

**HOUGHTON**  
**COLLEGE**

GREATBATCH SCHOOL OF MUSIC

*presents the*

*Houghton Wind Ensemble*

*in concert*

Dr. Timothy McGarvey  
*Conductor*

Dillon Hirsch  
*Graduate Conductor*

Nathaniel Libby  
*Graduate Conductor*

Wesley Chapel  
Saturday, October 21, 2017  
7:30 PM

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## Program

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### ***Fanfare for a New Era***

**Jack Stamp**  
**b. 1954**

Jack Stamp is a North American Wind Ensemble conductor and composer. His primary compositional studies have been with Robert Washburn and Fisher Tull. Stamp is active as a guest conductor, clinician, and composer throughout North America and Great Britain.

Published in 1995, *Fanfare for a New Era* was commissioned by United States Air Force Band and written for Lt. Col. Lowell E. Graham to celebrate his promotion to Commander of the United States Air Force Band, a position he held from 1995 to 2002. Composer Jack Stamp has commented "As I envisioned the piece, I knew that I heard something energetic and vibrant, highlighting the talents of this fine ensemble."

### ***Old Home Days: Suite for Band***

**Charles Ives**  
**1874 - 1954**

1. Waltz
2. a) The Opera House (From "Memories")  
b) Old Home Days (Chorus)
3. The Collection
4. Slow March
5. London Bridge is Fallen Down!

arr. Jonathan Elkus

Now regarded as an "American Original", Charles Ives' music went largely unperformed and ignored throughout his life, as he made a living running an insurance agency. Ives' music is a combination of popular American music with the church music of his youth while experimenting with polytonality, polyrhythm, tone clusters, aleatory elements, and quarter tones.

*Old Home Days: Suite for Band* was arranged in 1971 by Jonathan Elkus. The suite opens with Ives' gentle, Bowery-styled "Waltz," a tongue-in-cheek take off on early Tin Pan Alley pop music dating from 1895 that quotes the gay nineties English music hall song *Little Annie Rooney*. *The Opera House/Old Home Day* dovetails the first half of Ives' song, *Memories* (1897) with the retrospective tune *Old Home Day* (1914). The hymn-like, churchy *The Collection* represents the latest music in the suite; it was not composed until 1920; however, *Slow March* - Ives' memorial to a departed pet with its quotation from Handel's *Saul* - is Ives' earliest song, dating from 1888. Finally, Elkus' suite concludes with *London Bridge is Fallen Down!*

### **The "Gum-suckers" March**

**Percy Grainger**

*Nathaniel Libby, Graduate Conductor* **1882 - 1961**

Percy Grainger is an Australian-born composer, arranger, and pianist, however through this long and innovative career he played a prominent role in

the revival of interest in British folk music. He made many adaptations of composers' other works, with his own flair for the experimental and unusual.

"Gum-sucker" is an Australian nickname for Australians born in Victoria, the home state of Percy Grainger. The eucalyptus trees that abound in Victoria are called "gums", and the young shoots at the bottom of its trunk are called "suckers"; so "gum-sucker" came to mean a young native son of Victoria. In the march Grainger has used his own "Australian Up-Country-Song" melody, written by him to typify Australia.

### **Mambo Furioso**

**Brant Karrick**  
**b. 1960**

Brant Karrick joined the faculty of Northern Kentucky University in the fall of 2003 as Director of Bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public school teaching in Kentucky. Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger.

*Mambo Furioso* is another adaptation of the famed dance tradition, combining syncopated rhythms with driving melodic lines. This work is readily divided into a three-part form of fast-slow-fast, but before returning to the first material again, Karrick treats us to a unique breakdown and rhythmic drive back to the furious mambo to the end of the work.

### **Allegro de Concert**

**Jean-Baptiste Singelée**  
*The Saxsquatches*  
**1812-1875**

### **Waking Angels**

**David Gillingham**  
**b. 1947**

David Gillingham is a contemporary composer and serves as a Professor of Music at Central Michigan University. He earned his Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and a PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham's works are for concert band and are considered standards in the repertoire.

"*Waking Angels* was inspired by the poem, 'Mercy,' by Olga Broumas which is among a collection of poems on the subject of AIDS by various poets called Poems of Life. Broumas' poem refers to the 'sea-smoke' rising from the ocean and how it is often called the 'breath of souls.' The last stanza of the poem alludes to these lost souls that Broumas has been grieving for:

they leave, like waking angels rising  
on a hint of wind, visible or unseen, a print,  
a wrinkle of the water

Through the imagery of the music, *Waking Angels* emanates the mysteriousness, the pain and the ruthlessness of the disease. But, it also provides us with the warmth and comfort of hope and the peace of eternity. One

may recognize fragments of the old hymn, *Softly and Tenderly, Jesus is Calling*, by Will Thompson which serves to unify the work. This, to me, is nostalgic, having grown up among the ambience of the old Gospel Hymns. I have found the melody and text comforting over the years. The hymn motive goes through a degenerative process in the work paralleling the nature of the disease.”  
- David R. Gillingham

## **The Promise of Living**

**Aaron Copland**

*Dillon Hirsch, Graduate Conductor*

**1900-1990**

Aaron Copland was an American composer, composition teacher, writer, and later a conductor of his own and other American music. Copland was often referred to by his peers and critics as the “Dean of American Composers”. The open harmonies of his music are typical of what people refer to as the American sound, and depicts the pioneer spirit and open American landscape.

