



Western Kentucky University
Potter College of Arts & Letters
Department of Music

Symphonic Band

British and American Wind Band Classics

Dr. Gary Schallert, *conductor*
Dr. Matthew McCurry, *guest conductor*
Brenna Derby, *graduate conductor*
Noah Woody, *graduate conductor*

Friday, September 27, 2024 / 7:30 pm
Van Meter Hall
Bowling Green, KY



Symphonic Band

Dr. Gary Schallert, conductor

Brant Karrick

Unbridled Spirit

Ralph Vaughan Williams

English Folk Song Suite

- I. March "Seventeen Come Sunday"
- II. Intermezzo "My Bonny Boy"
- III. March "Folk Songs from Somerset"

Percy A. Grainger

Lincolnshire Posy

- II. Horkstow Grange
Brenna Derby, graduate conductor
- VI. Lost Lady Found
Noah Woody, graduate conductor

~ Brief Intermission ~

James A. Beckel, Jr.

The Glass Bead Game

- III. Magister Ludi Coronation & Death
Dr. Emily Britton, horn

John Philip Sousa
Ed. Keith Brion & Loras Schissel

Hands Across the Sea

Alfred Reed

The Hounds of Spring

Dr. Matthew McCurry, guest conductor

Symphonic Band Personnel

Flute

Alison Schimmell^
Sam Hines^
Brenna Derby
Emily Castner
Kiris Ray
Emily Curtsinger
Gayle Rushing
Olivia Booher
Bethany Dashzeveg
Marina Chiamas
Briana Nolan

Oboe

Logan Graham*
Evelyn Hansen
Sydney Friedman
Renee Garrett

English Horn

Emily Boyle

Bassoon

Sammy Wooten*
Carter Edwards

Clarinet

Taylin Hamilton^
Steven Bernard^
Kelsa Rice
Nathanael Taylor
Jacoby Brison
Andrew Blosser
Melody Weihrauch
Matthew Hawkins
Zada Henderson
Zoey Hobdey
Denny Oum
Rizal Duncan
Thalia Roddy
Aaliyah Henry
Arabella Ross
Bailey Harris

Bass Clarinet

Amber Cain*
Parker Evans
Colt Howard

Contra Bass Clarinet

Wyatt Parker

Saxophone

Patrick Johnson* (alto)
Justin Fiessinger (alto)
Hannah Herrmann (alto)
Aidan Grindle (alto)
Noah Cherry (tenor)
Cailee Tucker (alto)
Josh Richards (tenor)
Isaiah McFadden (bari)
Hunter Baker (alto)

Horn

Ashton Keen*
Ty Stanton
Jacob Steele
Hera Patrick
Andrew Weddle
Addison Griebe
Jeremy Messer
Tanner Wilken
Rilee Boisseau

Trumpet

Brent Layne*
Will Burris
Chloe Packard
George Gossard
Isabella Enlow
Olivia Harris
Micah Buckham
Simon Bozone
AJ Honeycutt
Sawyer Page

Trombone

James Baxter*
Colby Monarch
Kian Raleigh
Willow Strader
Lucas White
Star VanOver
Charlie Smith
Jeremiah Diaz

Bass Trombone

Noah Woody
Donovan Jagers

Euphonium

Reagan Schmidt*
Ashleigh Sparks
Sam Burns
Tessa Edwards

Tuba

Keaton Killion*
David Holt
Isaiah Serrano
Jakeem Settles

String Bass

Jayne Shannon

Percussion

Nate Nash*
Marisa Franklin
Trenton Fears
Lane Bibb
Joe Thomas
Michael Cecil
Dianna Hendricks
Alijah Brock

Piano

Adeline Carpenter

* = principal,

^ = co-princ

PROGRAM NOTES

Unbridled Sprit (2023)

Brant Karrick (b. 1960)

Kentuckians have long been proud of the rich and unique cultural heritage of their commonwealth. Kentucky is known for thoroughbred horses, horse racing, bourbon distilleries, bluegrass music, automobile manufacturing, tobacco and college basketball. The Bluegrass State also claims one of the most beautiful state songs of all, *My Old Kentucky Home*, published in 1853 by Stephen Foster. *Unbridled Spirit!* is a virtuosic fanfare that reflects the many spectacular Kentucky landscapes and the friendly, zealous character of her people, while giving the musicians a proper workout! Fanfare motives begin the piece and are soon shared among each section. A lilty main theme is introduced, followed by varied statements of *My Old Kentucky Home*. A boisterous coda leads to an exciting ending. *Unbridled Spirit!* is dedicated to the memory of legendary Kentucky band director Tom Brawner whose nearly 50-year career touched the lives of so many.

English Folk Song Suite (1924)

Ralph Vaughan Williams (1872-1958)

The *English Folk Song Suite* was published in 1924 and includes three movements. The first is a march entitled *Seventeen Come Sunday* and begins with the folksong of the movement's name with the melody in the woodwinds. It is followed by the folksong *Pretty Caroline* which features a solo clarinet and cornet, and the last melody in the first movement is *Dives and Lazarus* which features the lower instruments with the upper woodwinds playing against them.

