



SPECIAL GUESTS:

Dr. Christian Bohnenstengel, Piano

Trevor Davis, Clarinet

SideNote

The John Mead Dance Company

AMERICA IN Harmony



FEBRUARY 19, 2026

Heritage Center Theater • 7:30 PM

Carylee Zwang, Music Director & Conductor

David Jordan, Assistant Conductor

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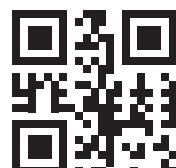
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THE PROGRAM

Carylee Zwang
Conductor

David Jordan
Assistant Conductor

Presentation of Colors..... Iron County Veterans of Foreign Wars

The Star-Spangled Banner John Stafford Smith
Lyrics by Francis Scott Key, arr. Peter Breiner

Pledge of Allegiance

Souvenir d'Amérique, variations on "Yankee Doodle" Henri Vieuxtemps
arr. Rick England

Blue Tango Leroy Anderson

Rodeo Aaron Copland

Buckaroo Holiday

Corral Nocturne

Saturday Night Waltz

Hoe Down

Dancers: Lucy Cook, Megan Harrah, Mei Chian Lim,
Aja Madsen, Makayla Tobler, Shellee Younkin

INTERMISSION

Adagio for Strings, op. 11..... Samuel Barber

The Entertainer Scott Joplin
arr. Richard W. Sergeant, Jr.

Boogie Woogie Bugle Boy Hughie Prince, Don Raye
arr. Tim Olt

Soloists: *SideNote* - Shelly Forsman, Dee Holt,
Suzanne Tegland, Stephanie Wood

Rhapsody in Blue George Gershwin
orchestrated by Tim Berens

Soloists: Christian Bohnenstengel, piano
Trevor Davis, clarinet

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CARYLEE ZWANG

MUSIC DIRECTOR & CONDUCTOR

Carylee Zwang has performed with the Orchestra of Southern Utah since 2003 where she served as the Percussion Section Leader for many years, she now serves as Music Director and Conductor.

With the orchestra, she traveled to Wuhan China to perform with the Hubei Symphony Orchestra. She has been a featured player in chamber concerts and recitals.

Carylee has performed both live and recorded percussion for The Utah Shakespeare Festival, Tuacahn, Parowan Community Theater, Cedar Valley Community Theater, and Playmakers. She is a frequent music director for pit orchestras throughout the Southern Utah Region including *Little Shop of Horrors*, *Once Upon a Mattress*, *Bye Bye Birdie*, *Oliver* and *The Wedding Singer*.

Carylee earned her Bachelor of Science at Southern Utah University in Music Education with a Percussion Emphasis. She was awarded SUU's Outstanding Senior in Music for 2005. She began her teaching career at Parowan High School where she was extensively involved in instrumental music, choir and drama. She was named Teacher of the Year at Parowan High School following her second year of teaching. She has served as the Choral Director for the Parowan Community Choir from 2012-2022. In 2013 she earned a special citation from the Community of Parowan for her extensive service to the community along with her impact on hundreds of students. She added Enterprise High School to her teaching career where she was responsible for taking the Choir to State Competitions for the first time in their history, and the Band for the first time in nearly 20 years. Carylee is currently lucky enough to work with the awesome students at Canyon View Middle School and Southern Utah University.



DAVID JORDAN

ASSISTANT CONDUCTOR

David Jordan has been a dedicated music educator since 1997. His professional career started in Boise, Idaho, where he was awarded an assistantship with the renowned Keith Stein Marching Band. During his two years there, he served as a drumline instructor and assistant marching band instructor. He then taught in Garfield County before finding his long-standing home at Canyon View High School, where he dedicated 22 remarkable years to music education.



At Canyon View, David led a wide range of ensembles and classes, including Marching Band, Concert Bands, Jazz Band, Percussion, Orchestras, Guitar, and Music History. His Philharmonic Orchestra, Wind Ensemble, and Percussion Ensemble regularly qualified for State Festivals, and the Philharmonic Orchestra earned the honor of performing at the Utah Music Educators Conference in 2014 and 2019. In the summer of 2018, David was invited to Beijing, China, as a guest educator and conductor for the Guangqumen School. His dedication was recognized in 2021 when he was awarded Music Educator of the Year by the Utah High Schools Activities Association.

David holds a Bachelor's Degree from Southern Utah University (1997), a Music Education Certificate from Boise State University (1999), and a Master of Music in Instrumental Conducting from Southern Oregon University (2009).

