at Utah State, he was on the faculty at Elmhurst College near Chicago for 13 years and at Humboldt State University in northern California.

Dr. Olson grew up in West Jordan and began winning composition contests at age five. When he was twelve, his composition, *An American Trainride*, received the Overall First Prize at the 1983 National PTA Convention at Albuquerque, New Mexico. Since then, he has been a Composer in Residence at the National Conference on Keyboard Pedagogy and has written music commissioned and performed by groups such as the American Piano Quartet, Chicago a cappella, the Rich Matteson Jazz Festival, Music Teachers National Association, and several piano teacher associations around the country.

Dr. Olson is in demand as a clinician, giving workshops and performances nationally and internationally, most recently as an invited judge and clinician last fall at the MusiQuest Piano Festival in Pune, India.

Kevin maintains a large piano studio, teaching students of a variety of ages and abilities. Many of the needs of his own piano students have inspired more than 100 books and solos published by the FJH Music Company, which he joined as a writer in 1994.

— Program Notes —

*Champagne and Roses* (1997).....**Randol Alan Bass**

This dignified march was written for the anniversary of the founding of the East Texas Symphony Orchestra in Tyler, Texas. The title comes from the city of Tyler, a community known for growing beautiful roses in quantity and quality, along with the toast to the celebration with the champagne reference. The work contains three distinct sections, the first of which is styled like a dignified British march. The second theme is a slower polonaise, and the final theme is an expressive theme with longer phrases, leading to a return to an opening fanfare figure that drives to the end.

*Autobiography* (1979).....**Robert Russell Bennett**

The suggestion that I write my autobiography was made at a time when anyone who did not write one risked being called eccentric. It became, and still is, a major sport among the oldsters. Some of the contemporary books are good reading indeed. One of the best of them is the result of an enormous research job, as is brought out in the introduction to the work. Imagine spending long hours and traveling many miles to find out about oneself: I am sure I would be one of the first to be utterly bored by the subject. It was not so easy, however, to dismiss the whole idea as my friends presented it.

The only answer I could think of with any degree of enthusiasm was this one, written purely for whatever pleasure it could give. My own part of the pleasure is mostly in utilizing the musical language of the concert band, with its apparently inexhaustible colors and its fabulous vitality.

The form (if the term has any right being here) is seven short pictures, each about two minutes long, of my own personal seven ages. The two-minute idea may be the result of the loud speakers spread all over the hotel in Arizona where the piece was composed. There was no getting out of ear-shot of those two-minute gems—in the dining rooms, around the swimming pools, by the putting green, everywhere—but I honestly do not believe any of them crept into what I was writing. I do not believe I paid much more than passing attention to them.

[Three of my seven ages take] us to the legal end of my youth. Gathering up my unspectacular belongings, including my entire fortune of less than two hundred dollars, I swooped down on New York for no more reason than that it was New York and had a street in it called Broadway. The music borrows two or three rhythms from the era, but the only note-for-note quote is what the bugler at Camp Funston played every morning while we put on our shoes. Later, when we get to Paris, some of the cute old French tunes that everybody knows come tripping by. This is the full extent of actual musical quotes, at least conscious ones.

As I laid down the pen on this, I wondered how many musicians had done the same kind of autobiography, and I remembered being in London with one of the editors of Chappell and Company when Bert Kalmar and Harry Ruby turned out "Three Little Words." I innocently said I wondered why that title had not been thought of before. My British friend said, "Funny you should ask that! I just looked it up in the index of songs copyrighted in the British Isles. There are fifty-three."

