

— *Upcoming Music Events* —

Jazz Band Concert

November 17, 2004 at 7:30 p.m.
Corum Student Union, Cornerstone University

Evangelical Choral Society Concert

November 21, 2004 at 3 p.m.
First United Methodist Church
227 E. Fulton, Grand Rapids, Mich.

Cornerstone University Department of Music Christmas Concert

December 3, 2004 at 8 p.m.
Wealthy Park Baptist Church
2233 Michigan NE, Grand Rapids, Mich.

Cornerstone University Music Festival

April 1-2, 2005 at 7:30 p.m.
(a different program each night)
Forest Hills Public Schools Fine Arts Center
600 Forest Hill Ave SE, Grand Rapids, Mich.

Jane Eyre

a musical by John Caird and Paul Gordon

April 14-16, 21-23, 2005 at 8 p.m.
April 24, 2005 at 2:30 p.m.
Matthews Auditorium, Grand Rapids Theological Seminary
3000 Leonard NE, Grand Rapids, Mich.
Tickets: \$10 adults, \$8 students/seniors
available through Star TicketsPLUS at (616) 222-4000.
www.starticketsplus.com



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cornerstone university music department presents

Symphonic Winds

An Evening of Folk

Friday, November 12, 2004

7:30 p.m.

First United Methodist Church
227 East Fulton • Grand Rapids, Mich.



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Program

Folk Song Suite (1924) Ralph Vaughan Williams
(1872-1958)

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

Come Sweet Death – Komm Susser Tod (1924) ... Johann Sebastian Bach
Arr. by Alfred Reed (1872-1958)

Children’s March: Percy Aldridge Grainger
“Over the Hills and Far Away” (1919) (1872-1958)

Old Home Days Suite for Band (1886-1902) Charles E. Ives
Arr. by Jonathan Elkus (1847-1954)

- I. Waltz
- II. The Collection
- IIIa. The Opera House
- IIIb. Old Home Day
- IV. Slow March
- V. London Bridge is Fallen Down!

Intermission

Old Wine in New Bottles (1960) Gordon Jacob
(1895-1984)

- I. The Wraggle Taggle Gypsies
- II. The Three Ravens
- III. Begone, Dull Care
- IV. Early One Morning

Performed by the Cornerstone University Chamber Winds

Amazing Grace (1994) Frank Ticheli
(b. 1958)

La Fiesta Mexicana (1954) Herbert Owen Reed
(b. 1910)

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

Flute

Megan de Jong
Lisa Debbink
Caity Franks
Alicia Gosnell (also Piccolo)
Amy Moeller, *Assist. Principle**
Kayla Mroczek
Kristin Parmenter (also Piccolo),
*Principal**

Oboe

Lynette Sikma*
Jackie Hodge (also English Horn)*

Clarinet

Christina Fordham*
Annie Hulford
Laura Jackson
Stephanie Mann, *Principal**

Bass Clarinet

Tod Kreider

Contra-Bass

Clarinet

Helen Smith*

Bassoon

Rebekah Hartwell*
Jessica Beal*

Alto Saxophone

Jessica Beal
Joe Miller (also Soprano Sax),
Co-Principal

Tenor Saxophone

Scott Gordon, *Co-Principal*

Baritone Sax

Zach Rodriguez

Trumpet

Brad Beyer
Jessica Croft
Matt Monroe
Julie Odren
Tyler Rieth, *Principal**
Chad Sanders, *Assist. Principal**

French Horn

Andrew Edmonds, *Co-Principal**
Anna Mack
Kelly O’Neil, *Co-Principal**

Trombone

Nathan Comden
Megan Trujillo
Matt Whitehead, *Principal*

Euphonium

Anita Cloud

Tuba

Mark Lago, *Principal*
Mark Rogers

Piano

Joanna Smith

Percussion

Ryan Greene
Ashley Laupp
Will Perrigin, *Assist. Principal*
Jared Ransom
Andrew Rogers, *Principal*
Joanna Smith

