

The University of Findlay Symphonic
Band and Wind Ensemble present

HYMNAL

Celebrating the
Legacy of Jack Taylor

Wes King
Conductor

Jack Taylor
Guest Conductor

Marie Loudon-Hanes
Narrator

Ryan Neal
Organist

and featuring soloist
Matthew Buchfeller
Saxophone

Sunday, May 2, 2021



University of Findlay College of Arts, Humanities, and Social Sciences
and the Department of Visual and Performing Arts proudly present

Hymnal

Celebrating the Legacy of Jack Taylor

featuring

The University of Findlay
Wind Ensemble Symphonic Band

Wes King, *conductor*

Jack Taylor, *guest conductor*

Marie Louden-Hanes, *narrator*

Ryan Neal, *organist*

Matthew Buchfellner, *alto saxophone*

Sunday, May 2, 2021

3 p.m.

Marathon Center for the Performing Arts

Findlay, OH

*“Praise ye the Lord,
Praise God in his sanctuary:
praise him in the firmament of his power.*

*Praise him for his mighty acts:
praise him according to his excellent greatness.*

*Praise him with the sound of the trumpet:
praise him with the psaltery and harp.*

*Praise him with the timbrel and dance:
praise him with stringed instruments and organs.*

*Praise him upon the loud cymbals:
praise him upon the high sounding cymbals.*

*Let every thing that hath breath praise the Lord.
Praise ye the Lord.”*

Psalm 150

Program

Welcome

UF Symphonic Band

Men of Ohio (1921/1999)

Henry Fillmore, arr. Loras Schissel
(1881-1956)

Hymnal (2000)

I. Introit

II. Reformation

III. Advent

IV. Nativity

V. Epiphany

Jack Taylor
(b. 1954)

Intermission

UF Wind Ensemble

Carnival of Venice (1928/1936/2009)

Jean-Baptiste Arban, arr. Staigers & Marlatt
(1825-1889)

Hymnal (2000)

VI. Passion

VII. Easter

VIII. Pentecost

IX. Transfiguration

X. Benediction

Jack Taylor
(b. 1954)

Please hold all applause during Hymnal until the final movement of each half is performed.

Tonight's concert is being professionally recorded and livestreamed.

Please silence all electronic devices during tonight's performance.

UF Wind Ensemble Personnel

(alphabetical)

Flute:

Amanda French
Kimberly Sprungl
Molly Wright

Oboe:

Holly Rife
Levi Woode

Bassoon:

Christian Dittmar

Clarinet:

Madison Cifranic
Owen Davis
Lizzy Fisher
Meg Harper
Lacey Purvis
Maya Watercutter

Bass Clarinet:

Colleen Abrams
Lilly Siefker

Alto Saxophone:

Matthew Buchfellner
Brooklyn Illiames
Garrett Smith
Tenor Saxophone:
Cassie Heilman
McKayla Hess

Baritone Sax:

Aidan Shue

Trumpet:

Jacob Brown
Jessica French
Ryan Gildow
Lili Kocsis
Avery Melroy
Maria Shane

Horn:

Garrett Brown
Ashley Chiccarello
Krissy Johnson

Trombone:

Nicole Abke
Danielle Imel
Garrett Smith

Euphonium:

Jaclyn Pahl

Tuba:

Matthew Rupp

Percussion:

Jim Leaman
Emma McMaster
Brent Miller
Pat Taylor
Hannah Willingham
Sarah Zimmerli

Organ:

Ryan Neal

Thank you to UFTV for making tonight's livestream possible!

UF Symphonic Band Personnel

(alphabetical)

Flute:

Barb DeAngelis
Audrey Dewey
Sarah Felgar
Amy Grimm
Tina Kelly
Rachael Quandt
Alivia Olson
Isabella Saboe
Kelsey Shumaker

Oboe:

Holly Rife
Levi Woode

Bassoon:

Christian Dittmar

Clarinet:

Mary Jane Bowland
Curt Dahms
Lizzy Fisher
Krissy Johnson
Kimberly Lee
Philip Miller
Penny Oates
Montana Szuhay
Heather Webb

Bass Clarinet:

Ben Pack

Alto Saxophone:

Matthew Buchfellner
Kevin Cullen

Tenor Saxophone:

Colleen Abrams

Baritone Sax:

Edward Bock
Clay Wolph

Trumpet:

Diane Adler
Brandon Buck
Owen Davis
John Deeds
Julie Dittmar
Jenifer Hahn
Alyssa Huebner
Janelle Ruetz
Amanda Wiedmann

Horn:

Rachel Fleck
Richard Haar
Hannah Hoehne
Katie Whitta

Trombone:

Tracy Hiller
Dave Vaas

Bass Trombone:

Erik Nielsen
Brian Whitta

Euphonium:

Alexandra Huebner
Kelsey Riedlinger

Tuba:

Cody Switzer

Percussion:

Matthew Gecks
Christine Hoehne
Bob Hoff
Thomas M. Knopf
Jim Leaman
Pat Taylor

On behalf of the Department of Visual and Performing Arts, thank you to the UF Administration for their continuing support and for helping make this event possible.

Program Notes

***Men of Ohio* by Henry Fillmore, arr. Loras Schissel**

Born in Cincinnati, Ohio, Henry Fillmore was an American composer and conductor of particular note for both his output of over 250 pieces and his mastery of the American march form. Fillmore was famous for his use of the trombone smear effect, which he employed in fifteen novelty tunes. Fillmore was famous for writing under various pseudonyms such as Harold Bennett, Ray Hall, and Henrietta Hall, among others.

