USF Symphonic Band

presents “By Land or By Sea”

February 28, 2012 – 7:30 p.m.
USF Concert Hall

Dr. Matthew McCutchen, Conductor
Dr. John C. Carmichael, Guest Conductor
Bryan Braue, Graduate Conductor

USF School of Music
Tampa, FL
Program

Cityscape (2007) ......................................................... Scott Boerma

After a Gentle Rain (1981) ................................. Anthony Iannaccone
  I. The Dark Green Glistens With Old Reflections
  II. Sparkling Air Bursts With Dancing Sunlight

Beautiful Oregon (2006) .................................................. James Barnes
  Bryan Braue: Conductor

Molly on the Shore (1907-1950) .............................. Percy Grainger

Sun Paints Rainbows on the Vast Waves (1984) ............... David Bedford
  John C. Carmichael: Conductor

Blue Lake (1971) .......................................................... John Barnes Chance

Heroes Lost and Fallen (1989) ................................. David Gillingham

Who’s Who in Navy Blue (1920) ......................... John Philip Sousa/
  Frank Byrne
Program Notes

Scott Boerma (b. 1969) is Associate Director of Bands, Director of the Marching Band, and the Donald R. Shepherd Associate Professor of Conducting at the University of Michigan. Boerma has studied composition with Anthony Iannaccone, Ramon Zupko, and George Wilson. An active composer, his concert band works have been performed by many outstanding ensembles, including “The President’s Own” Marine Band, the Dallas Wind Symphony, the University of North Texas Wind Symphony, the Tokyo Kosei Wind Orchestra, the University of Michigan Concert Band, the Interlochen Arts Camp High School Symphonic Band and the BOA Honor Band of America, to name just a few. His works have been heard in such venues as Carnegie Hall, Hill Auditorium, the Myerson Symphony Center, the Krannert Center for the Performing Arts and at the Chicago Midwest International Band and Orchestra Clinic. Boerma’s works have been featured in the popular series, “Teaching Music Through Performance in Band”. He is commissioned each year by high school, university, and community bands to write new works for the repertoire.

Cityscape, a fanfare for winds and percussion, was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. This symphonic fanfare was designed to make a bold opening statement for the ensemble’s 2006 performance in New York City’s Carnegie Hall. Intense, clashing harmonies and tight, vertical rhythms combine with moments of calm, yet unsettled release to depict the atmosphere within the endless canyons of metal and cement in the heart of the city.

Notes by the composer

Anthony Iannaccone (born 1943) studied at the Manhattan and Eastman Schools of Music. His principal teachers were Vittorio Giannini, Aaron Copland, and David Diamond. During the 1960’s, he supported himself as a part-time teacher and orchestral violinist. His catalogue of approximately 50 published works includes three symphonies, as well as smaller works for orchestra, several large works for chorus and orchestra, numerous chamber pieces, a variety of large works for wind ensemble, and several extended a cappella choral compositions. His music is performed by major orchestras and professional chamber ensembles in the US and abroad. In addition, he is an active conductor of both new music and standard orchestral repertory, and has conducted numerous regional and metropolitan orchestras in the US and
throughout the world. Since 1971, he has taught at Eastern Michigan University.

Within 10 years of its premier After a Gentle Rain had been performed internationally more than 1,000 times. The first movement “The Dark Green Glistens with Old Reflections” opens with gentle, rippling arpeggiated figures that suggest images of light reflection off moist green foliage. The images, colors, and memories become bolder, culminating in a climax before gradually receding with the same delicate afterglow of the soft sounds that began the movement. “Sparkling Air Bursts with Dancing Sunlight” is extroverted and dancelike, seeming to gallop with the joy and freshness that fills the air after a rain.

