



THE MUSIC OF
PERCY GRAINGER,
CONCERT BAND
CLASSICS, MARCHES,
AND BROADWAY
SHOW TUNES

Summer Session BAND

DONALD S. GEORGE, CONDUCTOR

WEDNESDAY, JULY 24, 1991 8 P.M.
GANTNER CONCERT HALL, FINE ARTS CTR.

PROGRAM

HIS HONOR - March

Henry Fillmore

Henry Fillmore wrote music to make people happy. His Honor certainly does that. Composed in 1933, the march was dedicated to Mayor Russell Wilson on Cincinnati. With its unexpected melodic and rhythmic changes and its various performance possibilities, His Honor is still one of Fillmore's most popular marches. (Donald S. George)

RUSSLAN AND LUDMILLA - Overture

Mikhail Glinka
arr. Frank Wimperbottom

Mikhail Glinka (1804-1857) is generally considered the "Father" of Russian music. His operas "A Life for the Tsar" (1836) and, especially, "Russlan and Ludmilla" (1842) are of more than mere historical interest because, despite obvious Italian influences, they firmly point the way toward a Russian national style. "Russlan and Ludmilla" (based on a Pushkin poem) introduced Orientalism to Russian music. The sparkling Overture, long a staple in the concert hall, is a truly festive tour de force. (Columbia Records)

AMERICAN RIVER SONGS

Pierre La Plante

American River Songs is based on both traditional and composed songs that one associates with an earlier time in our history when the rivers played a large part in the shaping of our country and western expansion. The piece begins with a rousing setting of "Down The River" ("...down the Ohio,") followed by perhaps the best known of riversongs, "Shenandoah" or "Across The Wide Missouri" as it is sometimes called. The final section begins with a short introduction and a brass band playing a quadrille-like version of Stephen Foster's song about a riverboat called "The Glendy Burke." The "Glendy Burke" is eventually combined with a Creole bamboula that would have been played and danced in the New Orleans area of Louisiana. This bamboula theme has been used by other composers including Louis Moreau Gottschalk both in a piano piece (Bamboula Op. 2) and in his Symphony No. 1 "A Night In The Tropics." The Bamboula is characterized by an incessant sixteenth-eight-sixteenth rhythm. This rhythm plus a quote from "The Glendy Burke" bring the piece to a brilliant close. (Pierre La Plante)

SOUND OFF - March

John Philip Sousa

If critics were asked to pick the half dozen Sousa marches which sounded the most militaristic, this would definitely be one of them. The title was derived from the familiar verbal marching command, and one can easily detect how Sousa took the melodic "sound off" call and added his own ingenious variations. He dedicated the march to his commander, Major George Porter Houston. (U.S. Marine Band)

Selections from MY FAIR LADY

Frederick Loewe
arr. Robert Russell Bennett

INTERMISSION

PERCY ALDRIDGE GRAINGER
MUSIC FOR CONCERT BAND

COUNTRY GARDENS

Grainger made numerous arrangements of **Country Gardens**, which became famous due to his various versions for different media. The present version was first made in 1950 at the request of Leopold Stokowski, who asked Grainger to make a new orchestral transcription for a recording of Grainger's music. Grainger then decided to do a transcription of the new version for band, which he completed in 1953. Never satisfied with merely repeating himself, Grainger has again found a new approach to familiar material with many striking and unusual harmonic twists and contrapuntal details.

(Joseph Kreines)

THE IMMOVABLE DO

The title of this unique composition refers to the fact that the woodwinds opening "C" ("do" in "fixed-do" solfeggio) persists as a high pedal point throughout the piece. The pun of the title thus contrasts the "immovability" of the pedal point with the fact that in "movable-do" solfeggio "do" is always the tonic note of the music--in this case "F". Another example of what Grainger called "elastic scoring", this work is playable by many different combinations of instruments through the use of an ingenious system of cross-cueing. The dedication is also characteristic: "For my merry wife".

