

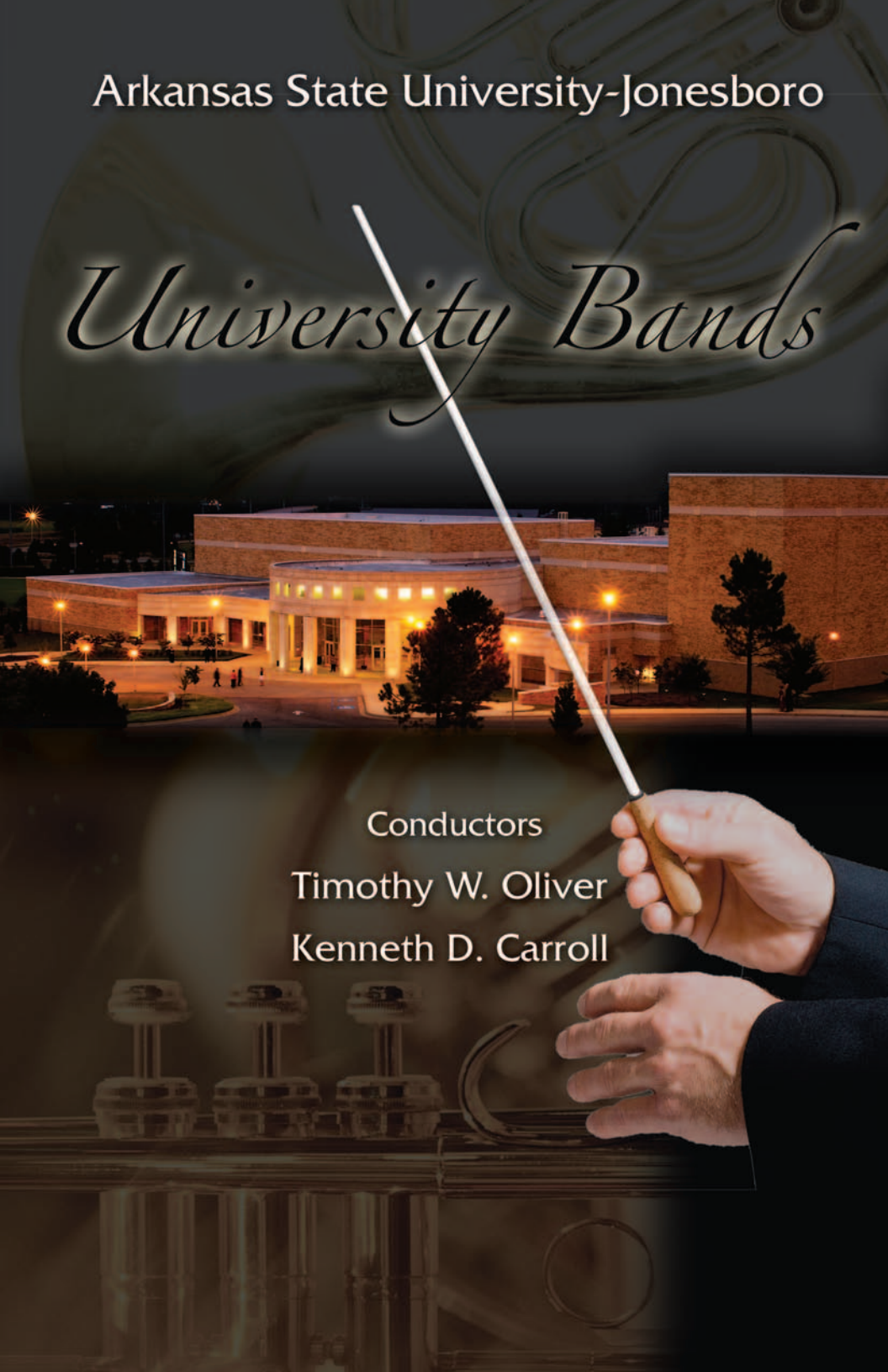
Arkansas State University-Jonesboro

*University Bands*

Conductors

Timothy W. Oliver

Kenneth D. Carroll



Arkansas State University  
College of Fine Arts and Department of Music

present the

# Arkansas State University Wind Ensemble

*‘How ‘Suite’ It Is’*

Timothy Oliver, conductor

Tuesday, September 30, 2008  
7:30 PM

Riceland Hall  
Fowler Center  
Jonesboro, AR

## Program

*Suite of Old American Dances* (1949) Robert Russell Bennett  
I. *Cakewalk* (1894-1980)

II. *Schottische*

III. *Western One Step*

IV. *Wallflower Waltz*

V. *Rag*

*An Original Suite* (1924) Gordon Jacob  
I. *March* (1895-1984)