— Robert Russell Bennett

***Rhapsody in Blue* (1924).....Gershwin/Grofé**

When George Gershwin was 11, he overheard a friend playing Anton Dvorak's *Humoresque No 7* on the violin. The music provoked "a flashing revelation" that hooked Gershwin immediately. He began sneaking over to a neighbor's house in Brooklyn to teach himself to play different instruments. A year later, when Gershwin's mother brought home a secondhand upright piano, the family was stunned to see George sit down and tear through vaudeville tunes. From then on, he was glued to the ivories. A few years of formal lessons followed, but his teachers could barely keep up with Gershwin's prodigious talent. At 15, Gershwin quit school and took a job as a song plugger in Tin Pan Alley, New York's music publishing district. Song pluggers were basically pianists who sold sheet music by demonstrating the latest tunes for singers, dancers, and producers. With his outgoing personality, Gershwin was a natural, often weaving in his own musical ideas to liven up the pieces. Before long, he became a full-time songwriter. When he was 21, he penned his first hit, "Swanee," made famous by entertainer Al Jolson. The 1920s equivalent of a Beyoncé single, "Swanee" spent nine weeks at No. 1, selling one million copies of sheet music and two million records. Soon Broadway came calling, and Gershwin became, in his own modest words, "a fairly busy young composer."

As Gershwin was blossoming, a bandleader named Phil Whiteman took notice of his talent. In the early 1920s, Whiteman had been instrumental in getting white musicians to pay attention to "black" music. But in 1924, he had a new idea: Whiteman wanted to introduce symphony audiences to jazz. He invited Gershwin -along with better known composers Irving Berlin and Victor Herbert- to write pieces that combined jazz with classical melodies, hoping to present it all in one fantastic concert called "An Experiment in Modern Music."

Gershwin agreed to write a concerto for Whiteman's "Experiment," but five weeks before the scheduled performance, he had nothing. He'd been busy working on a Broadway show and hadn't had time to put his ideas together. He called Whiteman to bow out, but the bandleader refused to let him off the hook. He persuaded the young talent to stay in the program and motivated him to get to work. Reluctantly, Gershwin agreed to compose a rhapsody—a free-form orchestral piece with just a hint of bluesy improvisation.



With the clock ticking, Gershwin began squeezing in writing sessions between rehearsals for his Broadway show and scribbling notes in the back of taxis. Three weeks before the performance, during a rail trip from New York to Boston, the whole piece came together: Inspired by the "steely rhythms" and "rattley-bang" of the train, Gershwin finished the piece in a fury of inspiration. Gershwin wanted the rhapsody to seem emotional and spontaneous. He even included a blank page in the score that simply said, "Piano Solo: Wait for Nod." That sort of breathing room for free expression was rare in the structured world of classical music. In fact, on the night of the premiere, Gershwin improvised the solo on the spot. Even today, the ad-libbed section remains in the score, meaning that no two performances of *Rhapsody in Blue* are ever the same. A few weeks after its debut, Gershwin reprised *Rhapsody in Blue* at Carnegie Hall. Although audiences adored it, critics complained that it was too "formless" to be called classical and too "rigid" for jazz. Still, Gershwin toured the country playing *Rhapsody in Blue*, and by year's end, it had become a kind of unofficial national anthem, embodying all the fun and swagger of the Roaring '20s.

— mental\_floss magazine

***Aegean Festival Overture* (1967)..... Makris/Bader**

*Aegean Festival Overture* was written in 1967 as an orchestra overture for the Washington National Symphony and was premiered by the group under Howard Mitchell a year later at Constitution Hall. Its immediate success then and on tour occasioned the collaboration between Mr. Makris and Major Albert Bader of the United States Air Force Band to arrange the overture as a concert piece for band. It has since been premiered and featured on tour by the Bolling-based USAF Band under the direction of Colonel Arnald Gabriel.

From its first hammering dotted-eighth rhythms, the *Aegean Festival Overture* reflects the Greek origins of its composer, who was born in Salonika, a colorful seaport. The driving energy of the fast section with its restless 5's and 7's and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomized the musical style of Makris—a blend of classic form and Greek folkloristic elements.

Born in 1930, the composer came to America at the age of 20 as a scholarship student at the Mannes School of Music in New York. He studied in Aspen and also in Paris with Nadia Boulanger. He led an extremely active career as a professional violinist (he was in the first violin section of the National Symphony) and as a composer. . . . In 1967, he received a grant from the National Endowment for the Arts for his work on the *Aegean Festival Overture*.

