

SHEPHERD UNIVERSITY MUSIC
PRESENTS

Wind Symphony

DR. SCOTT HIPPENSTEEL, CONDUCTOR

With Student Conductors

ISAAC CHESTON
JAVIER FLORES, JR.
JOSEPH RUPERT
IAN WALTON

Tuesday, November 16, 2021
7:30 PM
Frank Center Theatre

CONDUCTOR'S NOTE

Welcome to tonight's concert! The Wind Symphony will present a variety of quality wind band literature as interpreted by a new generation of conductors. The student conductors, after completing two semesters of conducting, have carefully selected music, studied their scores, written program notes, developed rehearsal strategies, and rehearsed the ensemble. As we build upon our tradition of musical excellence at Shepherd University, we seek to provide each instrumental student with relevant musical experiences. The process of realizing a score and bringing the performance to life is an exciting journey and a valuable lesson. We thank you for attending tonight's concert and sharing our musical vision.

Dr. Scott Hippensteel

Director of Bands

Shepherd University School of Music

PROGRAM

Americans We (1929/1979)

Henry Fillmore (1881-1956)

Edited by Frederick Fennell

Dr. Scott Hippensteel, conductor

Cumberland Cross (1995)

Carl Strommen (b. 1939)

Isaac Cheston, conductor

Mt. Everest (2010)

Rossano Galante (b. 1967)

Joseph Rupert, conductor

O Magnum Mysterium (1994)

Morten Lauridsen (b. 1943)

Transcribed by H. Robert Reynolds

Ian Walton, conductor

Variations on “America” (1891/1968)

Charles Ives (1874-1954)

Orchestrated by Schuman/Transcribed by Rhoads

Dr. Scott Hippensteel, conductor

Yorkshire Ballad (1985)

James Barnes (b. 1942)

Javier Flores Jr., conductor

American Riversongs (1988)

Pierre La Plante (b. 1943)

Dr. Scott Hippensteel, conductor

WIND SYMPHONY PERSONNEL

Students are listed alphabetically in recognition of the significance of each individual within the ensemble. * denotes section leader

Flute

Molly Davis
Caroline Hosmer
Emily McMoran*

Piccolo

Emily McMoran

Oboe

Robert Harsh*

Bassoon

Ian Walton*

Clarinet

Patrick Anthony
Isaac Cheston*
Katherine Fetting
Sarah Kaltenbaugh
Alex
Lalumondiere
Jerel Parker
Gabriella Tedeschi

Bass Clarinet

Natalie McGeachy

Alto Saxophone

Aija Burnette
Jackson Cohen
Sara Corvin
Jacob Miner*
Zachary Salman

Tenor Saxophone

Joshua Shupe

Baritone

Saxophone

Emily Ellmore

Trumpet

Dorian Hemerick
Logan Jackson
Katie Keckler
John Miner*
Levi Parker
Jacob Rawn
Joe Rupert

Horn

Caitlyn Brown
Max Komori-Hertz*
Scott Hippensteel

Trombone

Meghan Clark
Corwin Neat*
Tristan Snyder
Isaac Vila

Euphonium

Javier Flores Jr.*
Annie Jackson

Tuba

Savannah Hodges*
Autumn McClung
Corey Wargo-Bergmark
Corbin Weaver

String Bass

Crispin Enger

Percussion

Alyx Blake
Colin Brown
Corey Disney
Anthony Domina*
Nathan Lamm
Jenna Sherman
Kate Warren

Americans We
Henry Fillmore

Henry Fillmore is considered to be one of the most prolific composers and arrangers of wind band music. By 1928, he was the conductor of his own 24-member professional band in Cincinnati. They performed a very popular series of concerts at the Cincinnati Zoo, a venue conducive to presenting new works. On one such occasion, a new, as yet untitled work premiered to a warm reception and instantaneous success. However, Fillmore had difficulty titling the work. The work was published in 1929 under the title, *Americans We* and simply dedicated, "To All of Us."

