BRIGHAM YOUNG UNIVERSITY  
COLLEGE OF FINE ARTS AND COMMUNICATIONS  
School of Music  

presents  

Fantastical Dreams  

BYU Symphonic Band  
Kirt Saville, *conductor*  

with  

Faculty Guest Artists  
Ray Smith, *tenor saxophone*  
Stephen Lindeman, *piano*  

7:30 p.m.  
4 April 2018  
de Jong Concert Hall  
Harris Fine Arts Center
Fanfare: A Vision and a Dream  
Ryan Nowlin  
b. 1978

Arachnophobia  
Ralph Hultgren  
b. 1953

Second Prelude  
George Gershwin  
1898–1937  
arr. John Krance

Wild Nights  
Frank Ticheli  
b. 1958

D. Clock Dance  
David Ashton  
Premiere Performance  
BYU Music Education, 2011

Ghost Train Trilogy  
Eric Whitacre  
b. 1970

Ghost Train  
At the Station  
Ray Smith, tenor saxophone  
Stephen Lindeman, piano

The Motive Revolution

Oh Henry!  
Ryan Nowlin  
b. 1978

This musical event is the 89th performance sponsored by the BYU School of Music for the 2017–2018 season.
SYMPHONIC BAND

PICTOLO
Heather Harrison

FLUTE
Emily Burden*
Sarah Johnson
Brenn Parker
Momo Harris
Allison Francis
Emmaline Hillman
Sydni Fawson

OBOE
Sharanne Jensen*
Kylie Decker (EH)
Geneva Fisher
Candace Gunn

CLARINET
Jarom Christensen*
Jason Cannon
Nathan Adamson (Eb)
Emily Hardisty
Spencer Walgren
Nicolas Rowe
Christian Penaranda
Spencer Driggs
Gregory Memmott
Sydney Young
Kirsten Hamilton

BASS CLARINET
Julie Smith*
Haley Dunkley
Austen Walker (Contra)

BASSOON
David Barlow*
Kalie Beckford
Michelle Greenwood
Isaac Sanabria (contra)

ALTO SAXOPHONE
Logan White*
Matthew Assily
Rachel Owens

BARITONE
SAXOPHONE
Dorian Palmer

FRENCH HORN
Brady Catlett*
Jessica Moore
Gavin Grooms
Kristi Bresciano
Samuel Eddington
Truman Kautzman
Amelia Anderson
Brendan Izu

TRUMPET
Tanner Last*
Kevin Bateman
Jacob Hanna
Jacob Chase
Ben MacArthur
Robert Alger
Jeffrey Crowley
Ryan Hallstrom
Alan Simpson
Alex Kariuki

SYMPHONIC BAND

TROMBONE
Zachary Felix*
Caleb Cuzner
Brooke Brewer
Colby Kunkel
Kevin Lovell
Isaac Mitchell
Caroline Glissmeyer
Samuel Ward
Emma Krzymowski
Taylor Dall

EUPHONIUM
Pearce Nitta*
Mary Barfoot

TUBA
Jacob Douglas*
Bailey Stanley
Daniel Summit
Samuel Craven

PERCUSSION
McKay Johnson*
Hannah Schoendorfer
Marin Dameron
Courtney Cook
Sam Nielsen

CONTRABASS
Gabriel Fronk

PIANO
Gabi Grooms

*principal
Ray Smith
Ray Smith is one of those relatively rare individuals who is both an excellent performer and an excellent teacher. Currently, he teaches at Brigham Young University in Provo, Utah as the Professor of Saxophone. His jazz big band, Synthesis, has received national and international recognition by winning many jazz festival competitions such as the Pacific Coast Collegiate Jazz Festival, the Lionel Hampton Jazz Festival, and those sponsored by the International Association of Jazz Educators; performing in some of the great international jazz festivals such as The Montreux Jazz Festival in Switzerland, the North Sea Jazz Festival in Holland, the Antibes Jazz Festival in the French Riviera, The Riga Jazz Festival in Latvia, The Pori Jazz Festival in Finland, The Kongsberg Jazz Festival in Norway, and The Umbria Jazz Festival in Perugia, Italy; and has toured Japan and China, not to mention blazing new trails into Siberia in 1998.

