The University of Oklahoma
School of Music

Sutton Concert Series

Symphony Band
Michael Hancock, Conductor
Sean P. Kelley, Guest Conductor
Teresa C. Purcell, Guest Conductor

Wind Symphony
William K. Wakefield, Conductor
Jon R. Conrad, Guest Conductor

Monday, 8:00 PM
November 24, 2014
Paul F. Sharp Concert Hall
Program

Symphony Band
Michael Hancock, Conductor

Radiant Joy (2006)................................................................. Steven Bryant
(b. 1972)

October (2000)*.................................................................. Eric Whitacre
(b. 1970)

Teresa C. Purcell, Guest Conductor **

Commando March (1943)*.................................................... Samuel Barber
(1910-1981)

Sean P. Kelley, Guest Conductor **

Four Scottish Dances (1957/1978)........................................ Malcolm Arnold
I. Pesante
II. Vivace
III. Allegretto
IV. Con brio

Arranged by John P. Paynter

Intermission

Wind Symphony
William K. Wakefield, Conductor

Variants on a Mediaeval Tune (1963)*..................................... Norman Dello Joio
(b. 1913-2008)

Jon R. Conrad, Guest Conductor **

Symphony in B-flat (1951)..................................................... Paul Hindemith
I. Moderately fast, with vigor
II. Andantino grazioso
III. Fugue

Colony Song (1919). ............................................................... Percy Grainger
(1882-1961)
Edited by R. Mark Rogers

“The Gum-Suckers” March (1914). ...................................... Percy Grainger
(1882-1961)
Edited by R. Mark Rogers

* Presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Conducting
**Doctor of Musical Arts conducting student of Dr. William K. Wakefield, Dr. Michael Hancock,
Mr. Brian A. Britt, and Dr. Brian T. Wolfe

OU School of Music 2014-2015
### Symphony Band Personnel

**Flute/Piccolo**
* Jeongwoo Lee – Edmond, OK  
  Morgan Richard – Owasso, OK  
  Jenny Ren, piccolo – Edmond, OK  
  Natalie Ufford – Wichita, KS  
  Chelsea Bravo, piccolo – Grapevine, TX  
  Ariel Thomasson – Cowetta, OK

**Oboe/English Horn**
* # Meng Hsuan Chang - Taiwan  
  Courtney Penka – Moore, OK  
  Lydia Phillips – Des Moines, IA  
  Melodie Brown – Houston, TX  
  Brittany Hansen – Allen, TX

**Clarinet**
* Jacob Moore – Woodward, OK  
  Milik Coffer (Bass Cl.) – Lawton, OK  
  Bridget Clayton – Norman, OK  
  Chris Sterling (E flat Cl.) – Flower Mound, TX  
  David Husted – Oklahoma City, OK  
  Zachary Peterson – Bowling Green, KY  
  Harrison Zvonek – Missouri City, TX

**Bass Clarinet**
Steven Kappen – Edmond, OK

**Bassoon**
* Mackie Thomas – Carrollton, TX  
  Kayla Smith – Jefferson City, MO

**Alto Saxophone**
* Timo Sheridan – Vienna, VA  
  Connor Pratt – Norman, OK  
  Henry Unterschuetz – Tulsa, OK

**Tenor Saxophone**
Olivia Namdar – Claremore, OK  
  Julian White – Cushing, OK

**Baritone Saxophone**
Nicholas Cotto – USAFA, CO

**Horn**
* Tyler Maxwell- Midwest City, OK  
  Brianna Bouterse – Celina, TX  
  Christopher Creger – Norman, OK  
  Christian England – Miami, OK

**Trumpet**
* Jared VanVickle – Bristow, OK  
  Evelyn Talbot – Deer Creek, OK  
  Ryan Pennington – Aledo, TX  
  Rayel Lindsey – Lawton, OK  
  Calvin Sweeney – Claremore, OK

**Trombone**
* Kaimi Biscaino – Altus, OK  
  Gage Karolczak – Sheldon, IA  
  Ashton Conley – Pryor, OK  
  Danielle Sullivan – Huntsville, TX  
  Kory Conaway – Shawnee, OK  
  Johnathan Moreno – Durant, OK  
  David Harrison – Hot Springs, AR

