



Pinnacle Winds Presents

Concert #2 in a Season of Symphonies

For the Heroes

Featuring

Dr. John C. Carmichael, Conductor

Stephen W. Pratt, Co-Conductor

Hank Rector, Narrator

Sunday, June 26, 2022

2:00 pm

Oak Park High School

North Kansas City School District

Program

National Emblem March (1902)

Edwin Eugene Bagley/Frederick Fennell
(1857 – 1922)

Chester Overture (1957)

William Schuman
(1910 – 1992)

A Lincoln Portrait (1942/1951)

Aaron Copland/Walter Beeler
(1900 – 1990)

Hank Rector, Narrator

Eternal Father, Strong to Save (1975)

Claude T. Smith
(1932 – 1987)

Interval

The Promise of Living (1954/2002)

Aaron Copland/Kenneth Singleton
(1900 – 1990)

Symphony No. 4, “West Point” (1952)
1. Epitaphs
2. Marches

Morton Gould
(1913 – 1996)

Variations on America (1891/1968)

Charles Ives/Schuman/William E. Rhoads
(1874 – 1954)

The Stars and Stripes Forever (1897)

John Philip Sousa
(1854 – 1932)

Personnel

Flute

Terry Andrews, Prin.
Hannah Sutton
Dominique Jordan
Elaine Brown

Oboe

Chelsea Kanicsar, Prin.
Erin Smith
Fiona Slaughter

Bassoon

Devin Blackwood
Chris Werner

Clarinet

Joel Garber
Jake Haughey
Rachel Keirn
Vickie Fessler
Carolyn Brewer
Greg Tugman
Delaney Sloan

Bass Clarinet

Brandon Crawford, Prin.
Sandy Adams
Valerie Reese, Contrabass

Saxophone

Nick May, Prin.
Kevin Arbogast
Max Levy, tenor
Andrew Rhodes, baritone

Cornet/Trumpet

Andrew Stadler, Prin.
Michael Cervantes
Dwight Rhodes

Daniel Dissmore
Garrett Lindholm
Joe Ruitter
Lee Hake
Eric Sherman

Horn

Nicole Duvall, Prin.
Bryce Morgan
Kiel O'Neal
Steve Lewis
Michael Rizzo

Trombone

Jacob Wilson, Prin.
Andy Anderson
Nathan Brown
Chris Waage, bass

Euphonium

Tyler Schulze, Prin.
Johnathan De Soto, Jr

Tuba

Luke Fitzgerald, Prin.
Benoit Gauthier
Max Gerhart

Piano

Mary Kay Grout

Percussion

Michael Sears, Prin.
Jacob Wrobel
Marcus Rattler
Cara Tucker
Joey Carter
Bailey Eisenbaum, Timpani

Stephen W. Pratt was a member of the IU Jacobs School of Music faculty from 1984 to 2018 and currently is Professor of Music Emeritus. From 2005 to 2018 he was Professor of Music (Wind Conducting) and Director of Bands, personally conducting the internationally renowned Indiana University Wind Ensemble. In addition to his administrative responsibilities as department chair and service on many Jacobs School of Music and Bloomington campus committees, he taught graduate conducting and wind band history in the Wind Conducting program. His appearances with the Indiana University Wind Ensemble over the years included a showcase concert at the New York Wind Ensemble Festival in Carnegie Hall, the CBDNA national conventions in Nashville, Tennessee, and Ann Arbor, Michigan, as well as a CBDNA divisional convention in Normal, Illinois, the Music Educators National Conference (now NAFME) national convention in Milwaukee, Wisconsin, and the American Bandmasters Association national convention in Indianapolis.

After he succeeded his mentor and colleague, Ray Cramer, as conductor, the IU Wind Ensemble presented premieres or commission premieres of a number of works, including compositions by Samuel Adler, James Beckel, Robert Beaser, Kevin Bobo, William Bolcom, Steven Bryant, David DeBoor Canfield, Chia-Ying Chang, Eric Ewazen, David Dzubay, Don Freund, David Maslanka, Cindy McTee, Michael Mower, André Previn, James Primosch, Joel Puckett, Andrew Rindfleisch, Michael Schelle, James Stephenson, John Stevens, Kevin Walczyk, David Ward-Steinman, Dana Wilson, and Gregory Youtz.

