

United States of America

The Music - American Overture for Band

American Overture for Band was written for the U.S. Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian mode. Its musical architecture is a very free adaptation of the sonata form. The music material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the French horns.

The Composer

Joseph W. Jenkins was born in Philadelphia in 1928. He earned a pre-law degree before deciding upon a musical career. At the Philadelphia Conservatory and Eastman School of Music he studied with Persichetti, Thomas Canning, and Howard Hanson. He served as chairman of the theory and composition department at Duquesne University and conducted church choirs including the Diocesan Nun's Choir of Philadelphia. He has received the ASCAP Series Music Award 15 years running. His most popular band work is *American Overture*, his first piece for symphonic band.

England

The music - Second Suite in F for Military Band

The suite has four movements, each with its own distinctive character. The opening march movement uses three tunes, set in the pattern ABCAB. Tune A is a lively morris dance, a type of dance that was very popular in the Renaissance and was commonly danced in England as part of the May games. In Holst's setting, the tune's opening five-note motive is heard twice as introduction, and then the tune itself begins. Tune B, a folk song called *Swansea Town* is broad and lyrical, played first by the baritone. This statement is followed by the entire band playing the tune in block harmonies, a typically English sound. The third tune, *Claudy Banks*, is distinctly different from the other two having a lilting, swinging feeling derived from its compound duple meter.

The second movement is a slow, tender setting of an English love song, *I'll Love My Love*. It is a sad tune, heard first in the oboe, with words that tell of two lovers separated by their parents, and of the deep love they will always have for each other.

The Song of the Blacksmith is complex rhythmically, much of it being in septuple meter.

The Dargason is an English country dance and folk song dating at least from the sixteenth century. Its peculiar property is that it does not really have an end but keeps repeating. After *The Dargason* is played seven times, and while it continues to be played, Holst combines it with a well known tune *Green Sleeves* a love song which later acquired different words and became a Christmas carol. With a complex combination of 6/8 and 4/5 meters, *The Dargason* alone winds down to the final chord of the suite.

The Composer

Gustav Holst was born in Cheltenham, England in 1874 and died in London in 1934. He was one of England's most prominent composers and was a professional trombonist and teacher of composition and organ. His most popular work was an orchestra suite, *The*

Planets. In addition to astrology, Holst was also deeply interested in folk music of the orient. During the First World War he was placed in command of bands, organizing music among the troops under the YMCA Education program. His *First Suite in E-Flat* was written for military band, marking a new epoch in band literature. The *Second Suite in F* for Military Band followed. The term military band here is the English term for a wind group with a complete instrumentation as opposed to the British brass band, a much smaller unit.

Ireland

The music - Lagan Love

The composer says "While in Dublin, Ireland, for the world premiere of my *Five American Gospel Songs for Soprano and Orchestra*, I heard a melody of such extraordinary beauty that I felt compelled to set it. Its haunting mystical melancholy was unlike anything I had ever heard. It continues to beguile me."

The River Lagan runs through Belfast, capital of Northern Ireland, and from Belfast Lough into the North Channel between Ireland and Scotland. At one time Belfast was famous for its linen industry, not forgetting also a great shipbuilding hub, in its heyday the great gantries of Harland and Wolf Shipbuilders rose high into the skyline on the Lagan. It was from these shipyards that the doomed Titanic slid into the sea for her short-lived and tragic voyage.

MY LAGAN LOVE

Where Lagan sream sings lullaby, there blows a lily fair
The twilight gleam is in her eyes, the night is on her hair
And like a lovesick lenanshee she hath my heart in Ihrall
Nor life I own, nor liberty for love is lord of all

And ohen when the beetle's horn hath lulled the eye to sleep
I steal unto her shieling lorn and thro' the dooring peep
There on the cricket's singing stone, she stirs the bogwood fire
And hums in sad, sweet undertone the song of heart's desire

Her welcome like her love for me is from the heart within
Her warm kiss is felicity, that knows no taint or sin
When she was only fairiy small her gentle mother died
But true love keeps her memory warm, by Lagan's silver side

The Composer

Luigi Zaninelli himself is an "around the world" figure. Born in Raritan New Jersey in 1932 he was brought to the Curtis Institute of Music by Gian-Carlo Menotti. At 19 he went to Italy to study composition with Rosario Scalero. He returned to the Curtis Institute as a faculty member but in 1964 traveled to Rome to compose film music for RCQA Italiana. He also served as composer-in-residence at the University of Calgary and the Banff School of Fine Arts in Canada. While in Ireland to premiere American folk songs, he decided to produce this haunting setting of an old Irish melody.

