



**THE UNIVERSITY OF OKLAHOMA**  
*School of Music*

*Sutton Concert Series*

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**Symphony Band**

Debra L. Traficante, Conductor  
Sean P. Kelley, Guest Conductor

**Wind Symphony**

William K. Wakefield, Conductor

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*Thursday, 8:00 PM*  
*October 3, 2013*  
*Paul F. Sharp Concert Hall*

# Program

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## Symphony Band

Debra L. Traficante, *Conductor*

Mother Earth (A Fanfare) (2007)

David Maslanka  
(b. 1943)

Imagine, If You Will... (2013)

Timothy Mahr  
(b. 1956)

Medium Funk Prelude (2000)

Paul Richards  
(b. 1969)

Lullaby for Kirsten (1985)

Leslie Bassett  
(b. 1923)

Sean P. Kelley, *Guest Conductor \**

Circular Marches (2006)

Dan Welcher  
(b. 1948)

## Intermission

## Wind Symphony

William K. Wakefield, *Conductor*

Lads of Wamphray March (1905)

Percy A. Grainger  
(1882-1961)

Mare Tranquillitatis (2012)

Roger Zare  
(b. 1985)

Prelude No. 2 (1926)

George Gershwin  
(1898-1937)  
Orchestrated by John Krance

Blue Shades (2002)

Frank Ticheli  
(b. 1958)

\*Doctoral conducting student of Dr. William K. Wakefield, Dr. Debra L. Traficante,  
Dr. Justin Stolarik and Dr. Brian Wolfe



# Symphony Band Personnel

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## Flute

\*Courtney Mantle – Owasso, OK  
Anna Garrett – Broken Arrow, OK  
Stephanie Stephens – Durant, OK  
Whitney Beck – Lindsay, OK  
Ariel Thomasson – Cowetta, OK

## Oboe

\*Justin Swift – Norman, OK  
Ashley Ullrich – Sand Springs, OK  
John Black – Ardmore, OK

## Clarinet

\*Jessica Piechotta – McKinney, TX  
Katharina Bremer – Dallas, TX  
Jacob Moore – Woodward, OK  
Milik Coffey – Lawton, OK  
Jordan Larsen – Sioux Falls, SD  
David (DJ) Husted – Oklahoma City, OK  
Frances Teran – Norman, OK

## Basset Horn

+Justin Pearse – Norman, OK

## Bass Clarinet

John Perry – Fort Worth, TX  
+#Jennifer Hubler – Sallisaw, OK

## Bassoon

\*Adam Curry – Le Mars, IA  
+Kevin Jones – Highland Village, TX

## Alto Saxophone

\*Jimmy Fleener – Rush Springs, OK  
Olivia Namdar – Claremore, OK  
Kyle Fletcher – O'Fallon, IL  
Kayla Foley (Tenor) – Colorado Springs, CO  
Ryan McCord (Baritone) – Edmond, OK

## Horn

\*Jesse Coker – Nashville, TN  
Jamie Dougherty – Yukon, OK  
Myleigh Neill – Aurora, MO  
Danielle Reynolds – Claremore, OK  
Cayden Howard – Ada, OK  
Kelsey Hernandez – Norman, OK

\* Principal Player  
# Graduate Student  
+ Guest Performer

## Trumpet

\*Derek Blankenship – Lexington, NC  
\*Christa Nichols – Edmond, OK  
Chris Black – Wylie, TX  
Guan Yu Lam – Singapore, Singapore  
Ray'el Lindsey – Lawton, OK  
Kinser Hennessee – Lawton, OK  
Ryan Pennington – Aledo, TX  
Keith Lightfoot – Waco, TX

## Trombone

\*Kaimi Biscaino – Altus, OK  
Ashton Conley – Pryor, OK  
Joe Saucedo – San Antonio, TX  
Nathan Chaffin – Allen, TX  
Ben Jorge – Altus, OK

## Euphonium

\*Nicholas Carper – Edmond, OK  
Hunter Purvine – Moore, OK  
Aaron Courtney – Edmond, OK

## Tuba

\*Jake Hille – Canfield, OH  
Michael Boyd – Blanchard, OK  
Ryan Maxey – Midwest City, OK  
Anthony Henderson – Garland, TX  
Parker Snell – Frisco, TX

## Percussion

\*DJ Handy – Noble, TX  
Melissa Keithley – Norman, OK  
Kolby Kelly – Arlington, TX  
Elyssa Reeves – Keller, TX  
Christine Scott – Edmond, OK  
Justin Willis – Broken Bow, OK

## String Bass

+Sarah Enders – Norman, OK

## Harp

+Mary Raunikar – McAlester, OK

## Piano

Gibson Freter – Skiatook, OK

## Graduate Conducting Associates

Sean Kelley, DMA  
Eric Shannon, DMA



# Wind Symphony Personnel

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## Flute/Piccolo

\*Samantha Hoffman – Plano, TX  
Rosemary Mahaffey – Norman, OK  
Katie Lanier – Coweta, OK  
Lindsey Stone – Wills Point, TX  
Mikala Blossom – Oklahoma City, OK

