

Off and Away by JoAnne Hinkle

JoAnne Hinkle is one of our Viola players. She received her music degree from the University of Utah and a Masters from Boston U. She taught orchestra in High School and Jr. High until 2014. In 2015 she received a Lifetime Achievement award from Utah American String Teachers Association. She now teaches a small studio of private students and coaches the Salt Lake Valley New horizons Orchestra.



Off And Away was originally composed for Elacor's album "Take Flight". It is a setting of original lyrics by Taz Hinkle. It is a story about the triumph of enduring and starting over. The protagonist has broken away from a life that was harmful and has taken back the power to discover what else is possible. The possibility, wonder, and peace is found without sacrificing the drive to continue discovering. The song is in a tango style. It was originally performed on the album with Jen Marco singing the lyrics. Tonight we will perform an instrumental version. The original is available on Youtube.

Bach's Brandenburg Concert No. 6, 3rd movement

The Brandenburg Concertos are a collection of six instrumental works that were written by Bach for Christian Ludwig, Margrave of Brandenburg in 1721. They are widely regarded as some of the best orchestral compositions of the Baroque Era. The sixth one is unusual because it was composed for violas, cello and harpsichord omitting the violins. When the work was written in 1721, the viola da gamba was already an old-fashioned instrument: the strong supposition that one viola da gamba part was taken by his employer, Prince Leopold, also points to a likely reason for the concerto's composition—Leopold wished to join his Kapellmeister playing music. Other theories speculate that, since the viola da braccio was typically played by a lower socioeconomic class (servants, for example), the work sought to upend the musical status quo by giving an important role to a "lesser" instrument.

Players:

Amy Pond, JoAnne Hinckle, Evelyn Partner, Sarah Gale, Carolyn Shackelford, Jim Thompson and Amanda Brown

Evelyn Partner

Evelyn works as an Industrial Hygienist for State of Utah OSHA. Music helps her to keep her sanity, after a demanding day at work. She has been a member of Murray Symphony, mostly as the principal cellist, for more than 30 years. She is a past Murray Symphony President, from 1995 to 2000. During the summer, Evelyn volunteers her time playing in theatrical pit orchestras at Murray Amphitheater and many other communities in the Salt Lake Valley. She is married to Bob Partner, Murray Symphony's trombone section leader. They met in the U of U Marching Band in 1979. Evelyn and

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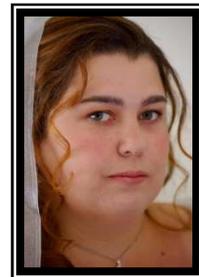
Carolyn Shackelford

Carolyn Shackelford has worked as a music teacher and as an office manager and is now retired. She has played with the Murray Symphony since 2001 when she was working in the Granite Schools. She graduated from BYU in Music Education and discovered that school music programs were being taken out of the schools in many places. She also worked as an office manager and learned computer desk-top publishing. Now she creates the programs for the symphony and plays in the viola section. She has 2 grown sons and an adorable grandson.



Jamie Buckner

Jamie Buckner became a music lover at a young age. Inspired by her mother, and then her grandmother, she began playing the viola in 5th grade, and has played ever since. She graduated from Salt Lake Community College with a music emphasis, and currently holds a Master's Degree. She teaches 5th grade at a West Valley elementary school, where she volunteers to teach after-school orchestra.



Amy Pond

Amy began playing the viola at age 10. She has performed with the Granite Youth Symphony, University of Utah Symphony, and the Utah Philharmonia. She has even had the opportunity of performing with the Utah Symphony a couple of times in side-by-side concerts. She has been a member of the Murray Symphony since 2008, about the same time she graduated from Salt Lake Community College with a degree in nursing. Music has always been an important part of her life as it helps her deal with a busy (and sometimes stressful) job taking care of her patients every day. She hopes to receive a certification specializing in wound care. Amy is very excited and thankful for the opportunity to perform Bach's Brandenburg Concerto #6 and would like to thank her family, friends, and co-workers for their love and support.



Dr. Jim Thompson

Jim has taught instrumental music for over 35 years in Granite and Jordan School Districts, and has been the director of orchestras for the last 16 years at Bingham High School. His main instrument is the Contrabass Violin, but he is also well-versed in bass guitar, piano, guitar, and viola. He is the principal bassist for Murray Symphony and the Associate Conductor. Jim is happily married, has 5 children and 7 grandchildren. In addition to Music, he absolutely loves the aesthetics of the great outdoors, especially in terms of hiking, backpacking, mountain biking, kayaking, bird watching, and studying the amazing geology of southern Utah's red rock country.