James Barnes (b. 1949) is a member of the History and Theory-Composition faculties at the University of Kansas, where he teaches orchestration, arranging, composition, wind band history, and repertoire courses. At KU, he served as an Assistant, and later, as Associate Director of Bands for 27 years. His numerous publications for concert band and orchestra are extensively performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall and the Kennedy Center in Washington, DC. Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honors and grants. He has recorded three commercial compact discs of his music with the world famous Tokyo Kosei Wind Orchestra. He has been commissioned to compose works for all five of the major military bands in Washington, DC. A recent CD by the United States Air Force Band features his Third Symphony.

Commissioned in 2006 to celebrate the 20th anniversary of the Oregon Symphonic Band, Beautiful Oregon provides images of the beauty and excitement of that state. James Barnes provided the following thoughts about the work: “Few regions of the lower 48 States can boast the scenic beauty of Oregon. As one travels from the Kalmiopsis Wilderness in the Southwest past the Three Sisters and Mount Hood to Portland, turning east through the Dalles, then going on through the Umatilla and Willowa Mountains to Hell’s Canyon, one can only admire Oregon as a region of stunning
natural beauty. While composing this, I closed my eyes and thought of the fresh, cool air, the countless streams teeming with trout and the gorgeous, snow-capped mountains that seem to go on endlessly. Such rare beauty is uncommon in our world, and I daydreamed that I could be there again.

Many band enthusiasts consider **Percy Grainger** (1882-1961) to be the most significant composer for this medium. His works range from the sublime to the delightfully charming and include moments of great passion, power, and reverence. He was born in Australia and quickly became recognized as a piano prodigy. In 1895 he went to Germany with his mother, Rose, to further his training as a pianist and composer. Next, the two moved to London where his talents flourished. In addition to gaining international attention as a composer and performer he also befriended the Norwegian composer, Edvard Grieg, whose love of national music inspired Grainger to begin collecting English folk music. He traveled throughout the United Kingdom and used a phonograph (a new invention) to record songs from folk-singers. From these he later made many famous arrangements, including *Molly On The Shore*, and *Shepherd's Hey!* In 1914 Grainger moved to the United States where he lived for the rest of his life. During World War I he learned to play the soprano saxophone when he served in the US Army Bands. Perhaps it was this experience that led him to be one of the first band composers to explore the full range of the woodwind families in his pieces. Notably, he is also credited with raising the appreciation of mallet percussion as serious expressive instruments. As well known as Grainger has become for his folk song arrangements, he was even more proud of his many original compositions using entirely his own ideas.

**Molly on the Shore** is an arrangement of two contrasting Irish reels, "Temple Hill" and "Molly on the Shore" that present the melodies in a variety of textures and orchestrations, giving each section of the band long stretches of thematic and countermelodic material. Grainger first wrote it in 1907 as a birthday gift for his mother. Originally composed for string quartet or string orchestra, this piece was arranged in 1920 for wind band by the composer, as well as for orchestra. Grainger said in a letter "in setting Molly on the Shore, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas {sic} rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular
rhythmic domination in my music - always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts”.

David Bedford (1937–2011) was born in Hendon, London, into a musical family. His grandmother, Liza Lehmann, was a composer; his mother, Lesley Duff, was an opera singer, working with Benjamin Britten; and his brother, Steuart, became a regular conductor at Aldeburgh. After going to Lancing college, Bedford studied with Lennox Berkeley at the Royal Academy of Music, London, and then, in 1961, with Nono. On returning to London, he initially earned much of his living by teaching school. This was the first impulse for his many compositions for children and amateur performers. He employed a wide range of styles and media in a half-century career that saw him move from young iconoclast to eclectic purveyor of music for all seasons and needs. Bedford’s later works retain some notational flexibility and an open mind on instrumentation. "Cans of dog biscuits are just as good as maracas," he suggested.