## Oboe/English Horn

\*Emily Sharp – Friendswood, TX  
#Cassandra Negrón (English Horn) – Niles, MI  
Melodie Brown – Waco, TX

## Clarinet

\*#Cassie Keogh – Absarokee, MT  
Kevin Cantu – Abilene, TX  
# Sarah Limper – Rochester, MN  
Taylor Van Loh – Weatherford, TX  
Sarah Langston – Weatherford, TX  
Justin Pearse – Prague, OK

## Bass Clarinet

Bridget Clayton – Norman, OK

## Bassoon

\*Kevin Jones – Highland Village, TX  
Matt Matheny – Owasso, OK

## Saxophone

\*Malcolm Bocanegra – Tulsa, OK  
Laura Kausek – Claremore, OK  
+Eric Walschap (Tenor) – Norman, OK  
Terrick Washington (Baritone) – Ardmore, OK

## Horn

\*Melissa Byars – Fort Worth, TX  
Abbey Walker – North Richland Hills, TX  
Chih-Hao Kao – Chiayi City, Taiwan  
#Eric Shannon – Tulsa, OK

## Trumpet

\*Kara Van Antwerp – Shawnee, OK  
#Lindsey Jessick – Elmira, NY  
Ryan King – Frisco, TX  
Evelyn Talbot – Edmond, OK  
Cean Robinson – Lewisville, TX  
Tyler Chargualaf – Altus, OK

## Trombone

\*Trevor Myers – Bakersfield, CA  
Sydney Arrendell – San Antonio, TX  
Spencer Hill – Mustang, OK  
Josh Snadow, Bass – Flower Mound, TX

## Euphonium

\*#Jace Vickers – Ashford, AL  
Ryan Sharpe – Broken Arrow, OK

## Tuba

\*Alex Purdy – Yukon, OK  
Logan Stalcup – Celina, TX

## Percussion

Collin Campbell – Spring, TX  
Devin Garza – Keller, TX  
\*#Shane Holmquist – Rapid City, SD  
#Chase Jamison – Mitchell, SD  
Brent Mazan – Overland Park, KS  
Brandon Wong – Bartlesville, OK

## String Bass

Debby Lamb – Bartlesville, OK

## Graduate Conducting Associates

Sean Kelley, DMA  
Eric Shannon, DMA

\* Principal Player  
# Graduate Student  
+ Guest Performer



# Program Notes

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## Symphony Band

### **Mother Earth (A Fanfare) (2007)**

David Maslanka (born 1943, in New Bedford, Massachusetts) is an American composer. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed.

*Mother Earth (A Fanfare)* was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana, and is based on the following words of St. Francis of Assisi:

Praised by You, my Lord, for our sister, MOTHER EARTH,  
Who nourishes us and teaches us,  
Bringing forth all kinds of fruits and colored flowers and herbs.

Note from the Wind Repertory Project

### **Imagine, If You Will... (2013)**

Timothy Mahr is currently Professor of Music at St. Olaf College in Northfield, Minnesota, where he teaches courses in conducting, composition, and music education. He also serves as the conductor of the Minnesota Symphonic Winds and is Past-President of the North Central Division of the College Band Directors National Association (CBDNA). Before his appointment at St. Olaf, he served as Director of Bands at the University of Minnesota-Diluth for ten years. While at UMD, he founded and conducted the Twin Ports Wind Orchestra, a highly acclaimed community-based wind band.

*Imagine, If You Will...* has no specific story to tell. The title functions to invite the listener to either supply characters, the setting, and the drama, or simply to let the music stand on its own.

Note by the composer

### **Medium Funk Prelude (2000)**

Born in New York City in 1969, Paul Richards has engaged in an eclectic mix of musical endeavors, including orchestra, vocal, chamber, and theatrical worlds. Hailed in the press as a composer with “a strong, pure melodic gift, and ear for color, and an appreciation for contrast and variety,” his works have been heard in performance throughout the country and internationally on six continents.

*Medium Funk Prelude* is a brief dance in which a small group of figures are transformed and tossed about the ensemble. The title comes from thumbing through a jazz fake book, where tunes are given tempo markings such as slow swing, fast samba, or medium funk.

Note by the composer

### **Lullaby for Kirsten (1985)**

Leslie Bassett is the University of Michigan’s Albert A. Stanley Distinguished University Professor Emeritus of Music and was the 1984 Henry Russel Lecturer, the University’s highest faculty honor. He has received the Distinguished Artist Award from the State of Michigan, was named Distinguished Alumnus by his California alma mater, Fresno State, and by the University of Michigan School of Music. He was awarded the major composer award and membership in the American Academy of Arts and Letters, and has twice been composer-in-residence at the Rockefeller Foundation’s Bellagio Center.