As a performer, Smith is equally at home in either classical or jazz-related styles and is adept at all five of the woodwind instruments: flute, oboe, clarinet, bassoon, and saxophone. He also performs and records frequently on the Yamaha WX7 Midi Electronic Wind Instrument and the AKAI E.W.I. and often plays recorders, pennywhistles, and other ethnic flutes in the recording studio. He has over 130 CD credits and has recorded on many film scores and television themes and jingles such as The Sandlot, Mi Familia, The Swan Princess, Good Morning America, The Today Show, The Ricky Lake Show, Buick, Chevy, etc., and many Canadian and German television and radio themes. Dr. Smith performs periodically with the Utah Symphony and The Mormon Tabernacle Choir and is a regular with the Utah Saxophone Quartet and Q’d up, the BYU faculty jazz quintet.

Smith also does clinics and performances at colleges and high schools and adjudicates at jazz festivals. In the summers, he teaches at various jazz workshops including the Birch Creek Jazz Camp in Wisconsin where he received the Woody Herman Award for musical excellence and professionalism. In 1998, Smith was the recipient of the Voice of Jazz Award for the State of Utah. His newest CD, Q’d up is currently receiving considerable airplay around the country.

Stephen Lindeman
Steve Lindeman is a Professor of Music in the Brigham Young University School of Music, where he teaches music theory and analysis, orchestration, jazz history, jazz styles and analysis, jazz piano, and world music. Dr. Lindeman studied jazz at the Indiana University School of Music with David Baker, pursued music theory and analysis at Queens College, CUNY with Charles Burkhart and Carl Schachter, and studied musicology and music theory with Douglas Johnson, Ellen Rosand, and Floyd Grave at Rutgers University.
Subsequently, he has done post-graduate study with Jim McNeely and Mike Holober at the BMI Jazz Composers Workshop, piano with Stefan Karlsson at the Stanford Jazz Workshop, film scoring with Larry Groupé and Roger Neill at the Palomar Film Music Workshop, and with Enrica Scandrione of the Royal College of Music (London), as well as private study with Rufus Reid, Fred Hersch, Tamir Hendelman, John Clayton, and Bob Mintzer.

David Ashton Kjar
Composer and BYU Alumni David Ashton Kjar is a New York City based multi-woodwind performer, improviser, composer and educator. He is a regular in pit orchestras for Broadway shows (including Aladdin, Frozen and SpongeBob SquarePants). As a jazz musician David has performed in New York City at Alice Tully Hall, Dizzy’s Club Coca-Cola, The Shrine, The Cell, Somethin' Jazz Club, the Actor's Temple, as well as internationally at the Copenhagen, Edinburgh, Konigsberg, and Villard De Lans Jazz festivals. David is a candidate for the Doctor of Musical Arts degree in classical clarinet performance at Mason Gross School of the Arts, and a graduate of the Jazz Saxophone Master's Program at Manhattan School of Music where he was a student of Donny McCaslin, Rich Perry, Steve Wilson, Dave Liebman, Phil Markowitz, Gary Dial, and Jim McNealy. Although not formally trained as a composer, David’s love of jazz improvisation, and his familiarity with many instruments has naturally led him into the area of composition. His catalogue of compositions includes several pieces of chamber music, many original jazz tunes and arrangements for large and small jazz ensembles, many religious instrumental, vocal and choral pieces and arrangements, and now one piece for wind band. As an educator David currently teaches aural skills at Rutgers University. In the past, he has worked as an adjunct saxophone teacher at Brigham Young University, in the Music Advancement Program at the Juilliard School, the Distance Learning Program at Manhattan School of Music, and was also the band director at Léman Manhattan Preparatory School, and New Heights Academy Charter Schools in New York City. David was raised in a musical family in a suburb of Salt Lake City. His grandmother taught him piano with a very compositional approach, and in seventh grade he began to play clarinet, flute, and then saxophone. During high school David studied with Kathy Pope, professor of clarinet at University of Utah, and while playing lead alto saxophone in the all-state jazz band he was discovered by Dr. Ray Smith at Brigham Young University where he later earned his Bachelor’s degree in Music Education. David, his wife Brittany, and their two sons Asher and McKay reside in Northern Manhattan.
PROGRAM NOTES

Fanfare: A Vision and a Dream was commissioned by the W.D. Packard Concert Band, Warren, Ohio.