Americans We is written in a standard American march form and borrows material from a British tune called "Believe Me If All Those Endearing Young Charms". The four-measure introduction features cornets that establish the key of F major and introduce a four eighth note motif that is repeated throughout the rest of the piece. The second theme builds on the loud and soft lines that contrast in the first theme. The third theme, the trio, uses chromatic notes and the dogfight section recalls the introduction and develops the four eighth note motif used in the first theme, which helps unify the piece.

– notes by Scott Hippensteel

Cumberland Cross
Carl Strommen

Carl Strommen resides with his family on Long Island New York. He attended and graduated from Long Island University (B.A. English Literature) and The City College of New York (M.A, Music) and studied orchestration with Manny Albam and Rayburn Wright and composition with Stefan Wolpe. He is an Adjunct Professor of orchestration/ arranging and composition in the Graduate School at LIU Post. His compositions and arrangements are performed worldwide.

Cumberland Cross was composed in 1995 in the American Folk music style similar to the tunes Shenandoah, The Gift to Be Simple, and Hoedown. This piece has an A and B section with contrasting themes. The

A theme is a Chorale and the B theme is like a dance, and at the end of the piece there is a recap or return to the A theme.

– notes by Isaac Cheston

Mt. Everest

Rossano Galante

Rossano Galante was born in Buffalo (New York, USA) in 1967, where he also grew up. He studied trumpet at SUNY, where he graduated in 1992 with a bachelor's degree. In the same year, he was one of 19 applicants from across the United States at the University of Southern California in the program for film music composition. In 1999, Galante moved to California, where he sought a career as a film composer.

Comprised of robust brass melodies, sweeping woodwind lines, and rhythmic ostinati, *Mt. Everest* captures the epic grandeur and beauty of Everest, the highest mountain on earth. – notes by Rossano Galante

O Magnum Mysterium

Morten Lauridsen, transcribed by H. Robert Reynolds

British composer Morten Lauridsen's choral setting of *O Magnum Mysterium* (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles. About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

– notes by Wind Repertory Project

Variations on “America”

Charles Ives, transcribed by William Rhoads

Charles Ives is among the most significant American composers. His innovative compositions preceded many musical innovations that helped shape the development of 20th century music. He was born in Danbury, Connecticut and was the son of a U.S Army bandleader in the Civil War. He felt that his New England background in hymn tunes, patriotic songs, and town band music was the foundation that his music needed in order to be nationalistic and distinctly “American”. And so, at age 17, Ives composed a set of variations for organ that was based off of the patriotic song, “America” and premiered it himself at a Fourth of July celebration. These variations are light-hearted and somewhat satirical, as they feature the use of barbershop harmonies, several modulations, a polonaise variation in a minor key and two interludes that are written in two keys at once. In 1963, Willian Schuman, an American symphonist and promoter of American music, orchestrated these organ variations to celebrate the 20th anniversary of Broadcast Music Incorporated. The version you will hear tonight was transcribed for wind band by William E. Rhoads in 1968 and has become a staple of American wind band repertoire. – *notes by Sasha Paredes*

Yorkshire Ballad

James Barnes

Yorkshire Ballad is one of James Barnes' most popular pieces. Composed in 1984, the piece is meant to emulate the folksong style of Percy Grainger, specifically that of his work "Irish Tune from County Derry". Furthermore, the piece is great for young musicians as it contains an approachable dynamic range and well-structured phrases, making the process of learning expressively more accessible. Listen for the folk like melody of this soft tune and try to imagine the rolling hills of Yorkshire in northern England. – *notes by Javier Flores, Jr.*

American Riversongs

Pierre La Plante

Pierre La Plante was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. La Plante earned his Bachelor of Music and Master of Music degrees from the University of Wisconsin at Madison. He is known for writing accessible pieces for young musicians, a skill most likely gained from his years as an elementary vocal and instrumental music teacher. In 2001 he retired after 33 years of service as a public school teacher. Mr. La Plante is also an accomplished concert bassoonist and has been a member of the Dubuque Symphony, the Madison Theatre Guild Orchestra and the Unitarian Society Orchestra. La Plante's work has been performed in Australia, Europe, and Japan and is also included in the repertoire of many state contest lists.

