



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

*Sutton Concert Series*

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**The University of Oklahoma**  
**Wind Symphony**  
William K. Wakefield, Conductor

*Retirement Concert*  
(1985 – 2017)

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*Saturday, 8:00 PM*  
*April 22, 2017*  
*Paul F. Sharp Concert Hall*

# Program

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## Wind Symphony

William K. Wakefield, *Conductor*

### *Florentiner Grande Marcia Italiana (1907)*

**Julius Fučík** (1872-1916)

Arr. by M.L. Lake

Edited by Frederick Fennell

### *Lincolnshire Posy (1939)*

**Percy Grainger** (1882-1961)

Edited by Frederick Fennell

- I. Lisbon (Sailor's Song)
- II. Horkstow Grange (The Miser and his Man – A Local Tragedy)
- III. Rufford Park Poachers (Poaching Song)
- IV. The Brisk Young Sailor (who returned to wed his True Love)
- V. Lord Melbourne (War Song)
- VI. The Lost Lady Found (Dance Song)

### *Symphony No. 4*

**David Maslanka** (b. 1943)

### *Irish Tune from County Derry (1916)*

**Percy Grainger** (1882-1961)

### *OU Chant (1936/2017)*

**Jessie Lone Clarkson Gilkey** (1902 - 1991)

Arr. by Mervin Tay

### *Premiere Performance*



# Wind Symphony Personnel

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## Flute/Piccolo

\*Sarah Bellows – Moore, OK  
Bryla Birdwell – Lubbock, TX  
Rachel Drake – Tulsa, OK  
\*Lauren Hughes – Metamora, MI  
Bailee Moore, Piccolo – Klein, TX

## Oboe/English Horn

\*Laura Amstutz – Tulsa, OK  
Melodie Brown – Cypress, TX  
Allegra Knight – Oklahoma City, OK  
Julie Siberts, English Horn – Dumfries, VA

## Clarinet

Milik Coffey – Lawton, OK  
Madi Fleming – Broken Arrow, OK  
Jessica Halton – Garland, TX  
Jessica Hill – Dallas, TX  
DJ Husted – Oklahoma City, OK  
Zachary Peterson – Tuscaloosa, AL  
\*Kristen Pierri – Wylie, TX  
Laura Pons – Rocky Mount, NC  
Chris Sterling – Flower Mound, TX

## Bass Clarinet

Riley Payton – Stillwater, OK

## Bassoon

Braden Geggie, Contrabassoon – Broken Arrow, OK  
\*#Nicholas Lengyel – Colorado Springs, CO  
Jared Shay – Owasso, OK

## Saxophone

\*#Damian Cheek – Nashville, TN  
#Cameron Miller – Vicksburg, MI  
Connor Pratt – Norman, OK  
Quintin Roper – Moore, OK

## Trumpet

Rachel Bandy – Bismarck, ND  
Chris Black – Wylie, TX  
#Shaina Goodson – Lawrence, KS  
\*#Josh Harney – Morehead, KY  
Jacob Merrill – Norman, OK  
Calvin Sweeney – Claremore, OK

## Horn

\*#Amanda Cheek – Nashville, TN  
Cayden Howard – Ada, OK  
#Ryan Lipcomb – Ponca City, OK  
Chris Lugo – Coppell, TX  
Colin Riggert – Trabuco Canyon, CA

## Trombone

Amanda Elmendorf – Flower Mound, TX  
Hannah Harris – Jenks, OK  
\*Gage Karolczak – Sheldon, IA  
Kelley Klein – Flower Mound, TX  
Lindsey Sinibaldi – Bass – Tampa, FL

## Euphonium

Kyle Hamrick – Owasso, OK  
\*Hunter Purvine – Oklahoma City, OK  
Gabriel Schiefer – Oklahoma City, OK

## Tuba

\*Alex Purdy – Oklahoma City, OK  
Parker Snell – Frisco, TX

## String Bass

Nicholas Allen – Oklahoma City, OK

## Percussion

Tanner Brown – Edmond, OK  
\*#Louie Fehl – Abilene, TX  
Hunter Gross – Owasso, OK  
#Ben Holmes – Lubbock, TX  
Brent Mazan – Overland Park, KS  
Hunter Stutzman – Frisco, TX

## Piano/Celesta

Chase Anderson – Choctaw, OK

## Harp

Carly Viars – Edmond, OK

## Organ

Stephen Wurst

## Graduate Conducting Associates

Ryan Lipscomb, MM  
Teresa Purcell, DMA  
George Schrader, DMA

\*Principal  
#Graduate Student



## Wind Symphony

***Florentiner Grande Marche Italiana (1907)***: Julius Fučík was a Czech bandmaster and composer, who studied violin, bassoon, and percussion at the Prague Conservatory from 1885 to 1891. During this time, he also began to study composition with Antonín Dvořák, and would eventually become known for his many dances and marches written for the military band setting, most notably his *Einzug der Gladiatoren (Entry of the Gladiators)* and his *Florentiner Grande Marche Italiana*.

