

*When Jesus Wept*

1 [M.M.60]  
When Je- sus wept,----- the fall- ing Tear,  
2 In Mer- cy flow'd---- be- yond all Bound;  
3 When Je- sus groan'd a trem- bling Fear,  
4 Seiz'd all the guil- ty World a round.

Join us for our next concert at:



Friday, April 20<sup>th</sup> 7:00pm  
5800 Shier-Rings Road  
Dublin, Ohio

Feel free to email the Ohio Capital Winds at:  
[tncc@wideopenwest.com](mailto:tncc@wideopenwest.com)

Watch for our new web site coming soon at:  
[www.ohiocapitalwinds.org](http://www.ohiocapitalwinds.org)



*Catherine Hope-Cunningham, Conductor*

*Covenant Presbyterian  
Church*

*Sunday, February 25, 2007*

## *Mission of the Ohio Capital Winds*

The purpose of this organization shall be to preserve and promote the wind ensemble genre. In implementing this purpose, the organization's goals shall be:

1. to educate our community in the history, structure, and repertoire of the wind ensemble genre;
2. to foster the musical education of our young people, the future generation of adult musicians, through the presentation of concerts, clinics, and festivals;
3. to provide cultural enrichment and opportunities for our entire community;
4. to furnish a challenging musical outlet for local professional-level musicians; and
5. to perform a wide range of classic to contemporary wind ensemble literature by American and international composers.

## *About the conductor...*

Catherine Hope-Cunningham obtained a Bachelors Degree in Music Education from The Ohio State University in 1997. For eight years, she taught instrumental music in the Parochial Schools, Grandview Public, and most recently at the Wellington School in Upper Arlington. In 2003, she was the recipient of a fellowship at Ohio State, where she obtained a Masters Degree in Wind Conducting. Her primary conducting teachers include Dr. Russel Mikkelson and Professor Richard Blatti. She has completed supplementary studies in both orchestral and wind conducting.

In July 2006, Catherine joined the staff of Ohio State School of Music, and is now an admissions and recruiting officer for the College of the Arts. She tours the country representing the Schools of Music, Dance, Visual Art, Design, Theater, Art History and Art Education.

Catherine founded the Ohio Capital Winds in the summer of 2005, with the help and support of Todd Cunningham, her husband. They will celebrate their 10<sup>th</sup> anniversary in July.

## *When Jesus Wept*

*When Jesus wept the falling tear  
In mercy flowed beyond all bound;  
When Jesus groaned, a trembling fear  
Seized all the guilty world around.*

The setting of the above text is in the form of a round by the American composer William Billings (1746 - 1800) and it is used in its original form. This early composer wrote simple sturdy tunes that were popular with the colonists, reflecting the ruggedness, deep religiosity, and patriotic fervor often associated with the Revolutionary period. This work was transcribed for band by William Schuman from his *New England Triptych* and forms the central prelude to Chester, interpreted from Billings' hymn and marching song of the same name. The composition calls for controlled, sensitive, legato playing from the ensemble. The solo parts, given to the euphonium and trumpet, are demanding in range, color, and intonation.

## *Second Suite for Military Band in F Major*

This suite, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies - a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I'll Love My Love*. It is a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith*, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. The English country dance and folk song, *The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Green Sleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

### ***Four Scottish Dances***

Malcolm Arnold has composed a number of “national dances”. The *Four Scottish Dances*, composed in 1957, are original works that employ traits and timbres derived from Scottish folk music. The opening movement (*Pesante*) is in the style of a strathspey, a slow Scottish dance from the strath valley of Spey, with a hint of bagpipes and their drones. A lively reel starts off the second movement (*Vivace*). The bassoon’s melody brings visions of the town drunk, who is whisked away with the return of the reel. In the third movement (*Allegretto*), Arnold provides “an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.” The last movement (*Con brio*) is a lively fling filled with a sense of abandonment.