William Doud Packard and his brother, James Ward, formed the New York and Ohio Company in 1891 to produce incandescent carbon-arc lamps and transformers. In 1899, along with George Lewis Weiss, they built the first automobile bearing the Packard name, a car which fast became a respected name in the automotive industry. Mr. Packard was a man with a vision when it came to music as well. In his last will and testament, Packard designated that funds would be set aside in a trust to build a music hall and finance the establishment of a band for the "edification and entertainment of the people of Warren." $1.4 million was used from the trust to build the W.D. Packard Music Hall with the remainder of the income from the trust to be used to maintain the band. Today, the Packard Music Hall is the center of cultural and entertainment programs in the Warren area and averages over 150,000 attendees each year.

Because of his generosity, Warren area residents were able to appreciate a heritage that dates back to the 1880s. W.D. Packard took pride in this aspect of American heritage, and his dream lives on.

Dedicated to his honor and intended as an opening fanfare for the W.D. Packard Concert Band performances, this piece attempts to capture Mr. Packard's ingenuity, patriotism, and generosity, as well as the deep gratitude of the people of Warren.

—Program Note by composer

Second Prelude by George Gershwin

This very popular and familiar prelude is the second of Gershwin’s three preludes for piano published in 1927. The “Three Preludes” became a cornerstone of the American solo piano repertoire, with recordings by a wide range of pianists. In addition, the music has enjoyed success in various transcriptions and arrangements, especially one for violin and piano by the outstanding violinist Jascha Heifetz. John Krance’s colorful arrangement for band makes excellent use of the variety inherent in the band with several solo passages and an emphasis on the low-reed register.
Wild Nights!

Ticheli uses octatonic collections, syncopated rhythms, and short motives to create a sense of freedom and passionate wildness as depicted in Dickinson’s poem. Surprises are peppered across the entirety of the work, transient and effervescent. The wild and rhythmically driven outer sections contrast with the darker lyrical middle segment, mimicking the tone in the poem. Ticheli’s instrumental tone poem is effective, using musical tools to express the rampant, feral emotions in the absence of the text.

— Program note by Chee Weng Yim for the University of Miami Frost Symphonic Winds concert program, 7 April 2015

D. Clock Dance by David Ashton

This piece was commissioned by my ever-patient former music education teacher and mentor Dr. Kirt Saville, in January 2016. I wrote most of it directly into my notation software on my laptop while riding the subway to and from my teaching job or gigs. I was sad and angry about many things going on in the world and in my life when I when I started this piece, and I decided to play with this idea of a downward spiral by crafting a melody that begins in 13/8 with each subsequent measure losing an 8th note until it concludes on a 1/8 measure. I eventually moved the bar lines to make it readable. The “D” in D. Clock Dance stands for “Doomsday”, and references the Doomsday Clock established by the Bulletin of the Atomic Scientists in 1947, which represented the likelihood of a man-made global catastrophe (which would occur at the hypothetical midnight on this clock). Originally it only reflected the likelihood of global nuclear war, but since 2007, it has also reflected the threat of climate change and other new developments in the sciences and technology that could inflict irrevocable harm to humanity. As of March 2018, the clock is set at two minutes to midnight.

This piece is mournful at times, but has a sense of humor and manages to escape the frustration that I began it with. One of my younger sisters passed away unexpectedly in July 2016, and when I got back to the piece it took on an even greater therapeutic role in my life. I finally finished it in the summer of 2017 during visits to the park across the street from our apartment building in northern Manhattan. I would compose for a few minutes at a time while I tried to keep an eye on my two boys as they joyfully rode their bikes, climbed, played with sticks and dug for pirates’ treasure in the dirt.
**Ghost Train Trilogy**

The legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit I worked to capture.

The compositional challenge came in creating a larger three-movement work from the first movement which was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. At the Station is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. The Motive Revolution is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the countryside, moonlight glistening off its dark steel, and ends with a final, heroic tribute to these machines and the people who worked them.

The first movement was written in the winter of 1993-1994 and received its premiere March 7th, 1994. Movements II and III were written in the winter of 1994-1995, and the entire triptych received its premiere on March 14th, 1995. Ghost Train was written for and is dedicated to Thomas G. Leslie and the University of Nevada, Las Vegas Wind Symphony.

—Program Note by Eric Whitacre