The second movement is *Intermezzo: My Bonnie Boy* which opens with an oboe solo to the tune of *My Bonnie Boy* and is interrupted by the tune *Green Bushes* which is more upbeat and dance-like than the slow, emotional opening. The movement ends with a fragment of the original melody. The third movement is a march called *Folk Songs from Somerset* which opens with a light introduction of four measures before the first melody, the folk song *Blow Away the Morning Dew*, played by a solo cornet. The second melody, *High Germany*, is played by the lower instruments and transitions into *The Tree So High* and John Barleycorn before repeating back to the beginning of the movement.

Historically, the piece is considered to be a cornerstone work in the literature, and one of the earliest "serious" works for wind band.

Lincolnshire Posy (1937)

Percy A. Grainger (1982-1961)

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

The Glass Bead Game (1997)

James A. Beckel, Jr. (b. 1948)

The Glass Bead Game is a horn concerto loosely based on the Herman Hesse novel of the same title. Hesse believed that man exists as an individual in a purposeless universe that is basically hostile. This conflict between man and his environment is represented by the juxtaposition of the two keys. His main character of this novel in fact succumbs to the cold waters of a glacier-fed lake at the end of this book. The other main theme is a leitmotif representing the main character, Joseph Knecht, and is first stated by the solo horn in the first the first movement. The dialogue of this theme between solo horn, flute, and

piccolo was inspired by the introduction of the Music Master in this novel. Joseph Knecht meets the Music Master, who accepts our main character into the intellectual society of the elite Castalia.

The final movement (**performed tonight**) is the most programmatic. This movement begins with the opening celebration of Joseph Knecht's coronation to the post of Magister Ludi. The celebration is heard at first from a great distance. Since Joseph Knecht is reticent about his promotion to this high post, the horn soloist, representing our main character, never plays the celebration march melody. The solo horn instead answers this march melody with protest. This opening section of the final movement grows to a frenzy, introducing us finally to the Presto theme featuring the solo horn. The theme from the second movement is briefly referenced at letter Mm as Joseph Knecht, now burdened with the responsibilities as Magister Ludi, reflects on his more tranquil past at the monastery with Father Jacobus. At the close of this movement, the drowning sequence is loosely reflected in the music when the opening themes of the third movement return as our main character drowns.

Nominated for a Pulitzer Prize, *The Glass Bead Game* was premiered by the Indianapolis Chamber Orchestra on November 10, 1997.

Hands Across the Sea (1899)

John Philip Sousa (1854-1932)

Hands Across the Sea was composed in 1899 and premiered during the same year at the Philadelphia Academy of Music. Although a number of ideas have been presented concerning the title, Paul Bierley believes that Sousa was inspired by a line credited to John Hookham Frere: "A sudden thought strikes me — let us swear an eternal friendship." In the Great Lakes Recruit of March 1918, Sousa discussed the justification of the Spanish-American War, quoted Frere's line, and added, "That almost immediately suggested the title *Hands Across the Sea*. Sousa's music and his musicians had the ability to affect people in many lands. Extensive European tours were made by Sousa's band between 1900 and 1905. In December 1910, a world voyage was begun, which included England, Ireland, Scotland, Wales, the Canary Islands, South Africa, Australia, New Zealand, Fiji Islands, the Hawaiian Islands, Canada, and the United States. The tour lasted one year, one month, and one week.

The Hounds of Spring (1980)

Alfred Reed (1921-2005)

This exciting, rhythmic overture for band is in the fast-slow-fast format of the early 18th-century Italian opera overtures. The composer's purpose was to capture the twin elements (exuberant, youthful gaiety and the sweetness of tender love) found in the following excerpt from *Atlanta in Calydon*, written in 1865 by the English poet Algernon Charles Swinburne (1837-1909).

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain; Where shall we find her, how shall we sing to her,
Fold our hands round her knees and cling?
O that man's heart were as fire and could spring to her,
Fire, or the strength of the streams that spring!
And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hin.*

The work is considered by many to be one of Alfred Reed's finest compositions and has become a staple in American concert band repertoire.

Dr. Emily Britton, Horn



Dr. Emily Britton, adjunct professor of horn at WKU, is a passionate instructor and performer. She is on the faculty of the Kentucky Governor's School for the Arts and has previously taught at the University of Louisville and the University of Evansville. Dr. Britton maintains a busy freelance schedule, including serving as Principal Horn of the Owensboro Symphony Orchestra, Principal Horn for the Indianapolis Chamber, Third Horn in the Evansville Philharmonic Orchestra, frequent appearances in the Louisville Orchestra, and studio work in Nashville. Dr. Britton was a member of the USAF Heritage of America Band from 2010 to 2015, stationed at Joint Base Langley-Eustis in Hampton, Virginia. During her tenure with the Air Force, she performed with the Heritage Brass, the Langley Winds, and the concert band. In five years of service, she presented over 400 performances of various kinds throughout the East Coast, giving master classes at various universities and high schools and enjoying several particularly unique opportunities, such as playing the National Anthem for millions of NASCAR and Major League Baseball fans and performing the music of Glenn Miller in the streets of Poland.

