



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

presents

Heroes

BYU Symphonic Band

Nate Seamons, *conductor*

7:30 p.m.
22 February 2022
De Jong Concert Hall
Livestreamed at BYUArts.com

For the health and safety of everyone, masks worn over the nose and mouth
are required for the duration of this performance.

*Please silence all mobile phones and electronic devices.
Photography, video and audio recording, and texting are forbidden during the performance.*

PROGRAM

Liberty Fanfare	John Williams arr. Jim Curnow
Elegy for a Young American	Ronald Lo Presti
Zenith's Flight	Nate Kimball
One Life Beautiful	Julie Giroux
Symphony No. 1 "Heroes" Mvt. 1 "From Sea" Mvt. 2 "Heroes"	Onsby Rose

PROGRAM NOTES

"Liberty Fanfare" by John Williams

Liberty Fanfare is a composition for orchestra by John Williams. Written in 1986, the piece was commissioned to celebrate the Centennial of the Statue of Liberty on July 4 of that year. The entire piece is approximately five minutes in length and utilizes both the brass section for the main themes and the strings for providing a recurring, melodious motif. Before the premiere of the piece, Williams commented that he had "tried to create a group of American airs and tunes of my own invention that I hope will give some sense of the event and the occasion." The composition received generally positive reviews at the time and is still regularly performed as a patriotic piece. For this performance, we have transcribed the narration written by Air Fore COL Jay Welsh (Retired), celebrating the Heroic ideal of Liberty. The narration will be given by Vincent Liddiard, the voice of the BYU Marching Band, The Power of the Wasatch.

"Elegy for a Young American" by Ronald Lo Presti

Elegy for a Young American is a testament to the vision and commitment of our 35th president, as well as a deeply emotional meditation on his tragic passing. The work is often described as moving through the various stages of grief: denial, anger, bargaining, depression, and acceptance. Interestingly, the idea of a codified progression of grief was not put forward until 1969, five years after the premiere, but there is no doubt that the piece travels through many of the emotional states felt by so many Americans in November of 1963. Gentle, homophonic choruses give way to discordant outbursts and massive climaxes as the composer struggles to make sense of Kennedy's death. Finally, the anguish settles into a peaceful resolution, suggesting that even in the face of tragedy there is some room for acceptance.

– Program Note by Kevin Simpson

Zenith's Flight

Inspired by the airships of the famous Final Fantasy video game series and Miyazaki films such as Laputa, Zenith's Flight recounts the exhilaration and freedom of journeying the world from the sky. The first section of the piece illustrates Zenith's first flight into adventure, with the French Horn melody serving as the airship's main theme. The second, slower section paints the scene of the airship breaking through the top surface of the clouds into the starlit night sky. Finally, the third section celebrates the ship's successful return to land with a festive dance. The three themes come together at the very end to complete the experience. The heroic journey of Zenith is complete.

One Life Beautiful by Julie Giroux

One Life Beautiful -- The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live One Life Beautiful. One Life Beautiful was written in memory of Heather Cramer Reu for her "one life

beautiful” that brought so much love and joy to our lives. The piece was commissioned by Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife, Michelle, and children.

– Program Note from publisher

Symphony No. 1 “Heroes” by Onsby Rose

In times of war, our armed services have very specific duties. The Navy and Marine Corps are primarily the “first to fight”, the Navy from the sea and from delivering the Marines to land. Movement 1 of the work is a triumphant fanfare that should raise thoughts of these services entering battle. As a Marine, many times when presented with the possibility of having to go to war, I was always willing but reserved. I hope that in movement one it relays that willingness with the bright fanfare, but yet the thought of the individual service members and the leadership of the country in thoughtfulness in the center section as the horn melody takes us across the sea and into the area of conflict. The final part of the movement is the realization of our protection being required and the ability of our services to provide this as the fanfare returns and we enter the battle. This is typically a very quick occurrence and the length of the movement is meant to adhere to that idea.

Movement 4 is “for the fallen.” The unfortunate fact of war is that we always lose many of our brave service members. This is the only movement that uses preconceived material, in that is built upon the hymn Nearer My God to Thee as well as the Bach chorale Our Father in the Kingdom of Heaven. My description is that after death I believe that those of us who have accepted Christ as our savior will ascend to heaven to be with Him. It is my hope that this is the case of all service members that we lose. The movement is meant to show the movement from this world to that of the heavenly world. The first section of the movement starts this progression and leads us to the saxophone quartet that brings us to the gates of heaven. With a abrupt change the walk into heaven and the sights and sounds that are heard is brought to us. Then as we approach the throne of God the ensemble builds progressively until the face of God is visible as the Bach chorale is stated in the full ensemble. At this time the original chorale comes back as we celebrate eternity in peace.

This movement is also dedicated to my friend and mentor, Dr. David Maslanka. The movement is constructed using many Maslankian techniques found in his symphonies. Although for all fallen service members, it is also my farewell to a kind and gentle soul that gave us so much.

–Program Note by composer