* Indicates Cornerstone University Chamber Winds Personnel

About the Director

Mr. Trent A. Hollinger is in his first year as the Director of Symphonic Winds and Assistant Professor of Music at Cornerstone University. Currently, Mr. Hollinger teaches courses in theory, woodwind pedagogy and saxophone. He also directs the Symphonic Winds and Chamber Winds, and coaches small chamber ensembles. A strong believer in studying all aspects of music, Mr. Hollinger is only the second person in the history of the Peabody Conservatory of Music of the Johns Hopkins University in Baltimore, Maryland to complete three masters of music degrees in three years, the first to complete these three distinct aspects of musical training: Classical Saxophone Performance, Composition and Wind Conducting.



Past musical training has come from Dr. Harlan Parker, Dr. Mark Mechem, Dr. Johannes Dietrich and Dr. Robert Hearson in Conducting; Mr. Gary Louie, Mr. James Houlik and Mr. Thomas Strohman in Saxophone; and Dr. Christopher Teofanidis, Dr. Scott Eggert and Dr. Jeffery Kleinsorge in Composition. He also holds a Bachelor of Science Degree in Music Education and a Bachelor of Arts Degree in Music with concentrations in both jazz and classical saxophone performance and theory/composition from Lebanon Valley College where he graduated summa cum laude with departmental honors.

Mr. Hollinger is an active lecturer and presenter for all aspects of music. He has presented lectures on “Extended Woodwind Techniques and Compositional Techniques for Woodwinds,” “The Art of Practice,” “Extended Saxophone Techniques,” and “The Influence of Jazz On Classical Saxophone Literature” to name a few. Also an active composer, Mr. Hollinger received third prize in the prestigious Prix d’Ete Composition Competition in 2003. He is currently finishing a four movement, approximately 25-minute wind symphony for the Peabody Wind Ensemble, tentatively scheduled for premiere in the 2005-2006 season. As an active saxophonist, Mr. Hollinger has performed as a recitalist, concerto artist, orchestral saxophonist, lecturer and chamber artist.

Every day, Mr. Hollinger thanks his personal Lord and Savior, Jesus Christ, for the gift of music, and he continually searches for ways to teach, perform and live in a manner that honors Christ. If you would like more information about Mr. Hollinger, including saxophone, composition and conducting audio samples, and compositional score excerpts, please visit www.trentahollinger.com.

About the Music

English Folk Song Suite – Ralph Vaughan Williams, one of the preeminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters, such as Henry Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset Counties, but formed an entirely individual style out of these elements. Vaughan Williams’ interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional, and reflect the composer’s lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra. (*Courtesy of Band Music Notes*)

Come Sweet Death – Komm Süßer Tod – This is one of the 69 choral preludes by Johann Sebastian Bach in the group of Geistliche Lieder—Sacred Songs, published in 1736. Although usually considered a Bach composition, it is in reality a harmonization by Bach of a beloved traditional German folk song. Bach’s choral prelude adaptation consists of a single melody line with a figured bass, leaving the harmonization of the inner voices to the keyboard player. (*Courtesy of Band Music Notes*)

Children’s March: “Over the Hills and Far Away” – This piece was scored for band by Percy Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918, while the composer was a member of the U.S. Coast Artillery Band, and was written to take advantage of that band’s instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds—especially the low reeds—during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger’s works, the march demonstrates both the fierceness and the tenderness of the composer’s personality. It was dedicated to “my playmate beyond the hills,” believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother’s jealousy. In 1953, 48 years after they had first met, they saw each other for the last time in Denmark, where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen’s brother. (*Courtesy of Band Music Notes*)

Old Home Days Suite – Charles E. Ives (1874-1954), the composer, was born in Danbury, Connecticut, and died in New York City at the age of 79. His father, George, was an accomplished cornet player and Civil War bandmaster, who conducted orchestras, bands and choirs in Danbury and was his son's first and most influential music teacher. While he insisted on the mastery of traditional music practice, George's imaginative teaching also inspired Charles's remarkable experiments with new kinds of musical sounds.