American Riversongs was commissioned by and dedicated to the 1988 Oberlin High School Band in Oberlin, Ohio. This piece is based on folk music from a time when the rivers and waterways were the lifelines of a growing nation. *American Riversongs* opens with an jubilant setting of “Down the River” that flows into “Shenandoah.” At the conclusion of “Shenandoah” a brass band sounds the tune of “The Glendy Burke” which is heard twice, the second time being in the piccolo, trombone, and tambourine. The final theme of *American Riversongs* is based on a Creole bamboula tune that most likely originated in the Louisiana delta region. This theme is marked by the incessant syncopated ragtime rhythm that is sure to get any audience moving. – notes by *Wind Repertory Project*

ABOUT THE CONDUCTORS

Isaac Cheston is a senior music education major at Shepherd University. Prior to attending Shepherd, he attended Walkersville High School in Maryland. In his time at Shepherd University, he has participated in ensembles including Wind Ensemble, Jazz Ensemble, Saxophone Quartet, Ram Band, Masterworks Chorale, and other various small ensembles. He is also a member of Phi Mu Alpha Sinfonia music fraternity.

Javier Flores Jr is a senior Music Composition and Music Education Major from Frederick County, Maryland. In his time here at Shepherd University, Javier has performed with Ram Band, Wind Symphony, Jazz

Ensemble, Masterworks Chorale and Brass Quintet. After graduating, he hopes to go into teaching either elementary or middle school music. He eventually plans to go to graduate school for music composition.

Dr. Scott A. Hippensteel is the Director of Instrumental Studies at the Shepherd University School of Music and conductor of the Shepherd Wind Ensemble, RAM Band, Wind Symphony, and Symphonic Band. In addition to conducting, he teaches instrumental music education classes and conducting. He remains active as a guest conductor and adjudicator. Dr. Hippensteel completed his undergraduate degree at Indiana University in Bloomington, Indiana and earned his Masters and Doctoral degrees in Wind Conducting and Music Education from Ball State University in Muncie, Indiana. Prior to his appointment at Shepherd University, Dr. Hippensteel was an Assistant Professor of Music at Huntington University for three years where he conducted the Wind Ensemble, Chamber Orchestra, and taught classes in conducting and instrumental education. He served as the Assistant Band Director at Huntington North High School in Huntington, Indiana for thirteen years. Dr. Hippensteel has served as a guest conductor, clinician, and adjudicator throughout Delaware, Indiana, Maryland, Pennsylvania, and West Virginia. Dr. Hippensteel has remained active as a performer on bass trombone with the Village Brass, Masterworks Orchestra, Hagerstown Municipal Band, and Martinsburg Jazz Orchestra. Dr. Hippensteel is a proud member of the National Band Association, College Band Director's National Association, National Association for Music Education, West Virginia Music Educators Association (Executive Board member – Collegiate Chair), Phi Kappa Phi (National Collegiate Honor Society), Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and Pi Kappa Lambda (National Honorary Music Fraternity).

Joseph Rupert is a junior majoring in both music education and performance on trumpet. He is from Northern Virginia, where his mom inspired him to want to be a music teacher like her. He hopes to go to grad school after he graduates to continue improving his trumpet-playing.

Ian Walton is a second year Master of Arts in Teaching in music student at Shepherd University. Before attending Shepherd University, Ian graduated from Washington High School as part of the school's first four year graduating class in 2012 and later obtained his bachelor's degree in

International Studies from West Virginia University in 2017. During his time at WVU, he performed with “The Pride of West Virginia” Mountaineer Marching Band, basketball pep band, and symphonic band. At Shepherd, he has participated in Ram Band, Wind Ensemble, Wind Symphony, and Masterworks Chorale. Outside of performing ensembles, he is a member of Kappa Kappa Psi, National Honorary Band Fraternity, Kappa Delta Pi, International Honor Society in Education, and National Association for Music Education.

Upcoming Events:

Piano Ensemble and Studio Recital — Let’s Dance!

Wednesday, November 17 at 7:30 p.m.

Small Ensembles and Composition Recital

Monday, November 29 at 7:30 p.m.

Annual Holiday Concert

Saturday, December 4 at 7:30 p.m. and

Sunday, December 5 at 3:00 p.m.

Shepherd Community Orchestra and Shepherd Youth Chorus

Wednesday, December 8 at 7:30 p.m.

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