Even when he became more mainstream, Bedford's music could still be freely experimental in its use of improvisatory procedures. Unorthodox performing techniques were happily integrated into concert works: key-rattling for woodwind, scraping with the fingernail for strings, singers being asked to imitate instruments, and even to inhale helium gas to raise their voices to an hysterical pitch. On occasion, kazoos and metronomes were deployed; in With 100 Kazoos, for 11 players, the instruction to interpret some pictures included in the score, ranging from star maps to illustrations suitable for children’s books, brought the composer into conflict with Pierre Boulez, the intended conductor of the work’s premiere, and it had to await direction by someone better able to identify with the composer’s sense of humour. Bedford’s partiality for the bizarre and even ridiculous was never in doubt. In the early 1970s, it found expression in work titles such as Nurse’s Song With Elephants, settings of William Blake for singer and 10 guitars.

Though perhaps best known in concert halls during the 1960s and 70s, Bedford always remained in the public ear, whether as composer of concert or educational music, as a film composer, or as an arranger for Billy Bragg, Elvis Costello and many others.

Notes from Bedford’s obituary in The Guardian
Sun Paints Rainbows On The Vast Waves gets its title from a jotting in Coleridge’s notebook during the period when he was working on The Rime of the Ancient Mariner and is a reference to a passage that the poet had read in the Philosophical Transactions of the Royal Society. This was a letter from a Father Bourzes, of which the pertinent paragraph reads: “I shall add an Observation more concerning Marine Rainbows, which I observed after a great Tempest off of the Cape of Good Hope. The Sea was then very much tossed, and the Wind carrying off the Tops of the Waves made a kind of Rain, in which the Rays of the Sun painted the Colours of a Rainbow.” (Italics and capitals in original.) It is this evocative description that provided the stimulus for this composition and influences the feeling and atmosphere of its sound-world.

Notes by the composer

John Barnes Chance (1932-1972) began composing while still a high school student, while playing percussion in the school band and orchestra. After completing his studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea. After leaving the army Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960-1962 he was composer-in-residence at the Greensboro, North Carolina public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments. His career was tragically ended when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky in 1972 at the age of 40.

Blue Lake Overture is dedicated to the Blue Lake Fine Arts Camp in Twin Lake, Michigan. The entire piece develops from the initial theme played by the horns in the first measure of the piece, first as an exciting dance, then a slightly demonic waltz, and finally an energetic gallop.

David Gillingham (b. 1947) has an international reputation for the works he has written for band and percussion, many of which are now considered standards in the repertoire. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for Heroes, Lost and Fallen.
His works are regularly performed by nationally known artists including; Fred Mills (Canadian Brass), Randall Hawes (Detroit Symphony) and Charles Vernon (Chicago Symphony Orchestra). Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) and a Research Professorship (1995).

*Heroes Lost and Fallen (A Vietnam Memorial)* is a tone poem for symphonic band based on the following poem by the composer:

Banish our thoughts  
From this grueling war.  
Let Suffering and Death  
Rule no more.

Resolve this conflict  
In hearts so sullen  
And bring eternal peace  
To the heroes, lost and fallen.

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star Spangled Banner* and the *Vietnamese National Anthem*. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war". Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompaniment motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil". Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the ever present force of "Good" emerges and a serene, yet powerful
theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth". A unison "C", with underlying tumultuous articulations by the drums, culminates the work.....the drums reminding us that the threat of war will always be present.

Notes by the composer

**John Philip Sousa** (1854-1932) was the 3rd of 10 children of John Antonio Sousa and Maria Elisabeth Trinkhaus. Sousa grew up around military band music due to the fact that his father played trombone in the U.S. Marine band. His music education began at age 6 when he played the violin for harmony and musical compositions. He was found to have absolute pitch. When Sousa reached the age of 13, his father enlisted him in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin. Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he began his conducting career. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892 when he retired to organized his own professional band. The Sousa Band toured 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years. Sousa died at the age of 77 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. Sousa composed **Who's Who in Navy Blue** as the result of a request from Midshipman W.A. Ingram, President of the Class of 1920 at the U.S. Naval Academy in Annapolis. It had become a custom for each graduating class to have its own new song or march performed at graduation. Since Sousa had served in the Navy in World War I, this was a logical request. Sousa had a difficult time selecting a title for his march, and when one Midshipman insisted that he give the march a Latin title -like Semper Fidelis – he considered withdrawing altogether. He eventually decided on Who's Who in Navy Blue and dedicating the march to Tecumseh, the famous Indian statue that stands outside Bancroft Hall at the Academy. Sousa composed words to the melody of the trio, which reads: “The moon is shining on the rippling waves. The stars are twinkling in the evening sky. And in our dreams Tecumseh softly tells us we’ll be Admirals by and by.”