Currently, David teaches percussion and band at Cedar Middle School, music history at Cedar High School, and serves as Percussion Section Leader and Assistant Conductor for the Orchestra of Southern Utah. He also conducts the Suzuki Strings Vivace Orchestra and a Cedar City Interfaith Choir and Orchestra.

Beyond his professional accomplishments, David cherishes his role as a husband to his wife, Julie, and as a proud father to their four wonderful, musical children.



DR. CHRISTIAN BOHNENSTENGEL

GUEST ARTIST

Pianist Christian Bohnenstengel feels equally at home in a wide range of musical genres. Praised as “a master of contrasts” (*Aalener Nachrichten*) and for his ability to “put the audience into a state of sheer awe” (*Gmünder Tagespost*), Christian’s performances have taken him all over the United States, to South America, Asia, and to Europe. Christian is a founding member of Southern Utah University’s faculty jazz combo Kind of Blue, and he frequently performs with various jazz ensembles and combos.

Christian has performed on public radio, and he has presented at state, regional, national and international conferences. David DeBoer Canfield (*Fanfare Magazine*) remarked about his Albany Records CD Set No Limits with clarinetist Dr. Jessica Lindsey that the “piano parts are superbly rendered by Christian Bohnenstengel, whose artistry also greatly impresses me.” His latest recordings are *Jazz Hands II* with the Shawn Owens Project Trio and *Southern Utah Jazz Collective*.

Christian has been Director of Keyboard Studies at Southern Utah University since 2011. He received his Bachelor of Arts degree from Missouri Western State University, and he earned Master of Music and Doctor of Musical Arts degrees from the University of Nebraska-Lincoln. Christian founded the MTNA collegiate chapter at SUU, and he served as chair for collegiate programs on the UMTA state board for several years. He currently serves as secretary for the Southwest Chapter of the College Music Society.

DR. TREVOR DAVIS

GUEST ARTIST

Multi-instrumentalist Trevor Davis has performed in nearly 110 cities across the United States as a member of two national touring shows. His versatility as a musician allows him to perform in a variety of settings and styles ranging from pit work, to symphony orchestras, to big bands.

Trevor joined the faculty at Southern Utah University in the Fall of 2023 as the Director of Woodwinds where he teaches clarinet and saxophone. He is a Henri Selmer Paris Clarinet artist and is an active clinician, adjudicator, and performer. Originally from Delaware, Trevor has a BA from Kutztown University, a MM in Jazz Studies from Indiana University, and both a MM in Multiple Woodwinds and a DMA in Clarinet Performance from UNC Greensboro.



SIDENOTE

Formed in Cedar City, Utah in September 2023, award-winning a cappella vocal quartet *SideNote* is a group of seasoned singers who met in Cedar City's *In Jubilo Women's Chorale* and found in each other a common passion for music and performing. Members Dee Holt, Shelly Forsman, Stephanie Wood, and Suzanne Tegland



started *SideNote* with the intent of stretching themselves as musicians and having a blast while doing so! Singing a diversity of musical genres with style and energy, *SideNote* has performed for a variety of groups and events and looks forward to many more. Other musical passions among the group include piano, violin, conducting, large choral and orchestral ensembles, music arranging, and composing. We love and appreciate Cedar City and the arts community here and are excited for this opportunity to perform with the Orchestra of Southern Utah!

JOHN MEAD DANCE COMPANY

The John Mead Dance Company (JMDC) was co-founded in Singapore in 2005, by John Mead and his wife, Mei Chian Lim. As Artistic Director, Mr. Mead is internationally recognized as a choreographer, performer and educator. Working professionally over the past 45 years, he has choreographed over 200 works, which have been performed in Canada, China, France, Greece, Hong Kong, Japan, Korea, Mexico, Singapore, Switzerland, Taiwan, and the United States. Mr. Mead strives to create deeply felt, authentic choreographic work that speaks to fundamental, universal human values. He returned to the United States from Singapore in 2020 and subsequently moved to Cedar City in 2023, where he has reestablished the John Mead Dance Company, which now features local dancers. You can find more information about Mr. Mead and the John Mead Dance Company at www.johnmeaddanceco.com.





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PROGRAM NOTES

The Star-Spangled Banner

John Stafford Smith, lyrics by Francis Scott Key
arr. Peter Breiner

America's national anthem began not as a patriotic song, but as a British social club melody. Composer John Stafford Smith wrote the tune in the late 18th century for London's Anacreontic Society, and it later crossed the Atlantic, where it was paired with many sets of lyrics. During the War of 1812, lawyer and amateur poet Francis Scott Key penned new words after witnessing the British bombardment of Fort McHenry in Baltimore Harbor on September 13-14, 1814. Seeing the American flag still flying at dawn inspired his poem, "Defence of Fort M'Henry," which quickly spread and became associated with Smith's melody.