II. *Intermezzo*

III. *Finale*

~Intermission~

*Third Suite* (1967) Robert Jager  
I. *March* (b. 1939)

II. *Waltz*

III. *Rondo*

*Suite Francaise* (1944) Darius Milhaud  
I. *Normandie* (1892-1974)

II. *Bretagne*

III. *Ile de France*

IV. *Alsace-Lorraine*

V. *Provence*

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Please turn off all cell phones and pagers.  
First concert of the 2008-2009 ASU Wind Ensemble

## ~Program Notes~

### *Suite of Old American Dances*

Robert Russell Bennett was one of America's most capable arrangers of Broadway shows for over forty years. He was also a most competent composer. In response to a 1979 questionnaire, he summarized his educational experience with "country high school." For professional honors, he admitted to winning the "Oscar, Emmy, Handel Award, and Hadley Medal." As a child, Bennett contracted polio at age four and became interested in music while convalescing. Growing up on a farm near Kansas City, he wrote his first arrangement at nine, began conducting at eleven, played trumpet in his father's band, and later found employment as a theater organist and orchestra violinist-violist. Bennett studied harmony and counterpoint with Carl Busch from 1909 to 1913, composed and arranged in New York in 1917, and served as a director of US Army Bands in 1918 and 1919. In 1926, Bennett began a six-year period of European study, including lessons with Nadia Boulanger (1926-1929), considered by many Americans as the century's most influential composition teacher. From 1936 to 1949 he resided in Hollywood, writing more than 30 film scores before returning to New York.

After attending a concert of the Edwin Franko Goldman in 1948, Bennett was inspired to write *Suite of Old American Dances* in his "spare time" between his scoring of *Kiss Me Kate* and *South Pacific*. Originally Bennett's title for this piece was *Electric Park* named after an amusement park in Kansas City, which Bennett described as, "a place of magic to us kids." The five movements of this suite reflect popular dances of the day.

The cakewalk dance originated on southern plantations where slaves often imitated their plantation owners. The dance was performed usually by couples who strutted in a medium high step or low kicking fashion. The prize for the best couples dance was often a cake.

The schottische is a German variant of several Bohemian dances which later developed into the polka. The schottische features quick shifts from foot to foot and a striking of the heel. Some have described the schottische as a slow polka.

This title *Western One Step* is somewhat misleading as this dance is also known as the "Texas Tommy" featuring bright sounds and a quick tempo which is perhaps a precursor to the foxtrot.

Although the beginning of the 20<sup>th</sup> century represented a new culturally era, replete with new dance steps, the time-honored waltz still reigned as the king of the ballroom dance scene, hence the reason why a waltz is included in the suite.

Regarding the final movement, there is no specific dance associated with the rag, but it seems appropriate that Bennett chose to end this suite with this musical style. As this entire piece is representative of the era as a whole, the ragtime era coincided with the beginning of the century and with a new generation who embraced new ideas.

### *An Original Suite*

Gordon Jacob was a prolific composer, arranger, teacher, conductor and author. He wrote over seven hundred original works for a wide variety of chamber, solo, choral, orchestral works as well as compositions for brass and wind

bands. Jacob was highly regarded by his peers and countrymen in England throughout his career.

Jacob composed *An Original Suite* as a student attending the Royal Academy of Music in 1924. Previously, Jacob had transcribed Vaughan Williams' *English Folk Song Suite* from wind band to orchestra and developed an interest in writing for military band. By Jacob's description, the title *An Original Suite* was given to the work by its publishing company Boosey and Hawkes, a decision which Jacob later regretted. According to Jacob, "At that time very little original music was being written for what was then 'military band,' so the title was a way of distinguishing that it was an original work rather than an arrangement....It was an unfortunate title, I know." The title aside, this piece is often mentioned as one of the most important early pieces of wind band music from England.

### ***Third Suite***

Robert Jager was born in Binghamton, New York (1939), and is a graduate of The University of Michigan. For four years he served in the United States Navy as the Staff Arranger/ Composer at the Armed Forces School of Music. Jager is now retired and is professor emeritus at Tennessee Technological University in Cookeville, Tennessee. Jager's credits comprise over 120 published works for band, orchestra, chorus, and various chamber combinations. He has received many awards for his compositions, including being the only three-time winner of the American Bandmasters Association Ostwald Award.

*Third Suite* is a tuneful, but unpredictable work. The titles of the three movements are very traditional, but the musical presentations are not. The first movement is a metrically

distorted march with time signatures that change virtually every measure. An interesting aspect of the *March* is the percussion section solo in the middle of the movement. The *Waltz* also presents metric distortions. Color and contrast are important features of this movement as is the spirited coda. The *Rondo* begins with a five-chord introduction which serves as the connecting idea for the entire movement. Various solos by the cornets, piccolo, and timpani can be heard throughout. While not as juxtaposed as the other movements, this final movement unites the entire suite.