He was the conductor of the Bloomington Symphony Orchestra from 1995-2000, leading the ensemble successfully through its 30th Anniversary season. During his tenure the orchestra expanded in size, premiered several compositions, and helped open its new concert home, the Buskirk-Chumley Theatre. Guest artists with Pratt and the BSO included, among others, Corey Cerovsek, Leonard Hokanson, Howard Klug, Dominic Spera, John Winninger, Diane Rivera, Deanna Hahn Little, Sara Caswell, and the Bloomington Chamber Singers. A founding member of the Bloomington Pops Orchestra, he also appeared as a guest soloist and a guest conductor several times.

Prior to his appointment to the IU faculty in 1984, he taught for several years in the public schools of Sturgis, Michigan, taking his Sturgis HS Symphony Band to a number of convention and festival performances. In 1993, he was a national recipient of The Distinguished Service to Music Medal awarded by Kappa Kappa Psi, the national collegiate band honorary organization. In 1998, he was honored with the Outstanding Bandmaster Award by the Gamma chapter of Phi Beta Mu. In 2001, he was honored with the Outstanding University Music Educator Award, given by the Indiana Music Educators Association. In 2014, he was awarded the James B. Calvert Outstanding Music Educator Award. In 2017, he received The Paula A. Crider Outstanding Band Director Award from the national council of Tau Beta Sigma, and in 2018 he received the Outstanding Hoosier Musician award from the Indiana Music Education Association. Professor Pratt is in constant demand as a guest conductor, clinician and adjudicator of bands and orchestras across the nation. He is a member of the American Bandmasters Association, the College Band Directors National Association, the National Band Association, the World Association for Symphonic Bands and Ensembles, the National Association for Music Education (MENC)/IMEA, Phi Beta Mu, and the Indiana Bandmasters Association. He has served as president of the Big Ten Band Directors Association, the Indiana Bandmasters Association, and the North Central Division of the College Band Directors National Association. His graduate conducting students (MM, DM, PhD) hold prominent positions at some of the leading colleges and universities in the United States and internationally, as well as at outstanding high schools and academies.

He holds degrees from Indiana University and The University of Michigan. Recordings of his ensembles include many performances available from online sources, as well as CDs made with the IU Marching Hundred, the Bloomington Oratorio Orchestra, the Bloomington Pops Orchestra, recordings

from convention appearances and a compilation CD released by Mark Records of the IU Wind Ensemble in 2018 – Live! From the Jacobs School of Music.

He is married to Darlene, a clarinetist and former band teacher/conductor who holds two degrees from the Jacobs School of Music and is a former president of the IU School of Music Alumni Association. They have two children, Abigail and Nathan, both of whom are honors graduates of the IU Jacobs School of Music.

Hank Rector, local Kansas City actor has been performing on stage, in movies and video in the area since 1957. He has been seen on the boards at Kansas City Repertory Theatre, The New Theatre Restaurant, Heartland Theatre and Musical Theater Heritage at Crown Center as well as several other smaller venues. He has appeared in several movies and videos as well as TV commercials. He has also done voice-over work for local and regional commercial concerns. His performance today of The Lincoln Portrait has been a life-long aspiration. Mr. Rector notes that he is extremely grateful and proud to be a part of the performance of *A Lincoln Portrait*. He has graciously offered his heartfelt thanks to Pinnacle Winds for this wonderful opportunity.

Pinnacle Winds Board of Directors 2022

The Pinnacle Winds Board was formed to deal with both the local needs of function and the national needs of mission. The Board meets regularly every six weeks. Membership is based on professional reputation and skills needed to further the mission of the organization.

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Program Notes

One of the most famous of American marches, **National Emblem** became so highly thought of that many people have assumed that it written by John Philip Sousa. In fact, members of Sousa's own family were under the mistaken impression that Sousa composed it.