The Promise of Living is derived from Copland’s opera *The Tender Land*. In 1958, Copland extracted a three-movement orchestral suite. The composer conducted the first performance of the suite with Boston Symphony Orchestra, and later recalled: “the reviews were far better than they had been for the opera.” The final movement of the suite, *The Promise of Living*, is based largely on the folk song *Zion’s Walls* and epitomizes Copland at his most lyrical and direct.

## **Cathedrals**

**Kathryn Salfelder**

**b. 1987**

Kathryn Salfelder engages late-Medieval and Renaissance polyphony in conversation with 21st-century techniques; she borrows liberally and literally from chansons, motets, and masses, as well as more generally from Renaissance-era forms and structures.

*Cathedrals* is a fantasy on Gabrieli’s *Canzon Primi Toni* from *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark’s Cathedral in Venice, the canzon was scored for two brass choirs. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati*, Italian for ‘broken choirs’, which forms the basis of much of Gabrieli’s writing. The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli’s spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

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**We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.**

**Shirley A. Mullen**, President

**Jack Connell**, Provost and Dean of the Faculty

**Greatbatch School of Music Faculty, Staff, and Administration**

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## *Ensemble Personnel*

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### Flute

Duttweiler, Carolyn  
Lockwood, Janelle  
Olandt, Sarah  
Ranger, AnneMarie  
Wilkins, Aubrey  
Wood, Alexander

### Oboe

Acevedo, Josue \*  
Lungeshausen, Mona \*

### Clarinet

Bell, Jerome  
Huang, Linlin  
Paris, Alanna  
Soley, Teresa

### Bass Clarinet

Suzano, Armenio +

### Saxophone

Amedio, Matthew +  
Chase, Derek ~  
Dytschkowskyj, David ~  
Hirsch, Dillon ^~  
Lindo, Hannah ~

### Bassoon

Weller, Kathy \*

### Trumpet

Bernardin, Eric  
Erisman, Emmalyn  
Funch, Adam  
Hirsch, Dakota  
Hoskins, Jacob

### Horn

Brown-Shakelee, Emma \*  
Gottschall, Jessica  
Hansen, Jeffrey  
Wolf, Colleen +

### Trombone

Libby, Nathaniel^  
Parks, Nate  
Sundstrom, Tobin

### Euphonium

Porter, Dave \*

### Tuba

Eichel, Samuel  
Richmond, Floyd +

### String Bass

Thomas, Steve +

### Piano

Falconer, Chantalle  
Pyne, Alyssa

### Percussion

Cruz, Dave  
Donmoyer, Emma  
Jones, Brandon  
Lutz, Arthur  
Riley, Ian  
Sacco, Jesse  
Stevens, Daniel

\* Community Member

+ Faculty Member

^Wind Ensemble Staff

~Saxquatches

As a courtesy to the performers and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thank you for your cooperation.

## *Upcoming Events*

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**Lyric Theater - October 26<sup>th</sup>, 27<sup>th</sup>, 28<sup>th</sup>**

*Center for the Arts: Recital Hall 7:30 – 9:00 PM*

**Distinguished Artist Series: Otis Murphy – November 3<sup>rd</sup>**

*Wesley Chapel 7:30 – 9:00 PM*

**College Choir ‘Choral Fest’ – November 4<sup>th</sup>**

*Wesley Chapel 7:30 – 8:30 PM*

**Symphony Orchestra – November 10<sup>th</sup>**

*Wesley Chapel 7:30 – 8:30 PM*

**Jazz Ensemble – November 14<sup>th</sup>**

*Wesley Chapel 7:00 – 9:30 PM*

**Percussion Ensemble – November 16<sup>th</sup>**

*Center for the Arts: Recital Hall 7:30 – 8:30 PM*

**Junior Recital: Derek Chase – November 20<sup>th</sup>**

*Center for the Arts: Recital Hall 6:30 – 7:30 PM*

**Senior Recital: Kurtis Perry – November 20<sup>th</sup>**

*Center for the Arts: Recital Hall 8:00 – 9:00 PM*

**PRISM 2017 – December 1<sup>st</sup> & 2<sup>nd</sup>**

*Wesley Chapel 7:30 – 9:00 PM*



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