— Major Albert Bader

**“Allegro deciso” from *Tuba Concerto* (1986).....Edward Gregson**

This work was commissioned by the Besses o' th' Barn Band with funds provided by the Arts Council of Great Britain. It was written for, and is dedicated to, John Fletcher, who gave the first performance in Middleton Civic Hall, near Manchester, on 24 April, 1976, with Besses o' th' Barn Band conducted by the composer. Another interesting feature about the premiere was that it was recorded by BBC Television for an Omnibus programme with André Previn as presenter. The concerto exists in three versions: with brass band (1976), orchestra (1978) and wind band (1984).

The concerto is in three movements, following the usual, quick-slow-quick pattern: Allegro deciso, Lento e mesto, Allegro giocoso. The first movement has a sonata form shell with two contrasting themes, the first one being rhythmic in character, the second lyrical. There is a reference made in passing to the Vaughan Williams Tuba Concerto, but this merges into the other material in the development section.

The Tuba Concerto has established itself as one of the main works in the solo tuba repertoire. It has been performed and broadcast in over 40 countries all over the world.

— Edward Gregson

***The Heroes of Orzán* (2012).....Antón Alcalde**

Although his formation is basically independent and self-taught, Antón Alcalde feels a deep gratitude to some teachers and entities who had a decisive influence on his formation, such as Rafael Collazo Moares, X. Carlos Seráns Oliveira, Andrés Valero Castells, and the band from Rianxo, where he started with his first musical lessons.

As a performer, he studied and took master classes with renowned percussionists of international recognition including Daniel Riveiro, Ramón Perez, Tom Risco, Roberto Oliveira, Cesar Peris, Pedro Varea, Nancy Zeltsman, Nick Woud, Tobias Guttmann, Lorenzo Ferrandiz, Ali N'Dianye, Romain Kuonen, Jan Putsjens, Bodgan Bacanu, Rubén Montes, Juanjo Guillém, Juan Collazo, Josep Vicent, Diego Ventoso, and Xabier Sabater.

In 2009, he entered the world of composition for the audio-visual medium, studying scoring for motion pictures and videogames with professors from Conrado Xalabarder, Patrick Doyle, Wataru Hokoyama, Michael Giacchino, Andrea Datzman, Alejandro Vivas, and James Shearman; he continued his education with master classes with teachers such as Oscar Navarro.



He is currently professor of percussion and composer in residence at the School of Music from Rianxo and a member of the AGC (Galician Association of Composers). His works have been performed in Spain, Portugal, USA, Holland, Germany, Mexico, Italy, Venezuela, Belgium, Colombia and Australia.

*The Heroes of Orzán* was commissioned by the consortium of Galicia, headed by the Municipal Band of A Coruña. This work is dedicated to J. L. Represas Carrera and was premiered by the Municipal Band of A Coruña, on November 4, 2012 at the “Opera Palace” in the same city. It was also performed from November 6-10 of that year for monograph-educational concerts for Secondary Education schools in A Coruña, in the “Agora Centre” by the city. This composition was nominated for the prestigious “*Hollywood Music in Media Awards 2013*,” in Classics section.

The work is like most works by the composer, programmatic. The extra-musical reference in this work is an incident that occurred at Orzan beach, Galicia, on January 26, 2011. After enjoying the nightlife of Orzan beach, a young student strayed too close to the ocean and was drawn in by the current. Three policemen also perished as they attempted rescue. The work depicts the events in musical fashion.

This composition for optional narrator and symphonic band draws on various sources and musical styles, from harmonies and styles of jazz legacies, such as funky, cha-cha-cha, and latin. Its thematic architecture focuses on one main theme, which serves both to “thread” of the whole work, which lasts approximately 30 minutes and is reflected in three dramatic levels: afflicted, action, and environment. Furthermore, the thematic structure is collected according to the police report, and argument explaining it.