Fillmore relocated from Ohio to Miami due to health reasons, and while there he struck up a close friendship with the University of Miami band and their director Fred McCall. Fillmore collaborated frequently and closely over the remainder of his career with the Miami band program.

Men of Ohio was dedicated to President Warren G. Harding, who played alto horn in his hometown band of Caledonia and later Marion, OH. The piece was originally written for Fillmore's Shrine band, and it quickly became successful. Fillmore considered the work his "most perfect" march, and he was so pleased with his work that he wanted it to have a special dedication. He wrote to President Harding to seek permission to dedicate it to him, and the President granted him his blessing.

***Carnival of Venice* by Jean-Baptiste Arban, arr. Del Staigers, ed. David Marlatt**

Born in Lyon, France, Jean-Baptiste Arban was a Romantic composer, conductor, teacher, and famed virtuoso on the valved cornet. He studied trumpet with Francois Dauverné at the Paris Conservatoire from 1841 to 1845, and he later became the professor of cornet at the same institution in 1869. He published his *Grande méthode complète pour cornet à pistons et de saxhorn* in Paris in 1864. The Arban method book, often referred to as the "Trumpeter's Bible," is still a staple of modern brass players' training.

The Carnival of Venice has its roots as a folk tune popularly associated with the word's "My hat, it has three corners." *The Carnival of Venice* has been arranged by several composers and each version is a famous solo for cornet or trumpet in their own rights. Arban's variations on *The Carnival of Venice* remains one of the great showpieces for cornet and trumpet soloists today.

Hymnal

“A Suite in 10 Movements for Concert Band”

(Entire work to be performed without pause.)

Introduction: Dr. Louden-Hanes

I. “Introit”

program notes:

“Introit” begins with a fanfare by four antiphonal trumpeters. Their repeating pattern is intended to remind the listener of the free ringing of church bells announcing a call to worship. This leads to the opening theme stated by clarinets, alto saxophones, and french horns in a stately processional march style. At the first key change, the texture thickens and the full band restates the theme.

The opening march melody is heard again, this time at a faster tempo and in a playful section marked by meter changes from measure to measure. The first statement of melody in this section is presented by tenor saxophone, horn, and euphonium. Next, the woodwinds offer a stronger statement in four octaves. A woodwind choir follows with a staccato variation of the theme and the full band finishes this section of the music with the trumpets leading the way.

After a recapitulation by the antiphonal trumpets, the processional march is again heard becoming thicker and more grandioso in tempo leading to the finish.

*“Sing unto him a new song;
play skillfully with a loud noise.”*

Psalm 33

Narration: Dr. Louden-Hanes

“A Mighty Fortress Is Our God” - Ryan Neal and audience

A Mighty Fortress Is Our God

Ein Feste Burg

Text: Martin Luther

Tune: Martin Luther

A mighty fortress is our God, A sword and shield victorious;

The first system of musical notation for the hymn. It consists of a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The lyrics are written below the treble staff.

He breaks the cruel oppressor's rod And wins salvation glorious.

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are written below the treble staff.

The old satanic foe Has sworn to work us woe! With craft and dreadful might

The third system of musical notation. The lyrics are written below the treble staff.

He arms himself to fight. On earth he has no equal.

The fourth system of musical notation, concluding the hymn. The lyrics are written below the treble staff. The system ends with a double bar line and a fermata over the final note.

II. “Reformation” - Based upon “A Mighty Fortress Is Our God”

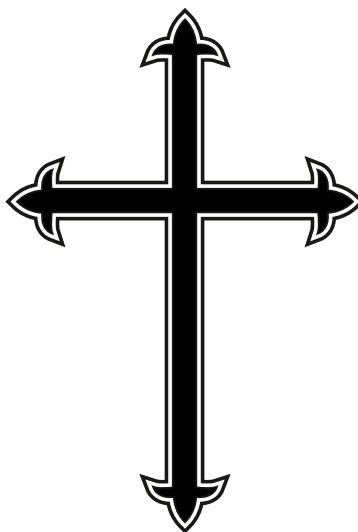
program notes:

French horns open “Reformation” with a five note statement that will be heard throughout the movement. This motif is built on consecutive intervals of a fourth. As the tempo and rhythm are set at the first double bar, the five note motif is layered in augmentation (quarter notes - euphonium, tenor saxophone, clarinet II/III) and in diminution (sixteenth notes - flute, clarinet I, alto saxophone).

A woodwind choir presents the first full statement of Luther’s hymn, albeit rhythmically displaced by one count. Phrase endings in this section are punctuated by the opening five note motif in the percussion.

After a brief percussion interlude with the chimes sounding the five note motif, a staccato section is heard with small melodic fragments being tossed throughout the band. A key change leads to a more focused rhythmic section where saxophones and trombones accompany in ostinato while other woodwinds “play” with Luther’s hymn and the five note motif.

After a more forceful statement of “A Mighty Fortress” by the full band, an antiphonal brass choir signals the end of the movement with a traditional “chorale style” presentation of the tune.



*“God is gone up with a shout,
the Lord with the sound of a trumpet.”*

Oh, Come, Oh, Come, Emmanuel

Text: tr. John M. Neale

Tune: French Processional, 15th cent.