### ***Suite Francaise***

While a student at the Paris conservatory, Darius Milhaud won awards in violin, counterpoint, and fugue. His studies were interrupted by World War I and he did not return to Paris until 1919 when he became associated with the group of young French composers known as "Les Six," consisting of Milhaud, Poulenc, Honegger, Auric, Durey and Tailleferre. This group of composers felt that French music had become a slave to impressionism and could be freed only through simplicity and as a result exerted great influence on modern French music.

Milhaud wrote *Suite Francaise* in 1944 on commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. His first extended work for winds, *Suite Francaise* was premiered by the Goldman Band in 1945. The composer provided the following notes about the Suite:

"The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the

liberation of my country – Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.”



## Upcoming Events within the ASU Department of Music

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|--------------|--|
| October 2    | Jazz Bands, Fowler Center, 7:30 p.m.                               |
| October 6    | ASU Concert Choir, Fowler Center, 7:30 p.m.                        |
| October 21   | Patrick Sheridan, Tuba Recital,<br>Fowler Center, 7:30 p.m.        |
| October 23   | Faculty Recital Series, Fowler Center, 7:30 p.m.                   |
| October 27   | Tuba Euphonium Ensemble,<br>Fine Arts Building, 7:30 p.m.          |
| November 2   | ASU University Singers, Fowler Center, 7:30 p.m.                   |
| November 3   | ASU Opera Scenes,<br>Fine Arts Building, Recital Hall, 7:30 p.m.   |
| November 4   | ASU Orchestra, Fowler Center, 7:30 p.m.                            |
| November 11  | ASU Trombone Choir,<br>Fine Arts Building, Recital Hall, 7:30 p.m. |
| November 13  | ASU Wind Ensemble, Fowler Center, 7:30 p.m.                        |
| Nov. 13-15   | ASU Conducting Colloquium, Fowler Center                           |
| November 17  | Jazz Bands, Fowler Center, 7:30 p.m.                               |
| November 18  | Percussion Ensemble,<br>Fine Arts Building, 7:30 p.m.              |
| December 1   | ASU Ringers, Fowler Center, 7:30 p.m.                              |
| December 4-5 | Madrigal Feaste,<br>Fowler Center Grand Hall, 6:30 p.m.            |

## Wind Ensemble Personnel

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| <p><b>Piccolo</b><br/>Hannah Sneed,<br/>Republic, MO</p> <p><b>Flutes</b><br/>Angela Hamill,<br/>West Memphis, AR<br/>Lauren Henderson,<br/>Piggott, AR<br/>Caitlin Proctor,*<br/>Conway, AR<br/>Caitlin Sammons,<br/>Bald Knob, AR</p> <p><b>Oboes</b><br/>Sara Bedingfield,<br/>Nashville, TN<br/>Kellie Laughlin,<br/>Piggott, AR<br/>Pamela Masterson,*<br/>Homestead, FL</p> <p><b>English Horn</b><br/>Pamela Masterson,<br/>Homestead, FL</p> <p><b>Bassoons</b><br/>Brian Eckert,*<br/>Jonesboro, AR<br/>Josh McFalls,<br/>Searcy, AR<br/>Amy Penny,<br/>Jonesboro, AR</p> <p><b>Bb Clarinets</b><br/>Shayeeda Beard,*<br/>Cherokee Village, AR<br/>Amy Dunman,<br/>Cash, AR<br/>Amelia Middleton,<br/>Russellville, AR<br/>Heather Reed,<br/>Paragould, AR<br/>Chris Williams,<br/>Jonesboro, AR<br/>Kimberly Winchester,<br/>Jonesboro, AR</p> <p><b>Bass Clarinet</b><br/>Michelle Davis<br/>Jonesboro, AR</p> | <p><b>Contrabass Clarinet</b><br/>Scott Dunkin,<br/>West Memphis, AR</p> <p><b>Alto Saxophones</b><br/>Allen Adcock,<br/>Bono, AR<br/>Ben Hobson,<br/>Grapevine, TX<br/>Claire Richardson,*<br/>Jonesboro, AR</p> <p><b>Tenor Saxophone</b><br/>Daniel Rickman,<br/>Bono, AR</p> <p><b>Baritone Saxophone</b><br/>Daniel Medina<br/>Marion, AR</p> <p><b>Trumpets</b><br/>Meagan Conley,*<br/>Osceola, AR<br/>Kayla Hunter,<br/>Bono, AR<br/>Kelsey Lambert,<br/>Paragould, AR<br/>Ben Light,<br/>West Ridge, AR<br/>Lana Spain,<br/>Wynne, AR<br/>Antonio Starks,<br/>Jonesboro, AR<br/>Jón Stevenson,<br/>N. Little Rock, AR<br/>Kyle Stewart,<br/>Clarkedale, AR</p> <p><b>Horns</b><br/>Matthew Allen,<br/>Magnolia, AR<br/>Tim Hendrix,<br/>Jonesboro, AR<br/>Jeremy Lloyd,<br/>Gosnell, AR<br/>Charnrit Rerngnon-Asa*<br/>Thailand<br/>Laura Thompson,<br/>Jonesboro, AR</p> | <p><b>Trombones</b><br/>Brandon Avant,<br/>West Memphis, AR<br/>Kasey Chitmon,<br/>Paragould, AR<br/>Jonathon McAlister,<br/>Marion, AR<br/>Trevor Mitchell,<br/>Jonesboro, AR<br/>Adam Peoples-Waddell,<br/>Jonesboro, AR</p> <p><b>Euphoniums</b><br/>Jacob Davis,<br/>Piggott, AR<br/>Jennifer Hall,<br/>Tyronza, AR<br/>Zack Rikard,<br/>Hardy, AR<br/>Matt Watson,*<br/>Walnut Ridge, AR</p> <p><b>Tubas</b><br/>Jay Shepherd,<br/>Paragould, AR<br/>Lonnie Simmons,<br/>Jonesboro, AR<br/>Daniel Van Aalsburg,*<br/>Hardy, AR</p> <p><b>Percussion</b><br/>Trent Duff,<br/>Pocahontas, AR<br/>Aaron Fisher,<br/>Southaven, MS<br/>Seth Gaskill,<br/>Paragould, AR<br/>Janet Rooney,*<br/>Lake City, AR<br/>Cheyenne Sheppard,<br/>Jonesboro, AR<br/>Jarrett Tedder,<br/>Paragould, AR</p> <p style="text-align: right;"><i>* Principal Player<br/>in section</i></p> |
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## ASU College of Fine Arts