**Bass Trombone**
Bernabe Jorge, III – Altus, OK

**Euphonium**
* Hunter Purvine – Moore, OK  
  Kelly Klein – Flower Mound, TX  
  Ryan Sharpe – Broken Arrow, OK  
  Aaron Courtney – Edmond, OK

**Tuba**
* Parker Snell – Frisco, TX  
  Addison Womack – Moore, OK  
  Samantha Baggett – Norman, OK  
  Anthony Henderson, Jr. – Garland, TX

**Percussion**
Clark Boes- Dripping Springs, OK  
Chase Brooks – Elk City, OK  
Joshua Donnelly – Aledo, TX  
* Michael Morrow – Argyle, TX  
  Keegan Peck – Arlington, TX  
  Grayson Rushing – Norman, OK

**Harp**
Mary Rauniker – McAlester, OK

**Piano**
Chase Anderson – Choctow, OK

**Graduate Conducting Associates**
Jon Conrad, DMA  
Sean Kelley, DMA  
Teresa Purcell, DMA

* Principal Player  
# Graduate Student
# Wind Symphony Personnel

## Flute/Piccolo
- #Teresa Purcell, piccolo – El Paso, TX
- *Samantha Hoffman – Plano, TX
- Courtney Mantle – Owasso, OK
- Rosemary Mahaffey – Norman, OK
- Kayla Crego – Norman, OK

## Oboe/English Horn
- *Justin Swift – Belton, TX
- #Emily Hiltner – Bolivar, OH
- Ashley Ullrich – Sand Springs, OK

## E flat Clarinet
- Jessica Piechotta – McKinney, TX

## Clarinet
- *Kevin Cantu – Abilene, TX
- *Jessica Piechotta – McKinney, TX
- Hilary Lowery – Norman, OK
- Jacob Moore – Woodward, OK
- Lydia Neher – Pierce City, MO
- Jessica Hill – Dallas, TX

## Bassett Horn
- Hilary Lowery – Norman, OK

## Bass Clarinet
- Milik Coffer – Lawton, OK

## Bassoon
- *Kevin Jones – Highland Village, TX
- Courtney Clear – O’Fallon, IL

## Alto Saxophone
- *#Liz Cullen – Northville, MI
- *#Brennan Lagan – Drums, PA

## Tenor Saxophone
- Laura Kausek – Claremore, OK

## Baritone Saxophone
- Jake Hewitt – Rockford, MI

## Trumpet
- *Tyler Chargualaf – Altus, OK
- #James Monroe – Ada, OK
- #Guan Yu Lam – Singapore, SG
- Christa Nichols – Edmond, OK
- Brittney Self – Norman, OK
- Chris Black – Wylie, TX

## Horn
- *#John Wiley – Glasgow, KY
- Jesse Coker – Nashville, TN
- Jamie Dougherty – Yukon, OK
- Kelsey Hernandez – Norman, OK

## Trombone
- *Trevor Myers – Bakersfield, CA
- Sydney Arrendell – Boerne, TX
- Ethan Stalcup – Celina, TX
- Justin Duke – Owasso, OK

## Bass Trombone
- Josh Snadow – Highland Village, TX

## Euphonium
- *#David Humphreys – Oklahoma City, OK
- #Jace Vickers – Ashford, AL
- Gabriel Schiefer – Oklahoma City, OK

## Tuba
- *Alex Purdy – Yukon, OK
- #Kody Smith – Stoutland, MO

## Percussion
- Devin Garza – Keller, TX
- Mary Hoke – Edmond, OK
- #Shane Holmquist – Rapid City, SD
- #Chase Jamison – Mitchell, SD
- Brent Mazan – Overland Park, KS
- Jake McClendon – Tulsa, OK

## String Bass
- Evan Pettit – Norman, OK

## Harp
- Mary Raunikar – McAlester, OK

## Piano
- Chase Anderson – Choctaw, OK

## Graduate Conducting Associates
- Jon Conrad, DMA
- Sean Kelley, DMA
- Teresa Purcell, DMA

* Principal Player
# Graduate Student
Symphony Band

Radiant Joy (2006)

Steven Bryant studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and W. Francis McBeth at Ouachita Baptist University. Numerous ensembles have performed Steven’s music across North America, Europe, and East Asia. His first orchestral work, Loose Id fro Orchestra, hailed by Samuel Adler as “orchestrated like a virtuoso,” was premiered by The Juilliard Symphony.