While living in Virginia, Dr. Britton also became a frequent substitute horn player with the Virginia Symphony Orchestra. Before entering the military, Britton appeared regularly with the Tallahassee Symphony, the Albany Symphony, the Mobile Symphony, the Pensacola Symphony and Opera, and Sinfonia Gulf Coast, and served as Principal Horn of the Northwest Florida Symphony and the Gainesville Chamber Orchestra. She was awarded second place in the collegiate division of the International Horn Competition of America in 2009. Dr. Britton holds a Bachelor of Science degree in Music Education from Roberts Wesleyan College, a Master of Music Performance and Literature degree from Eastman School of Music, and a Doctor of Music degree in Brass Performance from Florida State University. Dr. Britton's past teachers include Michelle Stebleton, W. Peter Kurau, and Jennifer Burch.

2024-2025 ENDOWED SCHOLARSHIP RECIPIENTS

Sam Hines	Bennie Beach Scholarship
Steven Bernard	Dr. Kent Campbell Scholarship
Carter Edwards	Melissa and Wes Madison Scholarship
Amber Cain	Charles Smith Music Scholarship
Bethany Dasheveg	Patti Stanton Scholarship
Alison Schimmell	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Shaylee Baxter	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Reagan Schmidt	Ida Weidemann Music Scholarship
David Holt	Edith Wilson Music Scholarship
Dalton Childress	Mitzi Groom Music Scholarship
Taylin Hamilton	Sylvia Kersenbaum Music Scholarship
Isaiah McFadden	Edward J. Pease Memorial Music Scholarship
Brent Layne	Jean and C. Robert Blankenship Scholarship
Chloe Packard	Jean and C. Robert Blankenship Scholarship

DEPARTMENT OF MUSIC

Woodwind, Brass, and Percussion Faculty

Heidi Álvarez, D.M.A.	Florida State University, Flute/Theory
Mark S. Berry, D.M.A.	University of Michigan, Percussion
Emily Britton, D.M.A.	Florida State University, Horn
Courtney Calvert, M.M.	Western Kentucky University, Clarinet
John Cipolla, D.M.A.	University of North Carolina, Greensboro, Clarinet/Saxophone
Jared Cummings, D.M.A.	Florida State University, Saxophone
Diana Dunn, M.M.	Rice University – Shepherd School of Music, Oboe
Keegan Finkbine, M.M.	University of Georgia, Bassoon
Dr. Scott Harris, D.M.A.	University of Oklahoma, Percussion Tech/Music Ed/Advising
Sarah Herbert, D.M.A.	Cincinnati Conservatory of Music, Trumpet
Matthew McCurry, D.M.A.	West Virginia University, Associate Director of Bands
Marilyn Nije, M.M.	Manhattan School of Music, Clarinet
Gary Schallert, D.M.A.	University of Northern Colorado, Director of Bands
Christopher Schmidt, M.M.	University of Louisville, Tuba and Euphonium
Jefferson Tunks, M.M.	Cincinnati Conservatory of Music, Trombone

Western Kentucky University Bands

Director of Bands	Dr. Gary Schallert
Associate Director of Bands/Athletic Bands.....	Dr. Matthew McCurry
Assistant Director of Athletic Bands.....	Dr. Scott Harris
Graduate Assistants	Brenna Derby, Noah Woody
Band Managers.....	Shaylee Baxter, Alijah Brock, Patrick Johnson Colby Monarch, Alison Schimmell, & Cailee Tucker

We gratefully acknowledge the assistance and support of the following:

Dr. Timothy Caboni, President, Western Kentucky University
Dr. Robert “Bud” Fischer, Provost, Western Kentucky University
Dr. Terrance Brown, Dean, Potter College
Dr. Zachary Lopes, Chair, Department of Music
Emily Lindsey, Office Coordinator, Department of Music
Jeff “Smitty” Smith, Van Meter Hall
Delta Omicron | Phi Mu Alpha | Sigma Alpha Iota

SUPPORT THE WKU BANDS WITH THEIR TRIP TO LONDON IN DECEMBER. THE WKU SYMPHONIC BAND WILL PERFORM IN LONDON'S CADOGAN CONCERT HALL ON MONDAY, DECEMBER 30TH AND THE BIG RED MARCHING BAND WILL LEAD THE LONDON NEW YEARS' DAY PARADE ON JANUARY 1ST 2025. TO DONATE AND BECOME A SPONSOR, SCAN THE LINK TO THE RIGHT.



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