WIND BAND CLASSICS

OLD WINE IN NEW BOTTLES

Grantham • Jacob • Bryant • Pann

Youngstown State University Wind Ensemble

Dana Chamber Winds • Stephen L. Gage

OLD WINE IN NEW BOTTLES

1 **Donald Grantham (b. 1947): Starry Crown (2008)** **10:44**

Youngstown State University Wind Ensemble · Stephen L. Gage

Gordon Jacob (1895-1984): Old Wine In New Bottles (1960) **12:03**

2 **Wraggle Taggle Gypsies** **2:32**
3 **The Three Ravens** **2:39**
4 **Begone Dull Care** **2:11**
5 **Early One Morning** **4:41**

Dana Chamber Winds

Nancy Andrew and Kathryn Thomas Umble, Flute/Piccolo; Joseph Edwards and Robert Fitzer, Jr., Clarinet; Tedrow Perkins and Shawn Reynolds, Oboe/English Horn; Donald W. Byo and Douglas Milliken, Bassoon; Ryan Hays, Contrabassoon; Rob Cole and Larry Miller, Horn

Stephen L. Gage

Gordon Jacob: More Old Wine In New Bottles (1978) **11:36**

6 **Down Among the Dead Men** **4:08**
7 **The Oak and the Ash** **3:30**
8 **The Lincolnshire Poacher** **1:32**
9 **Joan to the Maypole** **2:26**

Dana Chamber Winds

Nancy Andrew and Kathryn Thomas Umble, Flute/Piccolo; Robert Fitzer, Jr. and Sara Resnick, Clarinet; Tedrow Perkins and Lauren Hosking, Oboe/English Horn; Donald W. Byo and Kenneth Brown, Bassoon, Reid Young, Contrabassoon; Robert Seebacher and Larry Miller, Horn; Christopher Krummel and John Veneskey, Trumpet

Stephen L. Gage

10 **Steven Bryant (b. 1972): Ecstatic Waters (2008)** **21:15**
(Ceremony of Innocence – Augurs – The Generous Wrath of Simple Men – The Loving Machinery of Justice – Spiritus Mundi)

Youngstown State University Wind Ensemble · Stephen L. Gage

11 **Carter Pann (b. 1972): Hold This Boy and Listen (2008)** **7:28**

Youngstown State University Wind Ensemble · Stephen L. Gage

Old Wine In New Bottles: Donald Grantham (b. 1947) · Gordon Jacob (1895-1984) Steven Bryant (b. 1972) · Carter Pann (b. 1972)

Donald Grantham: Starry Crown (2008)

Starry Crown is based on gospel music of the 1920s and 30s from the Deep South, a style sometimes referred to as "gutbucket" gospel because of its raw, earthy and primitive character. Three authentic tunes are used in the work: "*Some of These Days*," "*Oh Rocks, Don't Fall on Me!*" and "*When I Went Down in the Valley*." These songs are used at the beginning and the end of the piece. The middle of the work recreates the atmosphere and shape of the call-and-response sermons typical of the period. The preacher (represented by three trombones, then the rest of the brass section) makes declamatory statements that the congregation (represented by the remainder of the ensemble) responds to. The exchanges become quicker until finally all join together in a very fast and exuberant chorus.

The title comes from the text of "*When I Went Down in the Valley*:"

When I went down in the valley to pray,
Studyin' about the good ol' way,
And who will wear the starry crown,
Good Lord, show me the way.

Donald Grantham

Gordon Jacob: Old Wine In New Bottles (1960)
More Old Wine In New Bottles (1978)

Old Wine In New Bottles and *More Old Wine In New Bottles* are spirited, light-hearted settings of eight early English songs and are scored for up to thirteen wind instruments. British composer, Gordon Jacob studied with Charles Villiers Stanford, Adrian Boult and Ralph Vaughan Williams at the Royal College of Music. After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst and Joseph Horovitz. At the time of Jacob's death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine In New Bottles*, *More Old Wine In New Bottles*, *Music for a Festival*, *Original Suite*, *Giles Farnaby Suite*, *The Battell* and *William Byrd Suite*, follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers' works formed the cornerstone of the wind band repertoire in the early part of the twentieth century.

Brian K. Doyle

Steven Bryant: Ecstatic Waters (2008)

Ecstatic Waters is music of dialectical tension – a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naïveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as *Ceremony of Innocence* and *Spiritus Mundi* are taken from poetry of Yeats (*News for the Delphic Oracle*, and *The Second Coming*), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality – as a hybrid of electronics and living players – *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic B flat Major in the celesta and vibraphone. The movement grows in momentum, becoming perhaps too exuberant –

the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naïveté, though it retreats from the brink and ends by returning to the opening innocence.

In *Augurs*, the second movement, the unsustainable nature of the previous *Ceremony* becomes apparent, as the relentless tonic of B flat in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of the third movement. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "*the centre cannot hold,*" and it erupts with supreme force into *The Generous Wrath of Simple Men*.