Mr. Bryant states, “I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen.”

Radiant Joy was my first new work for winds after two and a half years away from the medium, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was a bit of a surprise to me. This work began life as a strict, 12-tone serialized creature modeled on Webern – I wanted something sparse and tightly constructed (in harmonic and intervallic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization – the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of 70s/80s funk/jazz/fusion (at least, that’s what I’ve been told). Regardless, the piece is intended to emanate joy and ‘good vibes’ (literally – the vibraphone is critical to the piece!), for the performers, the audience, and the composer!

- Note by Steven Bryant

October (2000)

Having achieved success first as a choral composer, Whitacre is equally at home writing for the wind ensemble or orchestra. He attended UNLV before studying composition with John Corigliano at the Julliard School.

Whitacre writes, “October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.”

Commando March (1943)

Samuel Barber was already an accomplished composer and a professor of composition when World War II began to impact the United States. In September 1942, he began military duty in the Army. After basic training, his evening guard details dwindled and he had a few hours a day to devote to music. His main role was writing music for the Army, but he’d received requests from Serge Koussevitsky, an old friend and conductor of the Boston Symphony Orchestra (BSO), to write music in support of the war effort. Commando March, completed in 1943, became Barber’s only published work for band. It was premiered at a weekly Sunday concert by the Army Air Corps Band at Convention Hall in Atlantic City, New Jersey and was played quite frequently during the final years of the war. Barber’s concert march has the rhythms, fanfares, flourishes, and percussion expected of a march, but it lacks the traditional trio of a march and injects some of the harmony of new music of the time. Whether this was intentional or just natural on Barber’s part, the departure from tradition was representative of the new “commando” units in the military that now traveled lightly and struck with stealth and speed, disappearing as quickly as they had appeared. Barber completed an orchestral version five months later to be premiered by the BSO.

- Note by Norman Smith

OU School of Music 2014-2015
Four Scottish Dances (1957/1978)

Born on October 21, 1921 at Northampton, England, Malcolm Arnold enjoyed the reputation in his native land as the most uninhibited of all England’s 20th century composers, both for what he said and how he said it. He was educated at the Royal College of Music in London where he majored in composition with Gordon Jacob. He performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic, and beginning in 1948 he devoted his talents almost exclusively to conducting.

Donald Mitchell, writing in the London Musical Times in August 1955 said:

The pure sound of Arnold's music is, to a degree, an expression of his exceptional musical practicality – practicality, that is, raised to the very high level of virtuosity...There is no doubt that Arnold enjoys writing music. The pleasure he takes in his own skill, he communicates to his audiences with a complete lack of inhibition. His refreshing, inmodest freedom of spirit – his high spirits – are well known. It is almost impossible to write about his music without using such adjectives as ‘vital,’ ‘breezy,’ ‘humorous,’ ‘witty,’ and so on.

These dances were composed early in 1957 and were dedicated to the BBC Light Music Festival. They are all based on original melodies, with the exception of one composed by Robert Burns. The first dance is in the style of a slow strathspey – a Scottish dance resembling, but slower than, the reel. The dance is in 4/4 meter with many dotted notes, frequently in the inverted design of the ‘Scotch Snap.’ The name was derived from the Strath Valley of the Spey River. The second, a lively reel, begins in the key of E-flat and rises a semitone each new statement of the dance until performed by the bassoon in the key of G. The final statement of the dance is at the original tempo in the home key of E-flat. The third dance, in the style of a Hebridean Song, gives the impression of the sea and mountain scenery on a calm summer day in the Hebrides. The last dance is a lively fling, which makes frequent use of the open-string pitches of the violin (performed by the saxophones in this arrangement).

Wind Symphony

Variants on a Mediaeval Tune (1963)

Norman Dello Joio not only ranks highly as an outstanding symphonic composer, but was also keenly interested in music for the schools. He wrote a number of choral works which are regularly performed by high school and college choral groups. This, however, is his first original work in the band medium.