Oh, Come, oh, come, Em- man- u- el, And ransom captive Is- ra- el,

The first system of musical notation for the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

That mourns in lone ly ex- ile here Un til the Son of God ap pear.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Re joice! Re joice! Em- man- u- el Shall come to you, O Is- ra- el.

The third system of musical notation, which concludes the piece. It features a final cadence in the treble staff. The lyrics are written below the treble staff.

Narration: Dr. Louden-Hanes

“O Lord, How Shall I Meet You” - Ryan Neal and audience

O Lord, How Shall I Meet You

Text: Paul Gerhardt

Tune: Johann Crüger

O Lord, how shall I meet you, How welcome you a— right? Your

The first line of musical notation is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a steady bass line of G2, A2, B2, C3 and a treble line of G4, A4, B4, C5.

peo ple long to greet you, My hope, my heart's de— light! Oh,

The second line of musical notation continues the melody. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same bass line and a treble line of G4, A4, B4, C5.

kin— dle, Lord most ho— ly, Your lamp with in my breast To

The third line of musical notation continues the melody. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same bass line and a treble line of G4, A4, B4, C5.

do in spir- it low— ly All that may please you best.

The fourth line of musical notation concludes the hymn. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same bass line and a treble line of G4, A4, B4, C5.

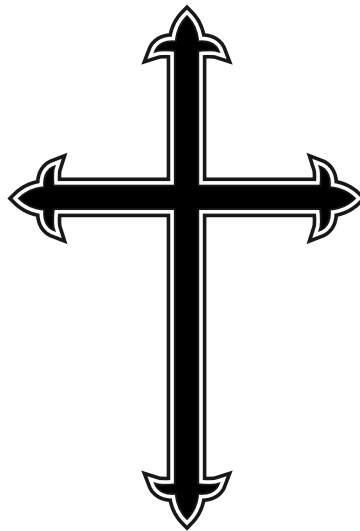
III. “Advent”- Based upon “O Lord, How Shall I Meet You” and “Oh, Come, Oh, Come, Emmanuel.”

program notes:

In “Advent,” a trombone choir offers a legato opening statement of “Oh, Come, Oh, Come, Emmanuel” accompanied by dark and rich harmonies. The snare drum and soon timpani take over with a delicate march-like rhythm which will serve as the basis for most of the remainder of this movement.

Solo clarinets, then flutes, then clarinets again can be heard on an almost Revolutionary War like fife and drum style treatment of “Oh Lord, How Shall I Meet You.” The rest of the band enters and at some point the music begins to sound less like a fife and drum corps and more like a Jamaican Folk Ensemble!

Beneath the active rhythms of accompaniment and the playful treatments of the theme of “Oh Lord, How Shall I Meet You,” a careful listener will hear a counter melody in the bassoon, tenor saxophone, and euphonium which quotes “Oh, Come, Oh, Come, Emmanuel” at the same time. The rhythmic energy dissipates as a solo oboe, then euphonium add one more treatment of “Oh, Come, Oh, Come, Emmanuel.” The percussion return once again with their march like ostinato and fade to the finish of the movement.



*“I will praise thee, O Lord, among the people:
I will sing unto thee among the nations.”*

Psalm 57

The First Noel

English Carol, 17th cent.

The first Noel the an-gel did say Was to

Musical notation for the first line of the carol, featuring a treble and bass staff in G major and 3/4 time. The lyrics are: "The first Noel the an-gel did say Was to".

cer tain poor shep-herds in fields as they lay; In fields where they lay,

Musical notation for the second line of the carol. The lyrics are: "cer tain poor shep-herds in fields as they lay; In fields where they lay,".

keep-ing their sheep, On a cold win-ter's night that was so deep. No—

Musical notation for the third line of the carol. The lyrics are: "keep-ing their sheep, On a cold win-ter's night that was so deep. No—".

el, No-el, No-el, No-el! Born is the king of Is-ra-el.

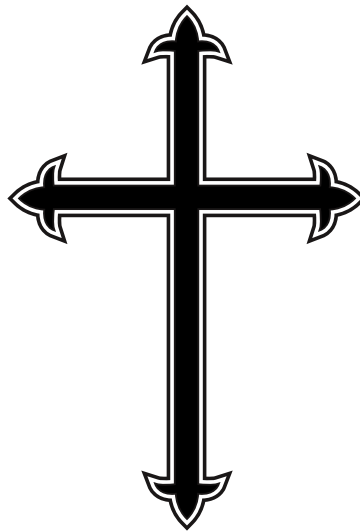
Musical notation for the fourth line of the carol. The lyrics are: "el, No-el, No-el, No-el! Born is the king of Is-ra-el.".

IV. "Nativity" - Based upon "The First Noel"

program notes:

"Nativity" is a programmatic movement based upon "The First Noel" which is altered rhythmically from 3/4 to 4/4 time. In the opening, the familiar tune is barely recognizable as it is quoted in fragments and transposed over a whole tone scale. Typically, in sound track music, whole tone melodies built over augmented chords are used in scenes where a sense of eeriness and anticipation is to be created. In this case, the attempt is to depict the night sky on that first Christmas Eve and how confused, perhaps frightened the shepherds must have felt. Additionally, the music is created with the intention of distorting any sense of meter from the opening, similar in style to the ethereal music of the Impressionists of the late 19th/early 20th Centuries.