Quiet Horseman by Julie Christofferson

Julie Christofferson is the conductor of the Murray Symphony. She taught in Jordan School district working as a teacher and fine arts coordinator. She is currently the Fine Arts Specialist for Nebo School District in Spanish Fork Utah. Julie has played with various groups in the valley including a local brass ensemble called Top Bass that performed with the Tabernacle Choir and orchestra on Temple Square in their Easter concert last week.



The Quiet Horseman is one of 10 original short compositions comprising a collection entitled Pastoral Sketches. It describes the solitude and reflective peace that I experienced as a youth spending many hours on long scenic rides with my best friends, my Morgan horse and my border collie. The recurring rhythms paint a musical portrait of the horse's steady gait and relaxing motion which allows the mind to explore, engage and focus on the peaceful, colorful vistas of the surrounding landscapes. Anyone who has enjoyed the peaceful quiet of riding, this is for you. This piece was composed in 2005 and released as part of an album entitled Pastoral Sketches in 2007 (available on iTunes, Amazon and other on-line outlets).

Opus Mine by Paul Anderson

Paul started playing music at a young age when his parents had him start taking piano lesson. In 1968, he started playing the trombone and have never stopped. Throughout his life, he performed in all sorts of groups, from marching band to full symphonies, from jazz and swing bands to brass chorales, from concert bands to pep bands. During all this, he was fascinated on how music is put together. How do various composers achieve all those beautiful sounds? Eventually, based on a lifetime of listening and performing, he decided he would try to compose music. A previous conductor offered him the encouragement and help he



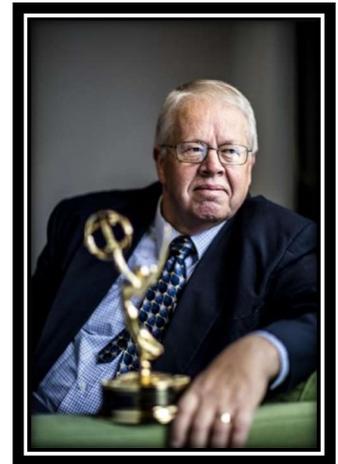
needed to get started with his first composition. Since then, he has composed several pieces for the symphony which have been favorably received.

The genesis for “Opus Mine” began over twenty years ago when a simple 4 note phrase and a few variations became embedded in the composer’s mind. The notes kept playing over and over. An earlier attempt to put these pieces into a coherent composition was less than successful. After several years and different compositions, the composer felt ready to try again. Rather than a straightforward presentation, the composer hoped to create something grander. The result is “Opus Mine”. The piece has four sections that are different in feel but will flow from one to another. As for those 4 notes, they will be used throughout, sometimes hidden, but sometimes as the main theme.

Ten-Mile Day by Marden Pond

If it has anything to do with music, Marden Pond has done it. An adjunct professor at Utah Valley University for 29 years, Pond has been a composer, arranger, conductor, producer, author and educator. He has numerous claims to fame, the most recent being winning a regional Emmy from the National Academy of Television Arts and Sciences for a television production in which he was a principal collaborator.

He has composed music for numerous groups and genre including orchestra, choir, ballet, film, video, modern dance, concert band and especially jazz ensembles. He has composed and arranged music for a brass ensemble, Gabriel with our conductor for some years. Critics have many superlative things to say about his work. It has been described as “masterful and intricate” and “... creating a mood of mystic wonder.”



Dr. Pond wrote his first piece of music when he was in eighth grade and has been composing ever since. He has been a friend of the Murray Symphony and a guest conductor several times. We are honored to perform the premiere of this piece.

