



UNIVERSITY OF
Redlands
 SCHOOL OF MUSIC

CONCERT BAND

David L. Scott, conductor

Wednesday, November 18, 2009, 8 p.m.
 Memorial Chapel

Marching Song	Gustav Holst (1874-1934)
Ye Banks and Braes O' Bonnie Doon	Percy Aldridge Grainger (1982 – 1961)
Sun Dance	Frank Ticheli (b. 1958)
Lied ohne Worte (1997)	Rolf Rudin (b. 1961)
Ritual Fire Dance from <i>El Amor Brujo</i>	Manuel de Falla (1876-1946) Arr. John J. Morrissey (1907-1993)
Three Sketches for Winds (1969)	Clare Grundman (1913-1996)
I. Carousel	
II. Charade	
III. Callithump	

Flute
 Kira Harris, Principal
 Kristi Shelton
 Candice Haden, Picc
 Taj Newton
 Kristin McGowan
 Valerie McGlasson

Clarinet
 Laura Jordan, Principal
 Bill Richards
 Jenny Lindner
 Allie Chiaradonna
 Nick DeMartini
 Rhea Smith
 DaJuan Brooks
 Bryanna Acosta
 Marissa Roberson
 Matt Hargreaves

Bass Clarinet
 Amelia Kirschner

Oboe
 Hyeji Moon, Principal

Bassoon
 Joe Bleistein, Principal
 Alannah Roberson

Alto Saxophone
 Ryan Garigliano, Principal
 Kelsey Broersma
 Kourtney Brandon
 Elliot Ammon

Tenor Saxophone
 Chris Abbiss
 Janie Vail

Baritone Saxophone
 Troy Rausch

Horn
 Ashley Schmidt, Principal
 Luke Hilland
 Victor Torres
 Steuart Goodwin

Trumpet
 James Edwards, Principal
 Rachel Courtright
 Mark Omiliak
 Nathan Cupul
 Paul Kane
 Adam Cousté

Trombone
 Bill Saulnier, Principal
 Colin Jennings
 Trevor White
 Amalia Calvillo, Bass
 Jack Amaral, Bass

Euphonium
 Larry Frost, Principal

Tuba
 Nicholas Lee, Principal
 Kent Broersma

Percussion
 Larry Franquez, Principal
 David Mantle
 Brian Bingham
 Sam McAdam
 Janet Ferreyra
 Daniel Pendergrass

Marching Song

Gustav Holst is a British composer possibly best known for his orchestral work “The Planets” as well as his suites for military band. The first child of pianist Adolph von Holst and Clara Lediard, Gustav studied piano under his father in addition to the violin. Due to neuritis in his right arm, extensive practice on either of these instruments proved difficult and he later took up the trombone in order to earn money to support himself while attending the Royal Conservatory of Music. Teachers with whom Holst studied include George Sims, Charles Stanford, and Parry. Some other influences on the music of Holst include Wagner (following a performance of *Götterdämmerung*), Purcell, Grieg, Tchaikovsky and Dvořák and the idealistic philosophies of Walt Whitman and William Morris. In addition, Holst enjoyed a friendship with Ralph Vaughan Williams throughout his career.

Marching Song, is actually the second part of a work for chamber orchestra entitled “Two Songs Without Words”, with the first part entitled *Country Song*. Written in 1906, this work demonstrates Holst’s ability to create folk-like tunes of his own during the English folksong revival. During the 1920’s, while recording *The Planets*, Holst presented this arrangement of *Marching Song* for band.

Ye Banks and Braes O’Bonnie Doon

Percy Grainger was born to architect John Harry and Rose Grainger in Brighton, Melbourne, Australia. He gave his first public performance on the piano at age 12 and began studying at Dr. Hoch’s Conservatory in Frankfurt the following year. While studying at the conservatory, he experimented extensively with the use of irregular and unusual meters. Some of the innovations used by Grainger anticipated many of the devices established by twentieth century composers years later. During the period from 1901 to 1914, Grainger lived and worked in London and befriended fellow composer Edvard Grieg, whose interest in the folk songs of his native Norway had some influence on Grainger. In 1906, Grainger traveled throughout Britain recording the folk songs of the area on Edison wax cylinders. Throughout his career, Grainger gave well over 3,000 concerts as a pianist or conductor.

Ye Banks and Braes O’Bonnie Doon is a slow Scottish folk tune that Grainger originally set in 1901 for men’s chorus. The subtitle demonstrates Grainger’s concept of elastic scoring as it states, “Scottish Folk-song set for WIND BAND (Military Band) with or without Organ (or Harmonium) or for WIND CHOIRS with or without Organ (or Harmonium).” The idea of elastic scoring is to make a piece more accessible to a wider range of performing groups through the inclusion of interchangeable parts and scoring. This allows communities with less access to various instruments the opportunity to still perform these works because there is more emphasis on the intervallic relationship between notes as opposed to the timbre of the ensemble.