After a few interrupted attempts by the mallet percussionists to establish a delicate music-box like accompaniment, they finally succeed at the mid way point in the movement and the english horn solos on "The First Noel" in the style of a lullaby. Another whole tone section follows, leading to a full textured climax over more traditional harmonies as "The First Noel" can be easily recognized. The english horn and percussionists lead to a tender conclusion of this movement.



*"Praise ye the Lord,
Sing unto the Lord a new song,
and his praise in the congregation of saints."*

Narration: Dr. Louden-Hanes

“From God the Father, virgin-born” - Ryan Neal and audience

From God the Father, virgin-born

Text: Latin office hymn, c. 11th cent.

Tune: Antiphoner, Grenoble, 1753

From God the Fa—ther, vir—gin born To us the

The first system of musical notation consists of a treble and bass staff in 6/4 time, with a key signature of two flats. The lyrics are: "From God the Fa—ther, vir—gin born To us the".

on—ly Son came down: By death the font to con—se—

The second system of musical notation continues the melody and accompaniment. The lyrics are: "on—ly Son came down: By death the font to con—se—".

crate, The faith—ful to re—gen—er—ate.

The third system of musical notation concludes the hymn. The lyrics are: "crate, The faith—ful to re—gen—er—ate." The system ends with a double bar line.

V. “Epiphany” - Based upon “From God the Father, virgin-born”

program notes:

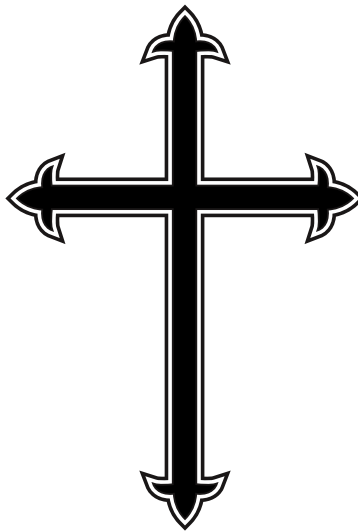
The mood and style of Epiphany owes more to the tune, “From God the Father, virgin-born” than perhaps the concept behind the season of Epiphany. Specifically, the “short-long-short-long” rhythm of the melody provides the inspiration for a 6/8 treatment of this hymn in the style of an Irish Folk Song.

A solo flute opens with a full and complete statement of the tune as arranged for this movement of Hymnal. Saxophones and french horn follow as the texture thickens. Clarinets and flutes exchange next on a variation of the theme leading to a short Scottish style variation in the brasses over the bag pipe like drone of trombone, euphonium, and tuba.

The next section follows with a redistribution of accents within 6/8 time from the usual subdivision of 123-123 to a more 3/4 like 12-12-12 style. These subdivisions alternate back and forth by measures in the next variations.

A fugue like treatment of the tune by the woodwinds follows. Now, the meter has switched to 2/4 time and uses a duple accompaniment. This remains as the woodwinds and brasses exchange turns with the tune. The full band is heard as the trumpets sound the theme, now in augmentation, extending the time of the melody to twice its original value.

The movement closes in 6/8 time with the final statement offered, as in the beginning, by solo flute.



“Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.”

Psalm 98

Narration: Dr. Louden-Hanes

“O Sacred Head, Now Wounded” - Ryan Neal and audience

O Sacred Head, Now Wounded

Text: Bernard of Clairvaux; Paul Gerhardt

Tune: Hans L. Hassler

O sa— cred head, now wound— ed, With grief and shame weighed

The first system of musical notation is in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The lyrics are: "O sa— cred head, now wound— ed, With grief and shame weighed".

down, Now scorn ful ly sur— round ed With thorns, thine on— ly crown; O

The second system of musical notation continues the melody and accompaniment. The lyrics are: "down, Now scorn ful ly sur— round ed With thorns, thine on— ly crown; O".

sa— cred head, what glo— ry, What bliss till now was thine! Yet,

The third system of musical notation continues the melody and accompaniment. The lyrics are: "sa— cred head, what glo— ry, What bliss till now was thine! Yet,".

though de— spised and gor— y, I joy to call thee mine.

The fourth system of musical notation concludes the piece. The lyrics are: "though de— spised and gor— y, I joy to call thee mine.".

VI. "Passion" - Based upon "O Sacred Head, Now Wounded"

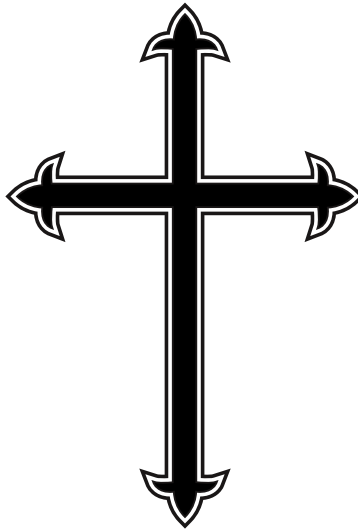
program notes:

"Passion" is the most programmatic movement of Hymnal. Filled with dissonance and dark sounds, the work attempts to remind us of the violence, anguish, and torture that describe the final days of Jesus' life.