Before the 1860s, no railway ran all the way across the United States. In fact, there weren’t any tracks at all west of Omaha, Nebraska. But in 1862, Congress passed [and Lincoln signed] the Pacific Railroad Act, and the task of joining the coasts by rail began. The Union Pacific team started out building west from Omaha, and the Central Pacific team began in Sacramento, California, and built east. Promontory Summit, Utah, was chosen as their meeting place. When Charles Crocker, the construction boss for the Central Pacific, learned that the Union Pacific had set a record of a little more than seven miles of track laid in one day, he claimed that his men could lay ten miles. The president of the Union Pacific said it couldn’t be done, and offered ten thousand extra dollars to the team if they could succeed. The ten-mile day was achieved on April 28, 1869, less than four miles and two weeks before the completion of the Transcontinental

Railroad. Numerous Chinese and Irish workers labored to lay the rails. A total of 3,520 rails (weighing over 985 tons), twice the number of fishplates (rail joiners), 28,160 spikes, and 14,080 nuts and bolts had been placed to complete the job. At times, 240 feet of iron were placed in one minute and twenty seconds. A parallel line of telegraph wire was strung over this stretch at the same time.

This piece includes themes and motifs that represent the Chinese workers, the Irish workers and the incredible labor that went into that historic day.

Valaura Arnold -- narrator

Ben Sansom -- Abraham Lincoln

Steven Pond -- Charles Crocker (railroad executive)

Brandon K. Bills -- Michael/Sean Sullivan (Irish railroad worker)

Archelaus Crisanto -- Hung Leiwo (Chinese railroad worker)

Russian Dance by Sarah Gale

Sarah Gale began playing the violin in 4th grade. In 10th grade, she switched to viola and fell in love with its low, sultry sound. Sarah played the viola with Granite Youth Symphony, and with the Utah State University Symphony, where she graduated in Mathematics. Sarah taught math at West High School for 4 years before quitting to stay home with her kids. Lately, Sarah has finished her master's degree in Education and will teach math at Lehi High School beginning in August. Sarah discovered a love for composing music as a stay home mom. She became the choir director at her church and began writing arrangements and compositions for the choir. "Russian Dance" is her second composition for orchestra.



Russian Dance is inspired by the ballets of Russian composers Tchaikovsky and Prokofiev. The music has themes which represent guests at a grand ball in the glory days of the Russian empire. The first slow theme represents the guests arriving, grand and stately. The second theme sounds lively and fun, and represents the men dancing and showing off. The third theme is in the strings, flowing like the skirts of the women as they swirl across the ballroom floor. Finally, the King and Queen make their grand entrance, and the dance becomes more frenzied as the evening goes on.

Concertpiece No 1, Opus 113 by Felix Mendelsohn for clarinet and basset horn (transposed into 2nd clarinet part)

Performed by Samuel and Melanie Noyce

Melanie and Sam met as clarinet players studying with Kathy Pope at the University of Utah. They have been one another's favorite duet partner ever since. They perform together as often as possible, in professional and private recitals or at venues such as the Utah Clarinet Festival.



Sam is a music teacher at Jefferson Jr. High in Kearns, UT. He has performed with the Forward 4 clarinet quartet at the International ClarinetFest in Assisi, Italy, and Baton Rouge, Louisiana, as well as at the longstanding Semanas Musicales de Frutillar chamber music festival in Chile. Sam has twice been featured on Classical 89's Highway 89 program and performs regularly as a member of the Utah Wind Symphony.

Melanie has been principal clarinetist of the Murray Symphony since 2016. She holds a Bachelor's degree in Clarinet performance and a Master's in Human Development and Social Policy from the University of Utah. A passionate teacher, she has worked most recently as an instructor at Salty Cricket's El Sistema program and as summer camp instructor for the Red Butte Garden education department. She thanks Kay Kilgore, Madeline Johnson, and Kathy Pope for helping her achieve her goals as a musician.

Sam and Melanie live in Salt Lake City with their son Ezra and look forward to welcoming a baby girl into the family soon. They thank their mentors, instructors, friends, and family who have helped them get where they are today.

Originally composed for Clarinet, Bassethorn, and Piano, Felix Mendelsohn's Concertpiece No 1 Opus 113 was orchestrated by the composer a short 7 days after completion. An anecdote circulates that pinpoints the piece's origin upon a request from Mendelsohn to Henrich Joseph Baermann and his son Carl (famous for their clarinet method books) for an ample supply of steamed dumplings and sweet-cheese strudel. They agreed the request, but only if Mendelsohn would compose a piece that the Baermanns could play on tour.