Sun Dance

Frank Ticheli was born in Monroe, Louisiana and studied composition at Southern Methodist University and the University of Michigan, where he earned both a master’s and doctoral degree in composition. During this time he studied with William Albright, Leslie Bassett, George Wilson and William Balcom. Some of his appointments include serving as an Assistant Professor of Music at Trinity University in San Antonio, Texas and as composer-in-residence with the Pacific Symphony Orchestra. His current serves as a professor of composition in the Thornton School of Music at the University of Southern California. In addition to teaching, Ticheli has become a very prominent composer of our time with many of his pieces quickly joining the ranks of standard repertoire in universities and public schools.

In describing the piece *Sun Dance*, the composer refers to the phrase “bright joy”, which he thought of while writing this work. This phrase connotes the use of illuminated surfaces or being in the sun and the feeling of being highly pleased or delighted. Later, Ticheli realized that the piece depicts rather well “a town festival on a warm, sunwashed day.”

Lied ohne Worte

Rolf Rudin was born in Frankfurt am Main, Germany in 1961 and studied music education, composition, conducting and music theory in Frankfurt at *FrankfurterMusikhochschule*, and in Würzburg at the *Hochschule für Musik*. He has studied with Ulrich Engelmann and Bertold Hummer, and won numerous awards for his compositions. Some of these include a scholarship from the Bavarian Ministry of Culture for six months of study at the Cité Internationale des Arts, Paris and a study scholarship from the German Students’ Foundation.

Lied ohne Worte translates as “Song Without Words”, and follows the style of the *lieder* of the Romantic era. These songs were traditionally performed as a song for solo voice and piano using German poetry and flourished with the works of Franz Schubert. This is not the sole intent of Rudin in this piece, as he modeled it after the piano nocturnes of Felix Mendelssohn as well.

Ritual Fire Dance from El Amor Brujo

Manuel de Falla was born in Cádiz, Spain and studied piano and composition there as well as in Madrid later on. While in Madrid, his teachers included Tragó for Piano and Pedrell for composition. In 1907, de Falla moved to Paris, where he became acquainted with Dukas, Debussy, Ravel, Stravinsky and Albéniz, all of whom contributed to his development of the *cante jondo*, the primitive song of Anadalusia as well as a more modern richness of harmony and color. Later on, de Falla turned his attention to the Spanish musical traditions of the Medieval, Renaissance, and Baroque periods, which is reflected in his Concerto for harpsichord and quintet, written when he was fifty years old.

Ritual Fire Dance is taken from de Falla’s larger work, the ballet *El Amor brujo*, much in the same manner as Rimsky-Korsakov’s *Flight of the Bumblebee* or Khachaturian’s *Sabre Dance*. The dance is performed by gypsies to exorcise a ghost and is mesmerizing and whirling. Originally scored for a small ensemble of about 14 instruments, *Ritual Fire Dance* has been transcribed for numerous typical and atypical ensembles ranging from arrangements for violin and piano, guitar, two pianos, brass ensemble, etc. to eight pianos, harmonica and piano, and recorder with accordion.

John J. Morrissey earned a Master’s Degree in Music Education from Teacher’s College, Columbia University, where he also taught for five years. Later, he joined the faculty of the Music Department at Tulane University, where he served as the director of bands and later the head of the department. In addition to numerous arrangements for concert band, Morrissey was a talented composer in his own right.

Three Sketches for Winds

Clare Grundman was born in Cleveland, Ohio in 1913 and earned his bachelor’s degree in 1934 from Ohio State University. After teaching instrumental music in Ohio and Kentucky, he returned to Ohio State to earn his master’s degree and also taught orchestration, bands and woodwinds. In addition to his work in the university, Grundman served in the U.S. Coast Guard during World War II as a chief musician. The teachers that he gives greatest credit to for encouraging him in his development as a composer were Manley Whitcomb and Paul Hindemith. Clare Grundman’s contribution to concert band literature includes his over 70 pieces for the symphonic wind band and numerous scores and arrangements for television, radio, ballet, movies and Broadway musicals. It is also through Grundman that some of the works of traditionally orchestral composers such as Bernstein, Copland and Elgar were made available to the concert band. Notable among these arrangements are Bernstein’s *Overture to “Candide”*, and *Slava!*.

Three Sketches for Winds is interesting in that it moves between each movement without any pause in sound; the triangle starts the piece and then connects each movement to the next.