A two note motif in the percussion opens the movement. Solo oboe offers a dark and plaintive four note motif. A momentary climax by the full group melts back into the oboe's theme. Beneath dissonant harmonies in the flutes and muted trumpets, the euphonium section can be heard with a first statement of "O Sacred Head, Now Wounded." This builds to an intense and angry section based on 16th note triplets with the woodwinds shouting a mocking melody in the key of a minor. As they continue, horns and alto saxes add a counter melody which quotes from "O Sacred Head, Now Wounded."

The oboe is heard again but this time the two note percussion motif is played by an anvil rather than the bass drum/timpani combination. This strident new sound represents the nailing of Christ's hands and feet to the cross.

After a series of effects intended to sound like rain and a wind storm, the band sings four "amens" announcing Jesus' death on the cross. A few final quotes of "O Sacred Head, Now Wounded" interspersed with the oboe theme brings this dark movement to a close.



*"Blow up the trumpet in the new moon,
in the time appointed, on our solemn feast day."*

Narration: Dr. Louden-Hanes

“Now All the Vault of Heaven Resounds”

- Ryan Neal and audience

Now All the Vault of Heaven Resounds

Text: Paul Z. Strodach

Tune: Geistliche Kirchengesänge

Now all the vault of heav'n re— sounds In

The first system of musical notation is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "Now all the vault of heav'n re— sounds In".

praise of love that still a— bounds: "Christ has tri— umphed! He is

The second system of musical notation continues the melody and bass line. The lyrics are: "praise of love that still a— bounds: "Christ has tri— umphed! He is".

liv— ing!" Sing, choirs of an— gels, loud and clear! Re—

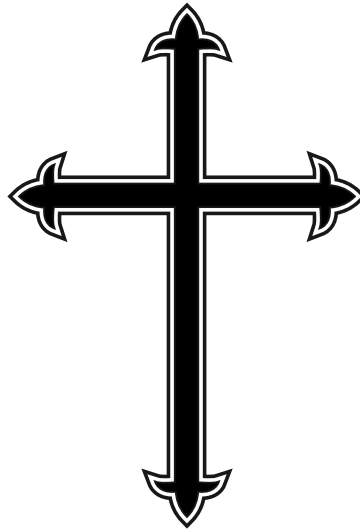
The third system of musical notation continues the melody and bass line. The lyrics are: "liv— ing!" Sing, choirs of an— gels, loud and clear! Re—".

peat their song of glo— ry here: "Christ has

The fourth system of musical notation concludes the melody and bass line. The lyrics are: "peat their song of glo— ry here: "Christ has".

tri—umphed! Christ has tri—umphed!" Al—le—

lu—ia, al—le—lu—ia, al—le—lu—ia!



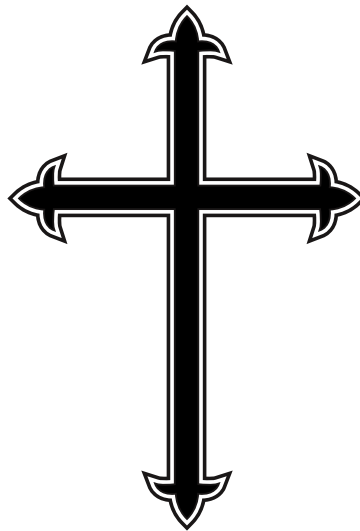
VII. “Easter” - Based upon “Now All the Vault of Heaven Resounds”

program notes:

Percussion introduces the movement of “Easter” and will take an active role throughout. After their four measure introduction where various duple and triplet patterns are layered, the full band enters in a joyous fanfare based on fragments of “Now All The Vault of Heaven Resounds.” The percussionists repeat their opening as the clarinets and then flutes begin to play the theme. This lasts for only ten measures as the percussionists again take the spotlight. This time, as if to be more assertive perhaps, bassoon, clarinet II/III, and tenor saxophone offer the tune in augmentation as the values of each note are doubled. Trumpets continue with a fanfare on “Sing, choirs of angels, loud and clear!” from the hymn and the winds manage to make it through the entire tune.

For the next 22 measures, the percussion section is featured in their own variation on the hymn. Tonal percussion plays a harmonized version on the melody with no additional adornments.

The winds reenter in Ab major in an introduction similar to the opening of the movement and settle into Bb major for one more full treatment of the hymn. The music concludes with a sense of joy and energy.



*“Yea, they shall sing in the ways of the Lord:
for great is the glory of the Lord.”*

Eternal Father, Strong to Save

Text: William Whiting

Tune: John B. Dykes

E—ter—nal Fa—ther, strong to save, Whose arm has bound the restless wave, Who

The first system of musical notation is in 4/4 time. The treble clef staff contains the melody with lyrics: "E—ter—nal Fa—ther, strong to save, Whose arm has bound the restless wave, Who". The bass clef staff provides a harmonic accompaniment with chords and moving lines.

bade the might-y o—cean deep Its own ap—pointed lim—its keep: Oh,

The second system of musical notation continues the melody and accompaniment. The treble clef staff contains the melody with lyrics: "bade the might-y o—cean deep Its own ap—pointed lim—its keep: Oh,". The bass clef staff provides a harmonic accompaniment.

hear us when we cry to thee for those in per—il on the sea.

The third system of musical notation concludes the piece. The treble clef staff contains the melody with lyrics: "hear us when we cry to thee for those in per—il on the sea." The bass clef staff provides a harmonic accompaniment. The system ends with a double bar line.