The songs and sketches assembled in *Old Home Days Suite* reflect Charles Ives's lifelong love of familiar tunes and home-grown music making. **Waltz** begins and ends by quoting from Michael Nolan's popular Bowery waltz, "Little Annie Rooney." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground." **The Collection** refers to a church offering. This setting of George Kingsley's hymn-tune Tappan introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir." **The Opera House** is the first part of the song "Memories," and the text, also by Ives, recalls a youngster's breathless expectancy as the pit band strikes up the overture. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main street, behind the village band," amid the ringing of church and schoolhouse bells. **Old Home Days** is the nostalgic title of the song from which this section is taken, and the obbligato line played during the repeat features bits and pieces of "The Girl I Left Behind Me," "Garryowen," and "Auld Lang Syne." **Slow March**, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio, Saul. **London Bridge is Fallen Down!** is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891. (*Jonathan Elkus*)

Old Wine in New Bottles – Gordon Jacob would write around 700 works between 1922 and his death in 1984 at the age of 89. Many of these works have an Old English folkish influence and made use of the wind band as the musical medium. Composed in 1960, *Old Wine in New Bottles* is a play on words, taking four 'old' English folk songs of varying moods and orchestrating them for modern or 'new' instruments. The piece uses paired groupings of 13 instruments (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, and 2 trumpets).

The first movement, **The Wrangle Taggle Gypsies** is a story about a woman who leaves her home to join the gypsies in their life without responsibility. The husband then goes searching for her to bring her back, but in the end she has preferred traveling with the gypsies in the 'cold open field.' **The Three Ravens** is a hauntingly beautiful story about three ravens observing the scene of a

slain Knight in a pasture and devotion of his Lady coming to him and carrying his body on her back to his grave. The stresses of life are dispelled and cast away through song in the **Begone, Dull Care**. The text to **Early One Morning** is the tale of a young maiden agonizing over the scorn of her lover. She is quite upset about her lover's habit of allowing young women to fall in love with him, only to leave them for a new girl.

Amazing Grace – This composition by Frank Ticheli was commissioned by John Whitwell, director of band at Michigan State University, who dedicated the piece to both his mother, Annie Lee Whitwell, and his late father, John Harvey Whitwell (1920-1993). It was premiered by the MSU Wind Symphony on Feb. 10, 1994 with Whitwell conducting.

Although Whitwell had at first requested an original score, he readily agreed with Ticheli that a work based on the hymn "Amazing Grace" would be "an even more meaningful memorial" for his father. The song's words were written in 1789 by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves from Africa to the New World, "suddenly saw through divine grace the evilness of his acts." Using an American folk tune in three-part harmony, William Walker published the song in *The Southern Harmony* in 1835. Ticheli's setting reflects the powerful simplicity of the words and melody. (*Courtesy of Band Music Notes*)

La Fiesta Mexicana – This piece by Herbert Owen Reed is subtitled "A Mexican Folk Song Symphony for Concert Band," and it was written after Reed had spent a year in Mexico studying folk music and composing on a Guggenheim Fellowship. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary, and it faithfully represents all of the contrasts and contradictions of these festivals. It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender. The first movement, **Prelude and Aztec Dance**, opens with the traditional pealing of the church bells and the noise of fireworks announcing the beginning of the fiesta. The main part of the movement represents a midday parade (announced by the trumpets) that features a group of brilliantly plumed and masked Aztec dancers who dance with increasing frenzy to a dramatic climax. The second movement, **Mass**, is of a serious, liturgical nature. The principal theme is chant-like, and it is set amid coloristic sections representing the tolling of church bells. The last movement, **Carnival**, is given over to unceasing entertainment and celebration. At the beginning of the movement, we hear the itinerant circus, then the market, the bullfight and the town band, and finally the cantinas, with their band of mariachis. (*Courtesy of Band Music Notes*)