More than a century later, in 1931, Congress officially designated the song as the United States' national anthem. Peter Breiner's orchestral arrangement highlights the anthem's ceremonial dignity and sweeping lyricism, making it a fitting opening tribute for this **America 250** celebration.

Souvenir d'Amérique, variations on "Yankee Doodle"

Henri Vieuxtemps
arr. Rick England

Belgian violin virtuoso and composer Henri Vieuxtemps wrote *Souvenir d'Amérique* in 1843 after a concert tour that took him to New Orleans and other American cities. During his travels he encountered popular songs and folk melodies that fascinated European audiences of the time, and he used the familiar tune "Yankee Doodle" as the basis for a brilliant set of variations. The work reflects both America's growing cultural identity and the 19th century European appetite for musical souvenirs drawn from distant lands.

Originally scored for violin and piano, the piece is a showcase for dazzling technique—rapid passagework, lyrical cantabile lines, and sparkling virtuosity—designed to highlight the composer's own extraordinary abilities as a performer. At the same time, Vieuxtemps treated the simple patriotic melody with elegance and imagination, transforming it through contrasting moods and textures. Rick England's orchestral arrangement expands the color palette of the original while preserving its showpiece character, allowing the familiar tune to shine in new and unexpected ways.

PROGRAM NOTES

Blue Tango

Leroy Anderson

Best known for his witty and colorful orchestral miniatures written for the Boston Pops, Leroy Anderson possessed a rare gift for blending classical craftsmanship with popular appeal. *Blue Tango*, composed in 1951, became his greatest commercial success and was the first instrumental recording to sell more than one million copies. Its sultry melody and gently swaying rhythm evoke the atmosphere of a dance hall while remaining unmistakably symphonic in character.

The piece reflects Anderson's fascination with international dance styles filtered through an American popular-music lens. Though rooted in the tango, *Blue Tango* is infused with Hollywood glamour and mid-century charm, showcasing Anderson's talent for creating vivid musical scenes within just a few minutes.

Rodeo

Aaron Copland

Aaron Copland composed *Rodeo* in 1942 for choreographer Agnes de Mille, whose innovative approach to American-themed ballet matched Copland's growing reputation for capturing the nation's musical character. Set on a ranch in the American West, the ballet tells the story of a tomboy cowgirl trying to win the attention of the Head Wrangler, only to discover that confidence and individuality are her greatest strengths. Copland's score vividly evokes frontier life through bright brass calls, earthy rhythms, and wide-open harmonies that have become synonymous with his "American sound."

The four movements—*Buckaroo Holiday*, *Corral Nocturne*, *Saturday Night Waltz*, and *Hoedown*—draw upon folk materials and traditional fiddle tunes, most famously "Bonaparte's Retreat," which fuels the exhilarating finale. Since its premiere at the Metropolitan Opera House, *Rodeo* has remained one of Copland's most frequently performed works, both in the concert hall and on the dance stage, and stands as a defining musical portrait of the American West.

PROGRAM NOTES

Adagio for Strings

Samuel Barber

Samuel Barber composed the *Adagio for Strings* in 1936 as the slow movement of his *String Quartet in B minor*, later arranging it for string orchestra at the suggestion of conductor Arturo Toscanini. Toscanini premiered the orchestral version in 1938 with the NBC Symphony Orchestra, bringing Barber international recognition and establishing the work as one of the most deeply affecting pieces in the American repertoire. Its slowly unfolding melodic lines, rich harmonies, and gradual rise to a powerful climax create an atmosphere of solemn beauty and emotional intensity.

Over time, the Adagio has become closely associated with moments of public mourning and reflection, having been performed at memorial services for presidents, following national tragedies, and in countless commemorative broadcasts. It has also appeared prominently in film and television, helping introduce the piece to wide audiences beyond the concert hall. Revered for its simplicity and expressive power, Barber's *Adagio for Strings* stands as a universal musical statement of grief, dignity, and quiet transcendence.

The Entertainer

Scott Joplin

arr. Richard W. Sergeant, Jr.