Narration: Dr. Louden-Hanes

“Forgive Our Sins As We Forgive” - Ryan Neal and audience

Forgive Our Sins as We Forgive

Text: Rosamond E. Herklots

Tune: The Sacred Harp

"For— give our sins as we for— give," You
How can your par— don reach and bless The
Lord, cleanse the depths with— in our souls And

taught us, Lord, to pray; But you a— lone can
un— for— giv— ing heart That broods on wrongs and
bid re— sent— ment cease; Then, by your mer— cy

grant us grace To live the words we say.
will not let Old bit— ter— ness de— part?
rec— on— ciled, Our lives will spread your peace.

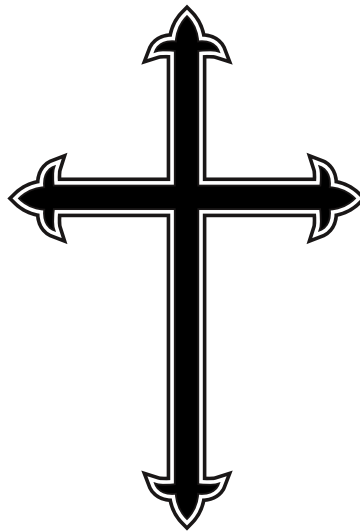
VI. “Pentecost” - Based upon “Eternal Father, Strong To Save” and “Forgive Our Sins As We Forgive”

program notes:

The pentatonic melody to “Forgive Our Sins As We Forgive” together with its folk music like simplicity suggested a treatment of the tune as it might have been interpreted by a Native American song flute player. “Pentecost” begins with quiet effects set in dorian mode. Low brasses whisper in open fifths as the euphonium presents its two measure ostinato. The percussion can be heard in one measure patterns led by the timpani, representing the tom toms. The melody is introduced over this back drop in the fourth measure. Unharmonized, it is stated in three octaves by piccolo, clarinet, english horn, and bassoon. A clarinet choir follows with a harmonized statement, low in register and beneath a flowing flute obligato. Now, a brass choir can be heard on a tonal harmonization of the first four measures of “Eternal Father, Strong To Save.” Over the next several measures, the woodwinds and brasses alternate statements of two different hymns, always accompanied by the constant ostinato of the timpani.

The energy increases and a new accompaniment pattern is offered as “Forgive Our Sins” receives a more forceful treatment. The accompaniment proceeds into a triplet based pattern and the intensity increases even further. Now, horns and saxophones shout the melody as if in a war chant.

Following the climax of the movement, the dynamics drop back and a chorale style treatment of “Eternal Father” is presented. This melts further to a final presentation of “Forgive Our Sins” as it was heard in the beginning.



*“O clap your hands, all ye people;
shout unto God with the voice of triumph.”*

Psalm 47

How Good, Lord, to Be Here!

Text: Joseph A. Robinson

Tune: Mercer, Church Psalter - Potsdam

How good, Lord, to be here! Your
How good, Lord, to be here! Your

The first system of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is simple, with a final note on a whole rest. The lyrics are: "How good, Lord, to be here! Your" on the top line and "How good, Lord, to be here! Your" on the bottom line.

glo— ry fills the night; Your face and gar— ments,
beau— ty to be— hold Where Mo— ses and E—

The second system of musical notation continues the melody. The lyrics are: "glo— ry fills the night; Your face and gar— ments," on the top line and "beau— ty to be— hold Where Mo— ses and E—" on the bottom line.

like the sun, Shine with un— bor— rowed light.
li— jah stand, Your mes— sen— gers of old.

The third system of musical notation concludes the hymn. The lyrics are: "like the sun, Shine with un— bor— rowed light." on the top line and "li— jah stand, Your mes— sen— gers of old." on the bottom line.

IX. “Transfiguration” - Based upon “How Good, Lord, to Be Here”

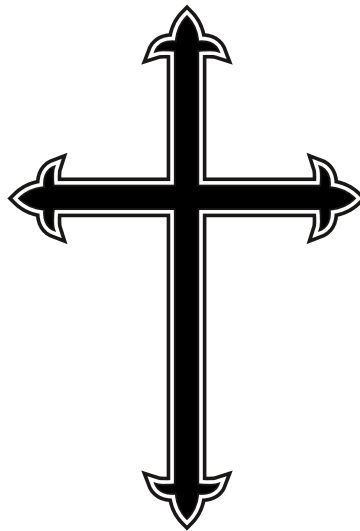
program notes:

The focus on “Transfiguration” was to create an arrangement that would allow the listener to experience the wonderfully simple and beautiful tune of “How Good, Lord to Be Here.” As such, the melodies are uninterrupted as they are presented and, for the most part, are left undecorated. The harmonies used are traditional and the accompaniment patterns are kept simple and repetitive so as not to intrude on the melody. “Transfiguration” is, therefore, something of a study in minimalism where the arranging technique is concerned.

An ascending pyramid pattern in D major opens the movement. Woodwinds prepare the way for a solo trumpet to begin the melody. A trumpet duet continues in the next phrase followed by the full trumpet section which concludes the first verse of the hymn.

The key changes to Bb major and a four measure interlude leads to a woodwind statement of the melody in octaves. On the third phrase of the tune, the trombones take the melody and extend the rhythm slightly by changing the time signature from 3/4 to 4/4. A solo oboe finishes the second verse of the song.

