



Ohio
Capital
Winds

Catherine Hope-Cunningham, Conductor

*Abbey Theatre
Dublin*

Friday, April 20, 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 10th anniversary in July.

~ Program ~

Rakes of Mallow, Leroy Anderson

Irish Tune from County Derry, Percy Grainger

Danzon, Leonard Bernstein

Sea Songs, Ralph Vaughn Williams

El Camino Real, Alfred Reed

Intermission

Shepherd's Hey, Percy Grainger

When Jesus Wept, William Schuman

First Suite in E-flat, Gustav Holst

Men of Ohio, Henry Fillmore

~Program Notes~

Irish Tune from County Derry

The *Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavaday, 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.

"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.

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.

~ Members of the Ohio Capital Winds ~

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 Pfiesser
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