The ASU College of Fine Arts is the only college in Arkansas dedicated to the Arts. The college comprises the Departments of Art, Music, Theatre and the Fowler Center. The college helps students, majors and non-majors alike develop their artistic talents and raise their awareness of our artistic heritage. Our college facilities include two performance halls, two theatres and two art galleries. Students and faculty within the college present more than 300 visual, performing and cultural events annually. The college also produces a weekly radio program, "Spotlight on the Arts" which airs each Tuesday at 7:00 p.m. on KASU (91.9 FM).

Our graduates find careers in many creative and performance areas. These include serving as educators, artists, designers, photographers, musicians, composers, actors, directors or scenic designers. Many of our graduates have had works showcased in galleries, collections, concerts, on stage, in film and on television. As the university approaches its centennial anniversary, the ASU College of Fine Arts looks forward to inspiring the next generation of leaders in the Fine Arts.

## ASU Department of Music

Comprehensive programs within the ASU Department of Music provide students with a wide range of professional and educational opportunities. In addition to offering a varied curriculum, the department sponsors numerous regionally and nationally recognized ensembles that provide students with quality performance experiences. These ensembles include Concert Choir, Chamber Singers, Men's and Women's Choirs, University/Community Chorus, Wind Ensemble, Symphonic Band, Marching Band, Basketball Band, two Jazz Ensembles, Orchestra, and numerous chamber ensembles.

Our faculty members are accomplished musicians who are Artist Teachers in their fields. Our students and alumni, whether they serve as music educators, performers, composers, or musical consumers, continue to be leaders in the field of music.

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## ASU Wind and Percussion Studies Faculty

Neale Bartee – *Trombone*

Joe Bonner – *Flute*

Kenneth Carroll – *Saxophone*

Dale Clark – *Bassoon*

Craig Collison – *Percussion*

Robin Dauer – *Horn*

Ken Hatch – *Clarinet*

E. Ron Horton – *Director of Jazz Studies*

Richard Jorgensen – *Trumpet*

Timothy Oliver – *Director of Bands, Coordinator of Wind and Percussion Studies*

Ed Owen – *Tuba & Euphonium*

Dan Ross – *Oboe*

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## ASU College of Fine Arts Administration and Staff

Sylvia Strawbridge – *Administrative Assistant, Dept. of Music*  
Renee O'Connor – *Administrative Assistant, College of Fine Arts*

Tom O'Connor – *Chair, Department of Music*  
Daniel Reeves – *Dean, College of Fine Arts*

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For more information about the College of Fine Arts and the Department of Music, including admissions and scholarship information please call:

College of Fine Arts: 870-972-3053  
<http://finearts.astate.edu>

Department of Music: 870-972-2094  
<http://www.clt.astate.edu/finearts/Music>