Notes from the score
Personnel

Flute
Stephanie Villalobos
Erica Barden
Kelly Jordan
April Copeland
Caitlin Snell
Jocelyn Escobar
Jessica Leon
Drew De Bate

Oboe
Mary Murphy
Vanesa VanZile
Ashley Velten

Bassoon
John Hanson
Valerie Bove

Clarinet
Adam Weinstein
Katie Ammons
Dan Rubiano
Caitlin Autry - Eb
Brunette Joseph
Michelle Bednarek
Laura Garcia
Antoinette Panagiotouros
Anna Schwab
Melissa Black

Bass Clarinet
Aaron Cabrera
Michael Frazier

Alto Saxophone
Stephen Padgett
Cody Moore
Chris Greco
Jordan Gonzalez
Ryan Gerke
Stephen Gabin
Renee Robles

Tenor Saxophone
Reed Stricsek
Michael Yapello

Bari Saxophone
Alyson Agemy

French Horn
Carmelo Calcagno
Samantha Snow
Derek Budinsky
Courtney Randol
Jonathan Tate
Crystal Smiech

Trumpet
Andrew Claypool
Ken Watts
John Casanas
Trevor Butts
Bethany Finch
Chris Simmons
Tyler Vance

Trombone
Ryan Hiers
Eli Ponder-Twardy
Lisa Duxbury
Phillip Charros
Zach Smith
Josh Hammer
Brian Jones
Danielle Batcheller
Nancy Karan

Bass Trombone
Brian Jones
Phil Murray
Euphonium
Logan Sorey
Aaron Campbell
Michael Lebrias

Tuba
Daniel Bresson
Adam Preston
Andrew Whitmarsh

Percussion
Joey Bordeau
Teagan Lebrun
Jesse Leonard
David Kverek
Eric Hagen
Daniel Dau
Aaron Castillo
Mike Schmidt

Double Bass
Richard Jimenez

Piano
Peter Belk
Upcoming School of Music Events:

**USF Student Composers' Concert**
Wednesday, Feb. 29, 2012, 7:30 pm, Barness Recital Hall
Free Event

**USF SYCOM**
Thursday, Mar. 1, 2012, 7:30 pm, Barness Recital Hall
Free Event

**Resident Artist Series: Scott Kluksdahl: Bach Cello Suites**
Sunday, Mar. 4, 2012 2:00 pm, USF Concert Hall
Advance Tickets: $8 Students/Seniors, $12 Adults
Day of Performance: $10 Students/Seniors, $15 Adults

Scott Kluksdahl traverses the complete cycle of Bach’s Suites for Solo Cello in one afternoon. This program marries the colossal blue-print of a baroque master with a representation by musician. Kluksdahl is well-known for his interpretations of the Bach cycle, and he has performed the complete works throughout the United States, in Germany, and in France. The Bach Suites represent a European pinnacle of human manifestation, and this marathon performance is a singular event. An informal stage talk-back will follow.

**Steinway Piano Series: Mary Kathleen Ernst**
Sunday, Mar. 4, 2012 4:00 pm, Barness Recital Hall
Advance Tickets: $8 Students/Seniors, $12 Adults
Day of Performance: $10 Students/Seniors, $15 Adults

Steinway Piano Series presents Mary Kathleen Ernst. This program entitled Women’s Work - American Music for Piano features works by some of the leading American women composers of today.