Scott Joplin, often called the “King of Ragtime,” was one of the most influential figures in American music at the turn of the 20th century. *The Entertainer*, published in 1902, exemplifies the infectious syncopation and graceful melodic charm that made ragtime wildly popular in parlors, dance halls, and theaters across the country. With its jaunty rhythms and buoyant spirit, the piece helped establish a uniquely American musical voice and laid important groundwork for the later development of jazz.

Although ragtime’s popularity waned after World War I, Joplin’s music experienced a major revival in the 1970s, thanks in part to its prominent use in the film *The Sting*. That renewed interest introduced *The Entertainer* to new generations of listeners and secured its place as one of the most beloved works in American music. Richard W. Sergeant Jr.’s orchestral arrangement preserves the piece’s lighthearted sparkle while expanding its color and brilliance for full ensemble.

PROGRAM NOTES

Boogie Woogie Bugle Boy

Hughie Prince, Don Raye

arr. Tim Olt

Written in 1941 for the Andrews Sisters, *Boogie Woogie Bugle Boy* quickly became one of the most iconic songs of World War II. Blending swing-era exuberance with jazz-inflected rhythms, the tune tells the story of a trumpet-playing soldier whose lively style transforms his regiment's daily routine into a spirited musical spectacle. Its catchy refrain and driving groove made it a favorite with troops overseas and audiences at home alike.

First introduced in the film *Buck Privates* starring Abbott and Costello, the song became a symbol of wartime morale and American popular culture. Over the decades it has been performed by countless artists, including Bette Midler and Christina Aguilera, cementing its status as a classic of the big band era. Tim Olt's arrangement brings fresh orchestral energy to the piece while honoring its irresistible swing and theatrical flair.

Rhapsody in Blue

George Gershwin

orchestrated by Tim Berens

Premiered in New York City in 1924 at a concert titled *An Experiment in Modern Music*, *Rhapsody in Blue* announced a new voice in American classical composition. George Gershwin fused the rhythmic vitality of jazz, blues-inflected harmonies, and popular song with the sweeping gestures of a concerto, creating a work that captured the restless energy of urban America in the early 20th century. Its now-famous opening clarinet glissando—reportedly improvised at rehearsal and eagerly adopted by the composer—immediately signals the piece's bold, genre-blurring spirit.

Gershwin described the work as “a musical kaleidoscope of America,” reflecting the nation’s cultural diversity and metropolitan pace. Though originally orchestrated by Ferde Grofé, *Rhapsody in Blue* has appeared in many versions over the decades for different ensembles and forces. Tim Berens’s orchestration honors Gershwin’s original vision while providing fresh colors and balance for the modern symphony orchestra, allowing today’s audiences to experience this quintessential American masterpiece anew.

THE ORCHESTRA

Carylee Zwang
Conductor

David Jordan
Assistant Conductor

1st Violin

Hilary Dalton-Basegoda, *Concertmaster*
Cassidy Beck, Carol Sue Ettinger, RaKell Heaton, Samantha Herring,
Clark Leslie, Aubrie Ransom, Patty Walser

2nd Violin

Lindsay Szczesny, *Principal*
Britlee Barker, Rebecca Cox, Maleeha Davis, Kaitlyn Esplin,
Sandra Gale, Ronda Gardner, Lori Ipson, Emery Miles, Sara Penny,
Linda Reeves, Brook Richardson, Julesia Richter, Suzanne Tegland

Viola

Bethany Ballard, *Section Leader*
Kaycee Etchart, *Section Leader*
Kim Eddington, Joseph Fielding, Mandy Hepworth,
Olivia Janes, Claire Wood

Cello

Joe VanDuren, *Principal*
Leah Brown, Lauren Cowan, Chandler Crawford, Caitlyn Hughes,
Sadie Schenk, Cheryl Walser, Kara Wheeler

Bass

Chase Callison, Freya Carlson, Lyla Davis, Jon Whittaker

Harp

Kendra Leavitt

Piano/Keyboard

Sunny Chen

Flute

Tanisa Crosby, Ariel Rhoades

THE ORCHESTRA

Piccolo

Amanda Drake

Oboe

Ashley Davis, *Section Leader*

Patrice Montgomery, *Section Leader*

Heidi Ringger

Clarinet

Trevor Davis, April Richardson, Ashton Olsen

Bass Clarinet

Ian Wheeler

Bassoon

Melissa Pack, Mandy Templin

Alto Saxophone

Kyle Bishop

Tenor Saxophone

Jeff Orton

Horn

Lauralyn Anderson, Elaine McEntee,

Jesse Robinson, Melanie Warner

Trumpet

Alex Boehmer, *Section Leader*

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