COLONIAL SONG

Grainger's belief in the art of transcription is illustrated by the fact that so many of his pieces exist in versions for two or more performance media. The original setting of **Colonial Song** was for two voices (soprano and tenor), harp, and symphony orchestra; both the original and the composer's band arrangement were intended as "yule gifts" for his mother. In a letter to Frederick Fennell, Grainger stated that **Colonial Song** was an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America.

"THE GUM-SUCKERS" MARCH

The title is explained by Grainger's own note to the orchestra score: "Gum-Suckers" is a nick name for Australians from the state of Victoria (the home state of the composer). The leaves of the "gum" (Eucalyptus) trees are very refreshing to suck in the parching Summer weather. The work is jaunty, buoyant, and exuberant. (Joseph Krienes)

LINCOLNSHIRE POSY

1. Lisbon (Sailor's Song)
2. Horkstow Grange (narrating local history)
4. The Brisk Young Sailor (returned to wed his True Love)
5. Lord Melbourne (War Song)
6. The Lost Lady Found (Dance Song)

Lincolnshire Posy stands as Grainger's most outstanding work, and it has become a classic in band literature. Describing the composition, Grainger wrote: "**Lincolnshire Posy**, as a whole work, was conceived and scored by me direct for wind band early in 1937. This bunch of "musical wildflowers" (hence the title "**Lincolnshire Posy**") is based on folksongs collected in Lincolnshire, England (one noted by Miss

Lucy E. Broadwood; the other five noted by me, mainly in the year 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody--a musical portrait of the singer's personality no less than of his habits of song--his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. For these folksingers were kings and queens of song! In its six movements, all of Grainger's musical ideas are brought together. His determination at preserving the original and capturing the singer's contribution; his love of the reeds, and their nasal tone; his desire to write music free of rhythmic pulse, and rigid intervallic structure; his breaking with conventional harmony; his abandoning of tutti scoring for his concern over the development of polyphonic textures; his fascination for tuneful percussion--Lincolnshire Posy stands not only as a portrait of the "rural warblers" from whom the songs were gathered but as a portrait of Percy Grainger himself.

SUMMER BAND PERSONNEL 1991

PICCOLO

Sara Denk

FLUTE

Susan Berg

*Lori Cruciani

Sara Denk

Deb Noyes

Andrea Peloquin

OBOE

Mary Cayley

Tammy Riste

ENGLISH HORN

Mary Cayley

BASSOON

Gay Gilbertson

Julia Kosik

E FLAT CLARINET

Holly June

B FLAT CLARINET

Sarah Fisher

Holly June

Jennifer Keding

Frederick Larson

John Mezmarich

Paul Mezmarich

*Cathy Seipel

Melanie Wikel

Lori Wolf

ALTO CLARINET

Laurie White

BASS CLARINET

Terri Felton

SOPRANO SAXOPHONE

Jamie Fockel

ALTO SAXOPHONE

Dan Bogstad

*Jamie Fockel

Dawn Legge

Shanelle Zellinger

TENOR SAXOPHONE

Daniel J. Charney

Brent Harings

BARITONE SAXOPHONE

Mary Szymanski-Larson

TRUMPET

Pierre Allard

Todd Barlett

Neil Fockel

Brenda Francis

David Hanson

Michael Larson

Stacey Metcalf

*Keith Thompson

Diane Woodford

HORN

Kelli Auman

Michael Monk

Gordon Murphy

*Susan Page

Stephanie Plahm

TROMBONE

Richard Ballweg

Peter Guenther

*Glenn Rehberg

Danny Smith

EUPHONIUM

Caryn Becker

Joan Draxler-Ruff

Michael Etheridge

*Paul Kile

TUBA

Wayne Lund

Dan Radley

*James Woodford

PERCUSSION

Kevin Becker

*Ronald Gard

Chad Hanson

David Kies

Stephen Wells

Thomas Ziegelbauer

PIANO

Heather Wunsch

*Principal