The *Florentiner* is a march in the Italian style, and possibly the music for an operetta that Fučík condensed into a single work. The trumpet fanfare begins the production. Our first character, a young Florentine woman, is introduced with a “chattering” sixteenth-note passage as she speaks with her listening boyfriend, who simply responds with “Ja-wohl.”

*Note by George Schrader*

***Lincolnshire Posy (1939)*** by Percy Aldridge Grainger is arguably his ultimate masterpiece for the wind band setting. Born in Brighton, Australia (a suburb of Melbourne) in 1882, he would eventually move to England in 1901 where he began collecting English folk music along with the folk-music historian Lucy Broadmoore. He gradually increased in stature as he acquainted himself with other great composers such as Ralph Vaughn Williams, Edward Elgar, Richard Strauss, and Claude Debussy. Regarding English folk songs of the time, Grainger states the following:

It is obvious that all music lovers (except a few “cranks”) loathe genuine folksong and shun it like the plague. No genuine folksong ever becomes popular—in any civilized land. Yet these same music-lovers entertain a maudlin affection for the word “folksong” and the ideas it conjures up. So they are delighted when they chance upon half-breed tunes like “Country Gardens” and “Shepherds Hey” (on the borderline between folksong and unfolkish “popular song”) that they can sentimentalize over (as being folksongs), yet can listen to without suffering the intense boredom aroused in them by genuine folksongs. Had rural England not hated its folksong this form of music would not have been in process of dying out and would not have needed to be “rescued from oblivion” by townified highbrows such as myself and my fellow-collectors.

**I – “Lisbon” (Sailor’s Song)**: Noted down by Percy Aldridge Grainger (1905) from the singing of Mr. Deane (of Hibbaldstowe, Lincolnshire, England). Mr. Deane had a weak heart, and in singing for Grainger the first time (in 1905), the workhouse matron forced him to stop because the process was making Mr. Deane too emotional. A year later, Grainger returned with a phonograph, and found Mr. Deane in a hospital with a bad injury on his head from falling down some stairs. However, upon starting to sing, Mr. Deane exclaimed, “It’s pleasein’ muh!” The first verse of this rousing Sailor’s Song states:

“’Twas on a Monday morning, all in the month of May,  
Our ship she weighed her anchor, all for to sail away;  
The wind did from the southwest blow, for Lisbon we were bound,  
The hills and dales were covered with pretty young girls around.”



**II – “Horkstow Grange” (The Miser and his Man – a local Tragedy):** English folksong, also noted down by Grainger (in 1905) from the singing of George Gouldthorpe (of Goxhill, North Lincolnshire, England). This song tells the tale of John Bowlin’ (an old miser) and John “Steeleye” Span (a waggoner under Bowlin’s control) and the mistreatment of Span by Bowlin’. The chorus reads:

Pity them who see him suffer,  
Pity poor old Steeleye Span;  
John Bowlin's deeds they will be remembered;  
Bowlin's deeds at Horkstow Grange

Grainger wrote about Gouldthorpe:

Mr. George Gouldthorpe was a very different personality. Though his face and figure were gaunt and sharp-cornered and his singing voice somewhat grating, he yet contrived to breathe a spirit of almost caressing tenderness into all he sang, said and did—though a hint of the tragic was ever-present also.

Once, at Brigg, when I had been noting down tunes until late in the evening, I asked him to come back early the next morning. At about 4:30 I looked out of the window and saw him playing with a colt on the lawn. He must have taken a train from Goxhill or Barrow at about 4:00. I apologized, saying, “I didn’t mean that early.” Smiling, his sweet kingly smile he answered, “Yuh said: Coome eearly. So I coom’d.”

Towards the end of his life he was continually being pitch-forked out of the workhouse to work on the roads, and pitch-forked back into the workhouse as it was seen he was too weak to work. But he was very anxious to insist that no injustice was done to him. In the midst of reciting his troubles he would add quickly, impulsively: “Aw, boot Ah’m nawt *cumplaainin’!* They’re verra *kahn* tummuh (kind to me) at the workkus; they’re verra *kahn* tummuh!”

**III – “Rufford Park Poachers” (Poaching Song):** Noted down by Grainger (in 1906) from the singing of Joseph Taylor (of Saxby-All-Saints, Lincolnshire, England). Grainger notes that the stereotype of the typical folksinger (one who is “illiterate” and “socially backward”) was broken by Mr. Taylor, in that he was a member of the village choir (for over 45 years), was a bailiff on a big estate where he formally was a woodman and carpenter, and that his relatives were also musicians. “He was a past master of graceful, birdlike ornament and relied more on purely vocal effects than any folksinger known to me” according to Grainger.