The third movement is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering sixteenth notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo clarinet and oboe) and mechanized accompaniment (bassoons). An emphatic resolution in A flat minor concludes the movement, floating seamlessly into the epilogue, *Spiritus Mundi*. Reprising music from the first movement, this short meditative movement reconciles and releases the earlier excesses.

Steven Bryant

Carter Pann: Hold this Boy and Listen (2008)

Hold this Boy and Listen is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene. The players should really be allowed to sing through their instruments in this piece.

Carter Pann

Youngstown State University Band Staff

Stephen L. Gage, Director of Bands
Brandt Payne, Associate Director of Bands/Director of Athletic Bands
David M. Blon, YSU Band Graduate Assistant
Brian T. Harris, YSU Band Graduate Assistant
Gianna Colella, YSU Band Librarian
Dustin Roberts, Uniform/Equipment Manager

YSU Dana School of Music Instrumental Music Faculty

Bryan Depoy, Dean, College of Fine and Performing Arts
Michael Crist, Director, Dana School of Music
Kathryn Thomas Umble, Flute
Alice Wang, Clarinet • Joseph Edwards, Clarinet
Tedrow Perkins, Oboe • Danna Sundet, Oboe
Donald W. Byo. Bassoon
James Umble, Saxophone
William Slocum, Horn
Christopher Krummel, Trumpet
John Olsson, Trombone • Michael Crist, Trombone
Brian Kiser, Tuba/Euphonium
Glenn Schaft, Percussion • Nathan Douds, Percussion
David Morgan, String Bass • Brian Hieronymous, String Bass
Caroline Oltmanns, Piano

Youngstown State University Wind Ensemble

The wind band program at Youngstown State University encompasses a wide range of performance groups from concert bands and chamber groups to marching, pep, and jazz organizations. Over 275 students perform annually in one or more of these bands. Comprised of the top wind and percussion students in the Dana School of Music, the WE performs a broad spectrum of music. The ensemble has been involved in numerous commissions and has had recent in-residence experiences with Michael Colgrass, Joseph Schwantner, Karel Husa, Carter Pann, Samuel Adler, Eric Ewazen, Frank Ticheli, Adam Frey, Anthony Iannaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox, and Ed Lisk. The YSU Wind Ensemble has recently performed at the MENC Biennial Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and at the ABSDA National Convention. In March 2005 the band made its début in Carnegie Hall. *Old Wine in New Bottles* is the ensemble's second Naxos International release following an earlier recording, *Urban Requiem*. These Naxos recordings were preceded by *Tipping Points, Spin Cycle, Carnival, Star Wars and Other Scores* and *Lions and Jesters and Dragons, Oh My!*

Stephen L. Gage

Photo: Bruce W. Palmer

Stephen L. Gage has served as instrumental music coordinator, professor of conducting, and director of bands at Youngstown State University's Dana School of Music since 1993. He holds degrees from the University of Illinois, the Eastman School of Music, and State University of New York at Fredonia. He has studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. He is the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra and began serving as assistant conductor of the Dana Symphony Orchestra in 2006. Stephen Gage has written numerous publications on conducting, rehearsal techniques, and literature, and is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute.

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Youngstown State University Wind Ensemble*

Dana Chamber Winds**

Stephen L. Gage

A detailed track list can be found inside the booklet.

Recorded in Stambaugh Auditorium, Youngstown, Ohio, USA, on January 30th, 2009 (track 1), on February 28th, 2010 (tracks 10 and 11), and in YSU's Bliss Recital Hall on May 16th, 2000 (tracks 2-5), and on May 18th, 2002 (tracks 6-9)
Producers: Stephen L. Gage, Randall Foster, D. Jack Ciarniello, Lee Brooks and David Blon
Engineers: D. Jack Ciarniello (tracks 1, 10, 11, and remastering on tracks 2-9); Lee Brooks (tracks 2-9)
Publishers: Piquant Press (track 1); Oxford University Press (tracks 2-5); Emerson Edition (tracks 6-9); Gorilla Salad Publishing (track 10); Theodore Presser Company (track 11)
Booklet notes: Donald Grantham, Brian K. Doyle, Steven Bryant and Carter Pann
Cover photograph by Scott Hirko (iStockphoto.com)

WIND BAND CLASSICS

The wind ensemble repertory has a rich history and a vibrant contemporary presence. Donald Grantham, for example, evokes gospel music of the 1920s and '30s in *Starry Crown*, which draws on the earthy vitality of call-and-response sermons. Steven Bryant's *Ecstatic Waters* reaches forward to present a pulsating narrative of exuberance, contradiction and subtle dialogue. Gordon Jacob wrote two series of settings of *Old Wine In New Bottles* in which he took old English settings and clothed them in his zesty and witty colours. To end, we have the songful lyricism of Carter Penn's *Hold This Boy and Listen*.

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