France

The Music - Scenes from "The Louvre"

This band version of *Scenes from The Louvre* is taken from the original score of the NBC television special that was broadcast in 1964, for which the composer received an Emmy. The five movements of the suite cover the period of The Louvre's development during the Renaissance. *The Portals* brings us through the entrance where we visit the children's gallery, an austere hall honoring the kings of France, the nativity paintings, and exit with the Finale. Edward Downes, the noted critic, has said of this work that "a strong melodic vein, rhythmic vitality, an infectious brio, and freshness of invention are among the earmarks of Dello Joio's style." The band work was commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, Kenneth Snapp conductor, and was premiered in 1966, conducted by the composer.

The Composer

Norman Dello Joio descended from three generations of Italian organists. At 14 he was organist and choir director of the Star of the Sea Church in City Island. He attended Juilliard School of Music where composition began to attract him and he proceeded to the Yale School of Music to study under Paul Hindemith. He served on the faculty of Sarah Lawrence College. His awards include the Pulitzer Prize, the New York Music Critics Circle Award, and the Emmy.

Germany

The music - Old Comrades

Written in 1889 when the composer was 22, *Old Comrades March* ranks near the top of the world's most popular marches. It has been performed by a single accordion, sung before World War II by a 200-voice soldiers' choir, and whistled along with a band's performance by 60,000 people at the 1952 Olympic Games in Helsinki, Finland. It is said that Teike created a new kind of march in which "the vigor of Prussian military marches is blended successfully with the tunefulness of Viennese music." The title was chosen during a discussion among the composer's regimental friends after he had decided to leave the army. In the Prussian military code "comrades' vowed to protect each other, regardless of the danger."

The Composer

Carl Teike started his career in the military, during which time he was bandmaster to the 123rd Grenadier Regiment in Ulm, Germany. Teike left Ulm and began a new stage of his career as the "composing policeman" at Potsdam, near Berlin. His marches enjoyed immense popularity everywhere and *Old Comrades* won worldwide fame. Teike sold *Old Comrades March* to the Fritz Morike Publishing firm in Stettin for six dollars after he learned that bands throughout Germany were copying the parts from each other.

Armenia*

The Music - Armenian Dances Part I

The Armenian Dances Parts I and II constitute a four-movement *Suite for Concert Band* based on authentic Armenian folk songs from the collected works of Gomidas Vartabed

(1869-1935) the founder of Armenian classical music. Part I, containing the first movement of this Suite is an extended symphonic rhapsody built upon five different songs freely treated and developed. While Reed has kept his treatment of melodies within the general limits imposed on the music by its nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities. The overall effect of the music is true in spirit to the work of this brilliant composer-musicologist (Gomidas) who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music. Alfred Reed completed Part I in the summer of 1972. It was first performed by Dr. Harry Begian (to whom the work is dedicated) and the University of Illinois Symphonic Band.

The work is built upon five Armenian folk songs which were first notated by Gomidas for solo voice with piano accompaniment or unaccompanied chorus. *Tzirani Tzar* (The Apricot Tree) consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality, and ornamentation make this a highly expressive song.

Gakavi Yerk (Partridge's Song) is an original song by Gomidas. It was first arranged for solo voice and children's choir. It has a simple delicate melody which might be thought of as depicting the tiny steps of the partridge.

Hoy, Nazan Eem (Hoy, My Nazan) is a lyric love song depicting a young man singing the praises of his beloved lady Nazan. The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

Alagyaz is a traditional Armenian folk song honoring a mountain by that name in Armenia.

Gna, Gna (Go, Go) is a humorous light-textured tune coupled with a contrasting slower song (The Jug). Its repeated note pattern musically depicts the expression of laughter.

* Historical Note: Modern Armenia, one of the 15 successor republics to the USSR in December 1991, is in Southeast Asia bordered by Turkey, Georgia, Iran, and Azerbaijan. Consolidated as a nation in the second half of the first millennium BC, its history was one of invasion and war. From the 17th century on, Ottoman and Turk invaders vied for domination. In 1915, Armenians living in Turkey were banished from the country en masse. Over 1.5 million are estimated to have been killed with 600,000 driven into the deserts of Mesopotamia where most perished. Approximately 300,000 found shelter in Russia in what is today considered Armenia.

Gomidas Vartabed was a Turkish-born Armenian whose talent took him from the life of an orphan to a Ph. D. in Musicology. He was a collector of Armenian folk songs, amassing a library of over 4,000 songs. He was exiled in April of 1915 and the horrors of that experience resulted in a complete physical and mental breakdown from which he never recovered.

Australia

The Music - Australian Up-Country Song

Grainger wrote " "This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called *Up-Country Song*. In that tune I had wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian *Colonial Song* and in my Australian *The Gumsuckers March*. This choral version was first sung at my wedding to Ella Viola

Strom at the Hollywood Bowl, California, August 9, 1928, by the exquisite Smallman a cappella choir."