*Rufford Park Poachers* tells a dramatic tale that occurred in 1851, when Mr. Taylor was a young man. Ten gamekeepers attacked thirty or forty poachers. One of the gamekeepers was mortally wounded, and 4 of the poachers were tried for manslaughter and sentenced to transportation for 14 years. The lyrics state:

A buck or doe, believe it so, a pheasant or a hare  
Were sent on earth for every man quite equally to share.  
So poacher bold, as I unfold, keep up your gallant heart,  
And think about those poachers bold, that night at Rufford Park.



**IV – “The Brisk Young Sailor” (returned to wed his True Love):** Noted down by Grainger in 1906 from the singing of Mrs. Thompson (born in Liverpool, but living in Barton-on-Humber, Lincolnshire, England). A version of this song reads:

A fair maid walking all in her garden, a brisk young sailor she chanced to spy,  
He stepped up to her thinking to woo her, cried thus: “Fair maid, can you fancy I?”

“You seem to be some man of honor, some man of honor you seem to be,  
I am a poor and lowly maiden, not fitting, sir, your servant for to be.”

“Not fitting for to be my servant? No, I’ve greater regard for you.  
I’d marry you, and make you a lady, and I’d have servants for to wait on you.”

**V – “Lord Melbourne” (War Song):** Noted by Grainger in 1906 from the singing of George Wray (of Barton-on-Humber, Lincolnshire, England). This melody is a variant of “The Duke of Marlborough” folksong. Grainger describes Mr. Wray as having a “worldlier, tougher and more prosperously-colored personality,” and was 80 years old when he sang for Grainger. For a good portion of his life, Mr. Wray worked at sea as a cook and steward, and later in a brick yard, and learned many songs during those years. Grainger states, “Mr. Wray held that folksinging had been destroyed by the habit of singing in church and chapel choirs, and used to wax hot on this subject, and on the evils resultant upon singing to the accompaniment of the piano.”

This tune is better known as “Lord Marlborough,” referring to John Churchill (1650-1722), the 1<sup>st</sup> Duke of Marlborough known for his victories against the French at Blenheim and Ramillies. The first verse reads:

I am an Englishman to my birth, Lord Melbourne is my name;  
In Devonshire I first drew breath, that place of noble fame.  
I was beloved by all my men, by kings and princes likewise.  
I never failed in anything, but won great victories.

**VI – “The Lost Lady Found” (Dance Song):** English folksong noted down by Lucy E. Broadwood, from the singing of her Lincolnshire nurse Mrs. Hill. Grainger states that this song comes from a time when voices held dancers together, as opposed to instruments. Miss Broadwood tells of its origin:

Mrs. Hill, an old family nurse, and a native of Stamford (Lincolnshire), learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the “ballad,” which is the English equivalent of the Italian “baletta” (from *ballare*, “to dance”), signifying a song to dance-measure, accompanied by dancing.”

*Notes compiled by George Schrader, from the writings of Percy Grainger.*



***Symphony No. 4 (1993)*** by David Maslanka was premiered at the TMEA convention by the University of Texas at Austin Wind Ensemble, under the direction of Jerry Junkin, in February of 1994. It was commissioned by a consortium consisting of UTA, Stephen F. Austin State University Bands (Kevin L Sedatole, Acting Director), and the Michigan State University Bands (John L. Whitwell, Director). Regarding this work, Maslanka states the following:

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set a quiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune *Old Hundred*, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You* and *Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

Maslanka also attributes much of his inspiration to this work to his “long-time fascination” with Abraham Lincoln, and the idea that “out of chaos and the fierce joining of opposite comes new life and hope”:

For me, Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

*Note by George Schrader*

***Irish Tune from County Derry (1918)*** is one of Percy Grainger’s first contributions to the wind band repertoire. Three versions of this piece existed before the concert band version, including a “wordless” choral version, an arrangement for solo piano, and a setting for string orchestra consisting of “one or two horns (at will)” (this setting would later be turned into a full orchestra work with a full set of winds). Though stated to be set for “military band”, this terminology was used by Grainger as it was understood in its contemporary usage: to be a mixed ensemble of woodwinds, brass, and percussion as opposed to the traditional idea of military bands as it relates to the all-brass British bands.

Note based on writing of R. Mark Rogers



***OU Chant (1936/2017)*** was written by Jesse Lone Clarkson Gilkey, who in 1936 was the director of the OU Women's Glee Club. Gilkey wrote the OU Chant after her students asked her to write a "beautiful" work that would show their pride for their university, and so she composed the chant. After submitting the piece to an Oklahoma City radio station in the fall of 1936, the chant eventually caught on and was a regular part of football pregame activities and other events by 1938. Gilkey was elected the "Most Outstanding Faculty Woman" in 1937. She was born in Texas, but grew up in Altus, Oklahoma. She passed away in Denver on February 19, 1991 at the age of 88.

The lyrics are:

O-K-L-A-H-O-M-A,  
Our chant rolls on and on!  
Thousands strong  
Join heart and song  
In alma mater's praise  
Of campus beautiful by day and night  
Of colors proudly gleaming Red and White  
Neath a western sky  
OU's chant will never die.  
Live on University!

*Note by George Schrader*





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