*Lullaby For Kirsten* was composed in celebration of the birth of Kirsten Reynolds, daughter of the now-retired University of Michigan Director of Bands, H. Robert Reynolds.

Note by the composer

### **Circular Marches (2006)**

*Circular Marches* is a companion piece to Welcher’s earlier composition, *Laboring Songs*, both of which share a common source for musical motives and inspiration: the religious practices and music of the Shakers, a nearly extinct religious community that flourished in eighteenth and nineteenth-century America.



# Program Notes

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## **Circular Marches continued...**

A “circular march” was a kind of elaborately choreographed patterned march, almost like a square dance – or even a halftime show in contemporary secular usage. The vocal band would stay in place, singing a certain kind of marching song, while the other worshippers executed wheels-within-wheels, counter marches, and other elaborate patterns, often so detailed and difficult that outsiders were amazed at the memory required.

The composer’s goal was not to recreate the music of the religious practice, but to build a piece based on the form and complexity of the ritual. Aspects of Shaker music incorporated are incorporated into the piece, including the “Shaker Shout,”— a stylized building-up of triads with a crescendo and an almost-yodeled breath release, sung without words, as a kind of call to worship. Two Shaker melodies are also woven into the piece, including “Come Contentment, Lovely Guest” and “The Sealed Promise.”

Note by the composer

## **Wind Symphony**

### **Lads of Wamphray March (1905)**

George Percy Grainger was born on July 8, 1882 at Brighton, Victoria. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens*, the piece which many people now equate with his name.

*The Lads of Wamphray March*, conceived from the first for wind band, was composed in 1905 as a birthday gift to the composer’s mother, Rose. No folk songs or other traditional tunes of any kind are used in the work, which is based on melodies and musical material written by Grainger in his setting (composed in 1904) for male chorus and orchestra or two pianos of a Scottish Border Ballad text, *The Lads of Wamphray*, drawn from Sir Walter Scott’s *Minstrelsy of the Scottish Border*. This folk-poem, which celebrates a bloody skirmish between the Maxwell and Johnstone clans that took place at Biddes-burn in 1593, closes with the following verse:

“For were’r I gang, or e’r I ride,  
the lads of Wamphray are on my side;  
And of a’ the lads that I do ken,  
A Wamphray lad’s the king of men.”

In this march the composer has wished to express the devil-may-care dare-deviltry of the cattle-raiding, swashbuckling English and Scottish “borderers” of the period (roughly the 14th, 15th and 16th centuries) so grimly yet thrillingly portrayed in the border ballads collected and published by Scott, Motherwell, Jamieson, Johnson, Buchan, Kinloch, Swinburne and others.

Note by the composer, with information from the Grainger Museum website

### **Mare Tranquillitatis (2012)**

Roger Zare has been praised for his “envious grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and many other local and regional honors. He has been composer in residence at the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the SONAR new music ensemble.



# Program Notes

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## **Mare Tranquillitatis continued...**

*Mare Tranquillitatis* translates to "Sea of Tranquility," and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions - tranquil beauty and restless isolation. All of the musical material is derived from only two ideas - the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage.

After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet.

Note by the composer

## **Prelude No. 2 (1926)**

*Three Preludes* are short piano pieces by George Gershwin, which were first performed by the composer at the Roosevelt Hotel in New York in 1926. Each prelude is a well-known example of early-20th-century American classical music, as influenced by jazz. Gershwin originally planned to compose twenty four preludes for this group of works, but the number was reduced to seven in manuscript form, and then reduced to five in public performance, and further decreased to three when first published in 1927.

The second Prelude, in C sharp minor, begins with a subdued melody winding its way above a smooth, steady bass line. The harmonies and melodies of this piece are built on thirds, emphasizing both the interval of the seventh and the major/minor duality of the blues scale. In the second section, the key, tempo, and thematic material all change; only the similarity of style binds the two sections together. The opening melody and bass return in the final section, more succinct but otherwise unchanged, and the piece ends with a slow ascent of the keyboard. Gershwin himself referred to the piece as "a sort of blues lullaby." John Krance (1935-1989), who served as the Chief Arranger for the United States Army Field Band for a time, arranged the piece for band in 1964.

Note by compiled by Eric Shannon

## **Blue Shades (2002)**

This composition reflects Frank Ticheli's love for the traditional jazz music that he heard so often while growing up near New Orleans. *Blue Shades* was his opportunity to express his own musical style in this medium. He provides the following description of the work:

"As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era."

Note by the composer



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Debra Traficante, *band*  
William K. Wakefield, *band* \*  
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\* indicates area chair

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(scurtis@ou.edu), (405) 321-2101*