The Composer

George Percy Grainger was born on 8 July 1882 at Brighton, Victoria, Australia. Grainger made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. He became friends with Edvard Grieg, whose love of national music inspired him to look closely at English folk music. With the aid of a phonograph, he collected songs from folk-singers and from these made many famous arrangements. In 1914, Grainger moved to America, where he lived for the rest of his life. A somewhat original music thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing Free Music; music not limited by time or pitch intervals. The Free Music machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesizers. Grainger was a prolific a composer producing over 1200 works and arrangements.

Korea

The Music - Variations on a Korean Folk Song

Variations on a Korean Folk Song was composed in 1965 and won the American Bandmasters Association Ostwald Award the following year. The composer wrote: "I became acquainted with the folk song known as Arrirang (pronounced "AH-dee-dong") while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations." The work is in six sections; the opening pentatonic theme is followed by five distinct variations. The first variation features temple blocks and woodwinds and also makes prominent use of xylophone, vibraphone, and cymbals. Variation two is quite and serene with the original melody, now inverted played by the oboe. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening pentatonic theme.

The Composer

John Barnes Chance has local Austin ties. He began studying composition at the age of 15 and earned both his Bachelor and Master of Music degrees at the University of Texas. He studied with Kent Kennan, Clifton Williams, and Paul Pisk and won the Carl Owens Award in 1956 for the best student work of the year. He performed as timpanist with the Austin Symphony and as arranger for the Fourth and Eighth United States Army Bands. In 1960-62 he was appointed composer-in-residence with the Ford Foundation Young Composers Project. He was extremely versatile writing music for chorus, band, orchestra, solo instruments, and chamber groups. His career was cut short when he was accidentally electrocuted while working in the back yard of his home in Lexington in 1972.

The United States of America

The Music - Pastime

The composer writes: "Shortly after receiving the commission for *Pastime* from the Santa Clara County Band Directors Association [California] I had the opportunity to visit Candlestick Park for a Giants baseball game. I was shocked to hear that after the 1999 baseball season, Candlestick would be razed for a new stadium. My thoughts took me to the 1962 World Series between the Giants and the Yankees. I realized that it was the first World Series I could remember. I decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general. That was early in the summer of 1998. Little did I know what a terrific baseball season it would be. Therefore, I have incorporated salutes to the 1962 Giants with accolades to the 1998 baseball season, all loosely woven around two motives from the anthem for the seventh inning stretch *Take Me Out to the Ball Game*.

Baseball Salutes:

Measure 19 - The great Don Larsen (Number 19) was ending his career with the Giants in 1962. In 1956 he pitched a World Series no-hitter with the Yankees. It's the only no-hitter in World Series history. Therefore, in measure 19 -- everything stops!

Measure 23 - This is Felipe Alou's number. In this bar the horns play the rhythm of Alou's name.

Measure 24 - Everyone knows that this was the great Willie Mays' number. There is a mighty arrival of B Flat major to celebrate one of the greatest players of the game.

Measure 25 - This is Barry Bonds' current number. I live near Pittsburgh, the city that Bonds left for the Giants and a larger salary. The most dissonant chord in the entire piece occurs here.

Measure 27 - The pitching ace of the 1962 Giants, Juan Marichal (Number 27), was known for his high leg kick. The melody is transformed to wider intervals to salute Marichal's patented kick.

Measure 30 - The trumpets play a fanfare in a salute to Orlando Cepeda (Number 30) who was inducted into the Hall of Fame in July 1999.

Measure 55 - The great slugger Willie McCovey (Number 44) is highlighted here. The slapstick, woodblock, and rimshots imitate the crack of the bat.

Measure 60 - The flute and bells play the notes "B-A-B-E" for the Bambino's record which was to fall again!

Measure 61 - I use an F major chord with an added 6th and 9th. The woodwinds set up an ostinato on the notes G, D, and F. The G, is the 9th, for Roger Maris' number, the D and F represent the 6th and the 1st notes of the scale for 61 home runs.

Measures 63-69 - The tune "Meet Me in St. Louis" honors the great Mark McGwire.

Measures 65-66 - The piccolo and bells play an "SOS" on the note "A" to honor the superb Sammy Sosa.

Measure 70 - A fanfare explosion honoring Mark McGwire's tremendous accomplishment concludes the numerical salutes.

The remainder of the work is a contrapuntal "tour de force" with two fugues based on motives from *Take Me Out to the Ball Game*. The astute listener can also hear references to the *Star Spangled Banner*, opener of every baseball game, of course.