National Emblem was composed by American composer Edwin Eugene Bagley in 1905. *National Emblem* takes its name from our national emblem, the American flag. As a matter of fact, portions of the *Star-Spangled Banner* are heard in the first strain and trio of the march. Played in manuscript in 1905 by the Keene Band, it was first published by the Walter Jacobs Company of Boston in 1906. Since then, more than 17 other band arrangements of *National Emblem* have been issued. Long thought to be a one-march composer, Bagley's other music has been forgotten for many decades. But, on the strength of *National Emblem* alone, E.E. Bagley deserves a place as one America's great march composers. Frederick Fennell has described *National Emblem* as a march that is "as perfect as a march can be."

- Program Note from Heritage Encyclopedia of Band Music

The tune on which **Chester** is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770. **Chester** was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.*

Lincoln Portrait was commissioned by Andre Kostelanetz for the Cincinnati Symphony Orchestra in early 1942. Copland initially chose Walt Whitman as his subject but picked Lincoln instead when Kostelanetz suggested a historical government figure. For the narration, which occurs only in the Portrait's third and final section, Copland used Lincoln's words, adding his own brief descriptions of the former president. Copland's score is not a literal exposition of Lincoln's pronouncements, but an extraordinarily skilled way of applying and combining free-sounding music with specific prose meanings. Characteristic of Copland's populist and patriotic music, **Lincoln Portrait** quotes traditional popular tunes: *Springfield Mountain* and Stephen Foster's *Camptown Races*. The composition is divided roughly into three main sections. In the opening, Copland hoped to suggest something of a mysterious sense of fatality that surrounds Lincoln's personality, transitioning to suggestions of his gentleness and simplicity of spirit. Brief sketches, in the quick middle section, relate to the times in which Lincoln lived. The conclusion draws a simple but impressive frame about the words of Lincoln himself.

— Program Note from San Luis Obispo Wind Orchestra concert program, 12 May 2012

Rich in harmony, dynamics, and thematic interplay, ***Eternal Father, Strong to Save*** is based on the missionary hymn of the same name composed in 1860 by John Bacchus Dykes (1823-1876), which was adopted as the official hymn of the U.S. Navy. This work opens with a brilliant fanfare. The melody of the hymn then appears in a fugue developed by the woodwinds. The brass echo the fugue until the melody once again appears played by the choir of French horns. The ensemble joins in for a finale reminiscent of the introductory fanfare.

- *Program Note by San Luis Obispo Wind Ensemble concert program, December 11, 2010*

Copland's only full-length opera, *The Tender Land* (1952-1954), tells the story of a young girl, Laurie Moss, who grows up on a Midwestern farm and is about to leave home. Two numbers from this opera have become choral favorites. In ***The Promise of Living***, at the close of the first act, three generations of the Moss family and their hired hands sing a hymn of gratitude for life, the land, and the spring harvest. *Stomp Your Foot* is a rousing square dance number sung by the entire cast at Laurie's high school graduation party.

- *Program note by San Luis Obispo Wind Orchestra concert program, 12 May 2012*

Gould's fourth symphony was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. One of the first landmark symphonies composed specifically for wind band, Gould's ***Symphony No. 4*** is a two-movement masterwork. Gould employs both traditional and modern techniques, adeptly changing colors and styles to engage the listener. He even calls for a marching machine in the first movement. The composer writes, The first movement, *Epitaphs*, is both lyrical and dramatic. The quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia [a musical form based on continuous variations over a ground bass] based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to *Taps*, makes a quiet but dissonant closing to the first movement. "The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes."

- *Program Note from Program Notes for Band*

Variations on "America" was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *My Country, 'Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the Queen*, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a "silly" teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were "unsuitable for church performance – They upset the elderly ladies and made the little boys laugh and get noisy!"

This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhodes. - *Program Note by composer*

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We gratefully acknowledge the following: Oak Park High School and Chris Kauffmann, Director of Bands; UMKC and Dr. Joe Parisi; Meyer Music; University of South Florida and Dr. Matt McCutchen; Gavin Lendt, recording engineer; Mariah Lawrence, Photographer; PW Board of Directors.