After another interlude and two key changes, the full band enters for a third presentation of the melody having settled on Eb major. Trumpets play the melody in unison over a homophonic accompaniment. During this section, the woodwinds cascade downward on triplet scales. The movement reaches its climax on the final note as the crashing of cymbals announces the Transfiguration of Christ.



“O sing unto the Lord a new song; for he hath done marvelous things: his right hand, and his holy arm, hath gotten him the victory.”

Psalm 98

Narration: Dr. Louden-Hanes

“Doxology” - Ryan Neal and audience

Praise God, from Whom All Blessings Flow

Text: Thomas Ken - Tune: Louis Bourgeois

Arr: Jack Taylor

Praise God, from whom all blessings flow; Praise

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style. The lyrics are: "Praise God, from whom all blessings flow; Praise".

him, all creatures here be low; Praise him above, ye

The second system of musical notation continues the piece. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style. The lyrics are: "him, all creatures here be low; Praise him above, ye".

heav'n ly host; Praise Fa ther, Son, and Ho ly

The third system of musical notation continues the piece. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style. The lyrics are: "heav'n ly host; Praise Fa ther, Son, and Ho ly".

Ghost. A-men. A-men. A-men.

The fourth system of musical notation concludes the piece. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style. The lyrics are: "Ghost. A-men. A-men. A-men."

X. “Benediction” - Based upon “Doxology”

program notes:

“Benediction” is the most complex movement of Hymnal in that it attempts to tie together some 14 themes used throughout the work into a finale that might give the entire piece a sense of cohesion as a whole. Additionally, there have been numerous treatments for band of the “Doxology” which constitutes the main thematic material for this movement. The challenge was to find a new and original way to treat this glorious music in a composition for band.

The work opens with a reprise of the opening fanfare of “Introit.” The antiphonal trumpets are heard again as they sounded the call to worship earlier. This time, however, the clarinets follow the fanfare with a brief quote (only one measure) from the “Doxology.”

The next section places technical demands upon the players as there are now quotations from throughout the work. Sometimes separate quotes are layered with separate instrument families quoting separate themes at the same time. The music is highly energetic and active at this point, moving rapidly through a series of key changes. In this section, the music challenges the listener as well to follow along and identify melodies, rhythms, and colors that had earlier been explored. While all of this is happening, separate sections of the band can be heard with fragments of the “Doxology” theme at phrase endings. This dramatic section is concluded with “Praise God from whom all blessings dwell,” moving quickly from section to section over a sustained crescendo building towards the first climax point of the piece.

Now, as a release of the tension created earlier, the “Doxology” tune can be heard in a unison statement in the lowest instruments. This is accompanied only by short unison trumpet calls at phrase endings. After a full statement of the tune, the texture thickens and a contrapuntal section follows with clarinet III, alto clarinet, alto saxophone and horns on the melody. Through this section, higher voiced woodwinds sustain the tonic note and a countermelody can be heard in the low woodwinds and brasses. The trumpets continue their calls at phrase endings. The key changes from Eb to Ab and the full band states the theme. Now the woodwinds perform the theme in chorale style with the saxophones mimicking the trumpet calls of a few moments earlier. After one final reprise of the opening fanfare of “Introit,” the band offers a full chorale style treatment of “Doxology” in F major, much as one might expect to hear in a pipe organ rendition of the song. Percussion punctuates the phrase endings.

The antiphonal trumpeters now take their turn with the melody of “Doxology” in G major as the entire band punctuates their phrase endings. After a very brief interlude ending on a dominant chord with a fermata. Audience and pipe organ join the band for a singing of “Doxology” with the famous three-fold “amen” at the end. The work concludes with an eight measure coda.

*“I will praise thee, O Lord, among the people: and I
will sing praises unto thee among the nations.”*

Psalm 108

About our Guest Conductor



Professor Emeritus of Music and longtime Director of Bands at the University of Findlay, **Jack Taylor** retired in 2020 after 40 years of service to the college. He has conducted the university Symphonic Band and Jazz Ensemble since 1980, forming the UF Wind Ensemble in 2000. In 1997, Taylor co-founded the Marching Oiler Brass with Ronald Cable and directed the band with Cable for 15 years, writing and arranging all of the band's music during that time. In addition to his conducting duties, Taylor taught courses in Music Composition and Arranging, Jazz History, Music/Art History and Music Criticism. In the Findlay community, Taylor served as musical director of the Findlay Civic Concert Band for 34 years and founded Findlay Civic Jazz (Jazz Big Band - 1981) and the Flag City U.S.A. Civic Concert Band (touring ensemble of the Civic Band -1990). Under his direction, university and community bands from Findlay have performed in 13 American states and eight foreign countries including Australia, Austria, Canada, England, Germany, New Zealand, Scotland, and Switzerland.

Taylor is the recipient of a number of teaching awards including the David Allen, Shiv and Elizabeth Gupta and the UF Arch Awards. His name appears on Walls of Fame in Egner Center (UF Curtain Raisers) and at the Marathon Center for the Performing Arts. He holds letters of commendation from three Mayors in Findlay, from the Ohio House of Representatives and from former Ohio Governor, George Voinovich. In 2018, July 11 was named "Jack Taylor Day" in the City of Findlay by Mayor, Lydia Mihalik, recognizing his service to the university and community. Taylor's "Flag City March" was named the Official March of the City of Findlay in 1996 by Mayor John Stozich.