"In his 'Erinnerungen eines alten Musikanten' [Memoirs of an Old Musician] (1882), Carl Baermann described the incident of 30 December 1832 as:

"When I arrived at his home at the appointed time (9 o'clock in the morning), he [Mendelssohn] plopped a chef's hat on my head, tied an apron around my waist and stuck a cooking spoon in the apron's waistband. He then submitted himself to the same procedure but instead of a spoon he put a quill behind his ear and led me down to the kitchen to the great delight of his kitchen staff. He then returned, as he put it, to his keyboard oven where he himself would stir, knead, salt, pepper and sweeten before concocting a spicy sauce for it and cooking it over a hellish fire. [...] We tried out the duo that same evening and after some minor technical instrumental changes, father and I were truly able to claim that we were more delighted with the charming work than

Mendelssohn was with his 'nudel' and 'strudel', although he always swore that my dumpling creation was much more ingenious than his. We thus immediately arranged for a repeat of that scenario, which took place a few days later with the same success. (Jost, P., 2015)". Since, it has been transformed into various versions, the most popular being 2 clarinets and piano. This transposition is for two clarinets and orchestra, played here today.

Concerto for Tuba and Strings by Arild Plau

Performed by Robert Mott

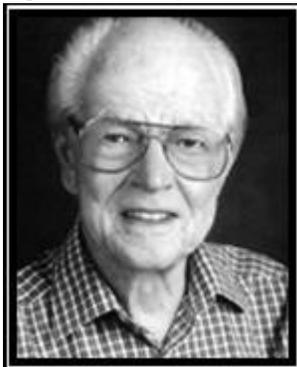
Modernist Composer Arild Plau, was born July 10, 1920 in Norway. He wrote this Concerto for Tuba and Strings in 1990 as a way to express grief for his beloved wife who had passed away. The piece was premiered in 2001 by Øystein Baadsvik in Poland. The full piece was written in a Sonata form and the first movement or Prolog follows an ABA format. The concerto has become a seminal piece of tuba repertoire and is written to allow a lot of interpretation from the soloist.



Robert began playing tuba in school in 2008 but a YouTube video of Øystein Baadsvik playing a song called Fnugg Blue that he found in 2009 inspired Robert to try to turn his hobby into a career. He started lessons at American River College. He performed in recitals there and played in bands and Orchestra at the college and in Northern California Community College Honor Band for several years. Robert has been with the Murray Symphony for close to 2 seasons and is excited to share something different and unique with you.

In Memory

Jack W. Vosskuhler, age 90, a longtime resident of both Salt Lake City, UT and Flagstaff, AZ, passed away on March 31, 2019 at his home in Salt Lake City.



Jack grew up in Tucson, AZ attending Tucson High School. After graduation, he attended the University of Arizona followed by Medical School at [Yale University](#). After graduating and completion of his internship at Los Angeles County Hospital and radiology residency at Baylor University, he wed his wife, JoAnn Malka, in 1958. They recently celebrated their 60th wedding anniversary in December of 2018. He practiced Radiology for the next 40 years in Flagstaff, AZ with an emphasis on serving the underprivileged, in Salt Lake City, UT, as well as locum tenens work throughout the country. Jack will best be remembered for the love of his wife and family, flying,

practicing medicine, the outdoors, playing the violin and as a colonel in the Army Reserves. He will also be remembered for his compassionate and very strong spirit. John will be greatly missed by his family and all of his friends.

Special thanks go to his family and close friends, as well as the staff of Sunrise Senior Living, all of whom made his last days as comfortable and supportive as possible. Jack is survived by his wife, JoAnn Vosskuhler of Salt Lake City, UT, brother Phillip (Darlene) of Sun City West, AZ, sister Helen Edmond (John) of Danbury, CT, sons Steve Vosskuhler (Lori) of Flagstaff and John Vosskuhler (Heather) of Phoenix, two daughters, Karen Seabrook (Dave) of Chimacum, WA and Mary Bender (Tim) of Eagle Creek, OR. He was also fortunate enough to have 9 grandchildren, 1 great granddaughter and 1 great grandson.

Jack was preceded in death by his parents, his sister Betty, and his son David.

In lieu of flowers, please make donations to the Flagstaff Symphony Orchestra, the Murray Symphony Orchestra, or to your favorite charitable organization. A memorial service will be held on June 5th, 11am at St. Vincent de Paul Catholic Church, Salt Lake City, UT.