### ***Sleepers Wake***

In his last position, as director of the St. Thomas Church Choir in Leipzig, Bach's duty made it necessary for him to compose and have ready a new composition for each church day. Much of what survives as his *Five complete sets of Church Music for all the Sundays and Holy days of the year* had been written by the year 1731, when an unusually early date for Easter meant that Bach had to provide music for the 27th day after Trinity. The Gospel for the day was the parable of the Wise and Foolish Virgins (Matthew 25:1-13). This chorale is the opening movement of his cantata (BWV 140) *Wachet auf, ruft uns die Stimme -- Awake! calls the voice of the watchman*. It is a bustling portrait in sound of the city of Jerusalem, waiting at midnight, with watchers posted on the battlements for the arrival of the "bridegroom". The urgent dotted chords are tossed back and forth between the instrumental sections, relating the restless nature of the crowd. They relay the watchmen's cries in imitative counterpoint. The choral tune is heard in the long notes of the treble instruments, but it never breaks the energy of the work.

### ***"Shepherd's Hey" English Morris Dance***

*Shepherd's Hey* was scored for wind band in 1918. The word 'Hey' denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of 'Morris Men' decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The tune of *Shepherd's Hey* is similar to the North English air *The Keel Row* that is very widely found throughout England. The 'hey' involves the interweaving of generally two lines of dancers, which may be symbolized by the use by Grainger of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

### ***~ Program ~***

**March, Op.99** **Serge Prokofieff**

**Irish Tune from County Derry** **Percy Grainger**

**The Cowboys** **John Williams**  
**Arr. Jim Curnow**

**Four Scottish Dances, Op. 59** **Malcolm Arnold**

**Sleepers Wake** **J. S. Bach**  
**Arr. Frank Erickson**

### **\*Intermission\***

**"Shepherd's Hey" English Morris Dance** **Percy Grainger**

**When Jesus Wept** **William Schuman**

**Second Suite in F, Op. 28** **Gustav Holst**

### ***Special thanks to....***

Covenant Presbyterian Church, for use of their facilities for today's performance.

The Wellington School, for use of their percussion equipment.

Ohio Wesleyan University School of Music, for use of their library.

Flute/Piccolo

Valorie Adams  
Leslie Maaser  
Maria Renzetti

Oboe

David Lehnus  
Jessica Russell

Bassoon

Melinda O'Dette  
Chris Weait

Clarinet

Charles Atkinson  
Nancy Gamso  
Kyra Krenitsky  
Bob Pfeiffer  
Cheryl Selke  
Bob Zadrozny

Bass Clarinet

Steve Winstead

Alto Sax

Jay Miglia  
Wes Miller

Tenor Sax

Ryan Alexis

Bari Sax

Jerry Comer

Trumpet

James Becker  
John Bierley  
Dave Brubaker  
John Montgomery  
Derek Scoles

Horn

George Davis  
Jed Hacker  
Tiffany Rice  
Jeremy O'Dette

Euphonium

Darrin Harvey

Trombone

Todd Cunningham  
Graham Middleton  
Jessica Sneeringer

Tuba

Pat Herak

Percussion

Noah Demland  
Val Vore  
Zak O'Day

***March - Opus 99***

Unlike his other band marches, Prokofiev wrote this one for concert presentation. This concert march was written in 1943, when he was a dominant force in Soviet music, having rehabilitated himself from being branded "an enemy of the people" as a result of Stalin's characterization of Prokofiev's music as being "degenerate". Opening with a strong *allegro* pulse that carries the composition, the main theme is introduced by the solo trumpet. Woodwind runs add to the excitement, before a mellow French horn and euphonium phrase is introduced. The clarinets and brass reenter and their themes intertwine to the rousing finale.

***Irish Tune from County Derry***

The *Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in "The Petri Collection of Ancient Music of Ireland" in 1885. The original setting was an a capella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger's knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staves below.

***The Cowboys***

This suite, arranged by Jim Curnow, is a typical example of John Williams' capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture "The Cowboys" starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60 year old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river and dealing with many fears and threats, succeeds in maturing the boys into men.