“In dulci jubilo” is a melody which has been used by many composers, among them J. S. Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five “variants” which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Variants on a Mediaeval Tune was commissioned by the Mary Duke Biddle Foundation for the Duke University Band, Paul Bryan, conductor. It was first performed on April 10, 1963.

Symphony in B-flat (1951)

Paul Hindemith was born in Hanau, Germany on November 16, 1895, and studied at the Hoch Conservatory in Frankfurt. At the age of 13, while at the conservatory, he supported himself by playing in dance bands, theaters, and cinemas. From 1915 to 1923, he was concertmaster and then conductor of the Frankfurt Opera Orchestra. During the 1920s, Hindemith gained recognition as a major composer, was named professor of musical composition at the Berlin Hochschule für Musik, and developed his famous theoretical work, The Craft of Musical Composition. In 1934, in spite of his accomplishments, Hitler’s government banned Hindemith’s work because of its extreme modernism. Hindemith moved to the U.S. and taught at Yale University from 1940 until 1953.
Symphony in B-flat was commissioned by Lt. Col. Hugh Curry, conductor of the United States Army Band, and premiered in Washington D.C. on April 5, 1951 with the composer conducting. The symphony is an excellent example of the application of Hindemith’s systems of composition. The symphony demands a wide range of styles from intensely lyrical, to heavy and martial, exploring both the soloistic and ensemble potential of the wind band. The piece is also an example of Hindemith’s interest in cyclic forms. All three movements employ a simultaneous recapitulation of the previously presented themes. The first movement is in sonata allegro form, which is commonly used in the first movement of a classical symphony. For his second movement, Hindemith combines the traditional styles of classical symphonies (the second movement is typically slow, and the third a quick minuet or scherzo) and condenses these two ideas into one middle movement. The second movement, “Andantino grazioso,” begins with a slow theme, followed by a lively scherzo (“Fast and gay),” then ends by presenting both themes simultaneously. The third movement superimposes the expositions of a double fugue and returns the opening theme of the first movement at the end.

Colonial Song (1919)

Percy Aldridge Grainger was born in Brighton, Australia, where he studied piano with his mother and later with Louis Pabst in Melbourne. In 1900, he began his career as a concert pianist, with sensational successes in such widely separated places as England, Australia, and South Africa. He came to America in 1915, winning acclaim for his pianistic abilities. At the outbreak of World War I, he enlisted as an army bandsman (an oboist) and was soon promoted to the Army Music School. He became a United States citizen in 1919, and again made many worldwide concert tours. For a brief time, he was professor and head of the music department at New York University. Grainger was a picturesque nationalist who tried to retain something of the original flavor of native folk songs and their singers by strict observance of peculiarities of performance such as varying beat lengths and the use of “primitive” techniques such as parallelism.

Grainger used no borrowed tunes in Colonial Song, which was written for and about the people of his native Australia. He expressed the wish to “voice a certain kind of emotion that seems to me not untypical of native-born colonials in general.” Concerning the colonials of Australia, Grainger wrote the following:

Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain’s Huckleberry Finn, and in Stephen Foster’s songs...I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), also reflected here.

“The Gum-Suckers” March (1914)

“The Gum-Suckers” March was sketched for wind band in the late 1930’s but not finished until the summer of 1942. It is the only movement from the suite In A Nutshell (for symphony orchestra) that was transcribed for wind band by the composer. In Grainger’s words:

Gum-Sucker is an Australian nickname for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called "gums," and the young shoots at the bottom of the trunk are called "suckers"; so "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "buck-eyes". In my march I have made use of my "Australian Up-Country Song" melody, written to typify Australia.

The first theme was composed by Grainger at Hill Hall, Epping, England around 1911, and the second theme dates from 1905. The march was worked out in the summer of 1914 at Evergood Cottage, Goudhurst, Kent, England, and scored for orchestra late that year in New York. Grainger used what he called "tone-clashfulness" (writing of independent harmonies for the various families of instruments, creating moments of dissonance). The lyric theme from this march can also be found in his Colonial Song and Australian Up-Country Song. The second theme contains motives from The Widow’s Party March.

- Note by Mark Rogers
If you would like to support the School of Music by joining the OU Friends of Music, please contact Eva McGinnis (evalmcginnis@gmail.com), (405) 329-0503