This composition is structured in 7 movements in which some of them are interconnected.

**Prologue: Description of the facts.** The main motive is presented in various permutations. As a musical metaphor, we hear a brief quote from the ost “*Mar Adentro*” composed by A. Amenabar.

**Orzán: Night.** This movement describes the nightlife of the city. The music of the pubs, the jam sessions. The language of jazz is the “cornerstone” of the construction of this festive character movement.

**The Beach.** This movement describes the arrival of Slovak student (protagonist) to Orzán beach, under the influence of alcohol. The beach is at once part of the tragedy. It’s presented for the first time, by the English horn, the leitmotif of the tragedy.

**The Accident.** All tension of the accident is represented musically by creating smaller clusters. First is a short cell until it gradually intensifies and gathers in a

large cluster by the entire band. This is the tension point, at which the Slovak student is pulled offshore by a wave.

**Rescue!** This movement is a clearly tinged action film, both in its architecture and its instrumentation. This sound chapter describes the desperation of the police to save the life of the young student, reflecting the intense struggle between human strength and power of the sea.

**Tragedy.** This is the maximum dramatic point, subtitled “finding the bodies.” This movement elevates the descriptive thematic motive of the tragedy (presented earlier in the third movement). It describes the desperation of families and exhausted search for the bodies of the three policemen and the young Slovak student.

**Epilogue.** As a final mode, this last movement is subtitled: “The Heroes of Orzán,” the name that thousands of people assigned to the three policemen who heroically sacrificed their lives. The music, in an upbeat yet solemn mode, represents the commemoration and delivery posthumously of the “Gold Medal of Galicia,” the highest award issued.

— Antón Alcalde

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### **Bands at USU**

**Bands** are a vital part of the Department of Music and the campus life at Utah State University. The Aggie Marching Band and Pep Band make an exciting contribution to USU Athletics while the Wind Orchestra and Symphonic Band perform the finest in wind and percussion literature year-round. In addition, the Jazz Ensembles perform twice each semester, and there are several chamber music offerings.

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Tuesday, May 10, 2016: Junior High/Middle School Band Clinic  
(435-797-3004)

**UTAH STATE UNIVERSITY WIND ORCHESTRA PERSONNEL,  
Thomas P. Rohrer, conductor**

**PICCOLO**

Arianna Keller - Hyde Park

**FLUTE**

\*Rachel Frandsen - Gilbert, AZ  
Beth Foley - Orem  
Patty Serbousek - Murray  
Allie Patton - Albany, OR

**OBOE/ENGLISH HORN**

Jessica Rice - South Jordan

**BASSOON**

\*Jenny Thompson -  
Cottonwood Hts.

**CLARINET**

\*Clifford Tam - Livermore, CA  
Nina Hoyle - Perry  
Rachel Peck - Avon  
Katie Nielson - Dugway  
Jessica Scott - West Jordan  
Tristan Meyer - Murray

**BASS CLARINET**

Sam Dalrymple - Santa Rosa, CA  
Becky Banks - Taylorsville

\* Denotes Section Leader

**ALTO SAXOPHONE**

\*Branson Bell - Bountiful  
Rayna Bell - Spanish Fork

**TENOR SAXOPHONE**

Stewart Houser - Holladay

**BARITONE SAXOPHONE**

Tyler Curtis - Eagle, ID

**TRUMPET**

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

**HORN**

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

**TROMBONE**

\*Eric Walker - Kaysville  
Erica Hawvermale - Highland  
Cameron Thomas - American Fork

**EUPHONIUM**

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

**TUBA**

\*Enrique Tellez - St. George

**PERCUSSION**

\*Steve Buys - Centerville  
Austin Chadwick - Pleasant Grove  
Justice Ferguson - Woods Cross  
Johnathan Gaines - Nashville, TN  
Hillary Horne - Centerville

**TIMPANI**

Jonathon Kurecki - Plainfield, IL

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