As a composer and arranger, Taylor's music can be found in libraries of high school bands, orchestras, jazz ensembles and show choirs throughout the world. He has also accepted commissions to write for many collegiate and professional ensembles as well as area churches. His music has been recorded by the Toledo Symphony, Toledo Jazz Orchestra, O.P.C.I.C.A. (Ohio Private College Instrumental Conductors Assn) and a number of All-County Bands in Ohio and surrounding states. As a performing artist, Taylor has performed or recorded on saxophone, clarinet, flute and keyboards with jazz artists including Dizzy Gillespie, Ray Charles, Manhattan Transfer, Jack Sheldon, Slam Stewart, Clark Terry, Bennie Carter, Jiggs Wiggam, Bill Evans, the Tommy Dorsey Orchestra, Dianne Schurr, Bill Watrous, and others. He has also performed with pop artists including Bobby Vinton, Frankie Laine, Martha Reeves and the Vandellas, Frankie Vallie and the Four Seasons, Glenn Campbell, Steve Lawrence and Edie Gorme, the Coasters, the Four Freshmen, Olivia Newton John, Rosemary Clooney, Al Jarreau, Johnnie Mathis and others.

Holding a B.S. Degree in Music Education from West Chester University and an M.M. Degree in Jazz Performance from Yale University, Taylor continues to reside in Findlay with his wife and high school sweetheart, Patricia. They take great pride in the accomplishments of their three sons, three daughters-in-law and seven grandchildren.

About our Soloist



A graduate of Brunswick High School, **Matthew "Bucky" Buchfellner** is in his fifth year as a pharmacy major at the University of Findlay pursuing his PharmD with a gerontology certificate. During his time at UF, he has obtained and maintained a pharmacy internship with Blanchard Valley Health Systems along with being a student teaching assistant mentor for the freshman class. Bucky has also served as a College of Pharmacy summer camp counselor as well as working for the City of Findlay police department in medications collections. Bucky is a member of the Mortar Board National Honor Society and developed and presented a research project entitled "Cytotoxic Effects of Phosphocholines in Human Monocytic U937 Cells" as a freshman.

Bucky has served on campus as the vice president of the Pharmacy Student Leadership Council, vice president of the Student Society of Health System Pharmacists, and the public relations chair for the Student Chapter of Clinical Pharmacy. Bucky also served as the treasurer and recruitment chair for the Alpha Zeta Omega professional pharmaceutical fraternity.

During his time as a band student at UF, Bucky has been a member of the UF Wind Ensemble and UF Jazz Ensemble for four years performing on both tenor and alto saxophone. He has served the band program as the band's student assistant, as well as serving as the vice president for the Wind Ensemble for three years. He also served as the vice president for the Jazz Ensemble. Bucky was a member of the OPCICA Honors Jazz Band twice during his time at UF.

About Our Director



Wes King is the Director of Bands at University of Findlay. Dr. King oversees the Oiler Marching Band, the Oiler Pep Band, the Wind Ensemble, Symphonic Band, and the Jazz Ensemble. Dr. King has recently been appointed the next director of the Findlay Civic Band.

Before his time at Findlay, Dr. King was a graduate assistant at the University of Memphis while he pursued his Doctorate of Musical Arts. He worked with the Mighty Sound of the South, the Wind Ensemble, and the Symphonic Band.

Before his time at the University of Memphis, Dr. King was the Director of Bands and Assistant Professor of Music at Siena Heights University in Adrian, Michigan where he directed the Saints Marching Band, SHU Pep Band, Concert Band, and Jazz Band. He also taught a wide variety of classes in the SHU Music Department including Conducting, Music Technology, Music Theory, Music Education, and the clarinet studio. During his time in Adrian, Dr. King also served as

the director of the Adrian City Band, the second oldest, continuous community band in the country's history. Before SHU, Dr. King was the Director of Bands at Taylorsville High School in Taylorsville, MS.

Dr. King holds a Doctorate of Musical Arts in Wind Conducting from the University of Memphis, where he studied with Dr. Albert Nguyen. He also holds a Bachelor of Music Education from Mississippi State University and Master of Music in Instrumental Conducting from the University of Arkansas, where he studied with W. Dale Warren and Dr. Chris Knighten. He holds membership in the College Band Directors National Association and the National Association for Music Education along with honorary memberships in Kappa Kappa Psi and Tau Beta Sigma. Aside from his duties at the University of Findlay, Mr. King is an active drill writer, arranger, clinician, and presenter.

Thank You!

The University of Findlay Department of Visual and Performing Arts would like to thank the following people for their support of the department and contributions to this concert.

- **Katherine Fell, Ph.D.** - President, University of Findlay
- **Darin Fields, Ph.D.** - Vice President of Academic Affairs
- **Ronald Tulley, Ph.D.** - Dean of the College of Arts, Humanities, and Social Sciences
- **Valerie Escobedo, M.F.A.** - Chair, Department of Visual and Performing Arts
- **Cindy Bormuth** - Administrative Assistant: Visual and Performing Arts and Education
- **All UF music faculty**

Upcoming Events

Findlay Civic Band Summer Concert Series
UF Oiler Marching Band Pre-Band Camp Aug. 1-3, 2021
UF Oiler Marching Band Camp Aug. 4-11, 2021

Did you know that all incoming UF students are eligible for band scholarships, regardless of major? Contact the band staff or Admissions for more information!

Thank you so much for attending tonight!

UF University Bands
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