



THE UNIVERSITY OF OKLAHOMA
School of Music

Symphony Band
Presents: "Gratitude"

Dr. Caroline Hand, conductor
Andrey Cruz, guest conductor
Tyler Stark, guest conductor

Monday, November 21, 2022, 8:00 PM
Paul F. Sharp Concert Hall

Program

Fanfare for a New Day (2019)

Kevin Poelking
(b. 1988)

Tyler Stark, conductor *

Serenade (2019)

Katahj Copley
(b. 1998)

- I. Prelude*
- II. Animato*
- III. Waltz*
- IV. Dance*

American Hymnsong Suite (2007)

Dwayne S. Milburn
(b. 1963)

- I. Prelude on "Wondrous Love"*
- II. Ballad on "Balm in Gilead"*
- III. Scherzo on "Nettleton"*
- IV. March on "Wilson"*

El Abasto (2020)

Valeria Pelka
(b. 1973)

Andrey Cruz, conductor *

First Suite in E-Flat (1909/1920)

Gustav Holst
(1874-1934)

- I. Chaconne*
- II. Intermezzo*
- III. March*

*Conducting student in the studio of Dr. Shanti Simon,
Dr. Caroline Hand, Professor Brian Britt, and Dr. Brian Wolfe.
Presented in partial fulfillment of the DMA in Wind Conducting.

Ensemble Personnel

Flute/Piccolo

Alex Core – Frisco, TX
Rachel Gregg – Elgin, OK
Andre Holiman – McKinney, TX
Destiny Reyes – Tulsa, OK
Jamie Schmitt – Blanchard, OK
* Arrow Taylor – Guthrie, OK

Oboe

Audrey Reese – Edmond, OK

Bassoon

* Lisa Barrington – Colleyville, TX
Ashley Bentz – Tomball, TX
Erin Kuehn – Germantown Hills, IL
Seth Roberts – Katy, TX

Clarinet

Ashlyn Bruns – Flower Mound, TX
Rachel Ferguson – Hominy, OK
*+ Jessica Haley – Columbus, OH
Sierra Levine – Purcell, OK
Ashlyn Ludwig – Tulsa, OK
Adam Terry – Collinsville, OK
Ryn Thampi – Denton, TX
Matt Tyler – Norman, OK

Alto Saxophone

Ashtynn Caldwell – Blanchard, OK
** Tyler Herzberger – Edmond, OK
** Esther Hodson – Sydney, Nova Scotia
Joshua Mithuen – Eau Claire, WI

Horn

Olivia Lamont – Southlake, TX
Sophia Murray – Keller, TX
* Reese Smith – Leonard, OK
Craig Williams – Spring, TX

Trumpet

Colby Darnell – Edmond, OK
Brock Engles – Oklahoma City, OK
Ian Gonzalez – Elgin, OK
Matthew Kirk – Bixby, OK
Katie Krempf – Oklahoma City, OK
Jacob Norris – Wichita, KS
* Gavin Palmer-Ruiz – The Woodlands, TX

Trombone

Andrew Cox – Mustang, OK
Breigh Hanks – Walters, OK
* Tyler Johnson – Flower Mound, TX
Michael Ramdeo – Choctaw, OK
Jackson Spinks – Muskogee, OK

Euphonium

* Isaiah Crawford – Blanchard, OK
Devon Eberle – Coronado, CA

Tuba

* Daniel Epps – Edmond, OK
Jackson Keeter – Mustang, OK

Percussion

Kelsi Campbell – Skiatook, OK
Caden Cook – Fort Worth, TX
Damian Hernandez – Guymon, OK
* Abbie McKinney – Owasso, OK
Burnie Moore – Owasso, OK
Jack Johnson – Sapulpa, OK

String Bass

+ Nick Barnaby – Fort Collins, CO

Piano

Thaydn Du Pont – Lawton, OK

Graduate Conducting Associates

Andrey Cruz – San José, Costa Rica (DMA)
Lauren Gates – Tampa, FL (DMA)
Tyler Stark – Raleigh, NC (DMA)
Andrew Smith – Phoenix, AZ (MM)

*Principal & Section Leader

**Co-Principal

+Graduate Student

Program Notes

Fanfare for a New Day begins with a declaration of celebration. Sub-groups of brass instruments call back and forth, excitedly interrupting each other as their notes overlap. The exchange reaches a burst of enthusiasm, until it suddenly settles with a proud statement introduced by the euphoniums.

As the music continues, the celebratory atmosphere falls away to uneasy harmonies. The conical brass emerge with a somber theme, as if remembering and appreciating the challenge and struggle that preceded this joyous time.

After an uplifting transition that shakes away the old memories, the first two themes reappear. This time, the music is more brilliant than before, as if knowing the hardship of the past has given this victory new merit. The relentless momentum of the percussion and full power of the brass drive the piece to an ecstatic and triumphant conclusion.

When I am uneasy, I will be thankful, for I know that I am growing.

Fanfare for a New Day is dedicated to those who are challenging themselves to overcome the obstacles in their way, knowing that one day they will look back and say, "Look at what I have accomplished."

Program note by the composer

Serenade

This is a piece originally seen as an anti-serenade. I wanted to write about the idea of a relationship going bad. However, I took that idea and decided to go in a different route. Instead of this being about loving someone or breaking up this is the growth of a person from heartache.

The first movement is written from the perspective of someone just out of a relationship, hence the rather somber beginning; however, the movement shifts to a more hopeful mood. The second movement is a quirky encounter between two people -- they are both shy and don't know what the future holds for them. The third movement is the scene of a first date for the couple. The final movement begins with the clarinet and as the movement progresses, it gets faster and louder. This movement represents the pacing of the couple until they finally admit their love for one another.

Edited from program note by the composer

Program Notes

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on Wondrous Love (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on “Balm in Gilead” features a rich jazz harmonization of this familiar spiritual. The Scherzo on “Nettleton” (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the March on “Wilson” (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

Program note by the composer

El Abasto expresses my need to reconnect with the music not only my country and my city but of my own history. That music that sounds around me as an Argentine and as a Buenos Aires native since my childhood, playing on the kitchen radio where my father spent every Sunday morning cooking for the family until noon.

The intention is to address one of the distinctive styles of typical Argentine tango, without presuming stylistic purity, but allowing the mixture of this style with the symphonic music, using tonal harmonies that are developed from a more contemporary perspective. A fusion among many other possible ones.

Dedicated to my dad, who surely would have enjoyed it very much.

This version of “El Abasto for Wind Ensemble” is dedicated to University of Oklahoma Symphony Band, Andrey Cruz - conductor, Guillermo Zalcman, Fernando Albinarrate, Santiago Veros, and my dad.

Program note by the composer

Program Notes

First Suite in E-Flat

Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: Chaconne, Intermezzo, and March. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the Chaconne are E-flat, F and C, and the first three notes of the melody when it first appears in the Intermezzo are Eb, F, and C. In the third movement, March, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an E-flat, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The Chaconne begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant E-flat Major chord that concludes the movement.

The Intermezzo is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The March begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original Chaconne melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

Program note by Esmail Khalili

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