



UNIVERSITY SYMPHONIC BAND
Dr. David Scott, Director

Wednesday, February 15th, 2012 - 8 p.m.
MEMORIAL CHAPEL

White Rose March	John Philip Sousa (1854-1932)
Bagatelles for Band	Vincent Persichetti (1915-1987)
I. Vivace	
II. Allegretto	
III. Andante Sostenuto	
IV. Allegro con Spirito	
Irish Tune from County Derry	Percy A. Grainger (1882-1961)
	Jeff Osarczuk, conductor
Louis XIV Suite	Francois Couperin (1668-1763)
I. March	Jean-Baptiste Lully (1632-1687)
II. Air from <i>Thesee</i>	Andre Campra (1660-1774)
III. Forlane	arr. Philip Gordan
	from <i>L'Europe Galante</i>
French Impressions	Guy Woolfenden (b. 1937)
I. Prelude	
II. Can Can	
On A Hymnsong of Philip Bliss	David Holsinger (b. 1945)
People Who Live in Glass Houses	John Philip Sousa (1845-1932)
III. Scotch, Irish, Bourbon and Rye	
Khan	Julie Giroux (b. 1961)

PROGRAM NOTES

White Rose March

John Philip Sousa achieved great musical success very early in his life. By age 26, he had become the Conductor of the United States Marine Band. The group rose to national recognition and his compositions earned him the title “The March King.” In 1892 Sousa gained global recognition with the formation of his own band, ‘The Sousa Band’. They astounded Europe during a tour in 1900 by introducing ragtime. This event created a fascination with American music that influenced composers such as Debussy, Ravel, Stravinsky, Grainger, and Milhaud. Due to Sousa’s efforts, American music won world acclaim for the first time.

Bagatelles for Band

In a 1963 interview, when asked why many of his band pieces were so short, Persichetti replied: “Length has nothing to do with quality. I feel that each movement of the Bagatelles, for example, is as carefully a worked out musical idea as is a movement from one of my symphonies, and it stands as high in my esteem. I certainly will not add padding to a movement in order to prove its performance.”

Philadelphia-born Vincent Persichetti established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947.

Irish Tune from County Derry

Percy Grainger spent most of his life outside of his native country of Australia. He developed a deep interest in English folk songs, and was the first to record them on wax cylinders. Grainger, commissioned by Frederick Fennell at the Eastman School of Music, was one of the original composers to write for the Wind Ensemble, as we know it today. Grainger wrote dozens of pieces for the new ensemble, expanding the literature by leaps and bounds. Many of his compositions have become cornerstone pieces in the band repertoire. Grainger’s knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies.

On a Hymnsong of Philip Bliss

Holsinger based his piece on an earlier work by Phillip Bliss entitled ‘It is Well with my Soul’. The lyrics from Bliss’s hymn were taken from a text by Horatio G. Spafford, a successful businessman from Chicago. His words beautifully describe his personal grief after his four daughters died in a shipwreck in 1873. It is believed that this was the last gospel song written by Bliss. Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio, on December 29, 1876. Most sources mention that Bliss actually escaped from the flames at first, but was killed when he went back into the train to try and rescue his wife. Neither body was ever found.

Holsinger's beautiful homage to these prior works adds a comforting embrace to otherwise tragic circumstances. In his melodies and harmonies, the listener can experience a sense of remorse, but also optimism for the future. Life can be tragic, but the glass is still half full. Hymnsong Of Philip Bliss was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

Louis XIV Suite

The three pieces that Philip Gordon arranged in his Louis XIV Suite were all performed in the court of Louis the XIV (also known as Louis the Great). Louis' reign as King of France and Navarre was from 1643 through 1715 and is considered to be the longest ruling period of a single king in European history. During his reign, Louis XIV had France involved in three major wars, but also increased activity in the arts by supporting and encouraging works by composers such as Couperin, Lully, and Campra. Gordon's arrangement of these three works craft fully presents a classical French sound in a modern medium.

Gordon served as Director of the Orchestra Department of the Master Institute of the Roerich Museum in New York, as conductor of the Bach Cantata Society in New York, the YM-YWHA Symphony in Newark, and the Newark Civic Symphony. Gordon organized several orchestras and bands which performed concerts in parks, schools, community centers, hospitals, and other institutions, providing jobs for professional musicians and entertainment for the public.

French Impressions

The work is inspired by the French painter Georges Seurat (1859-1891), but does not attempt to recreate his "pointillist" technique in musical terms. The first movement, Prelude, contrasts the strange gas-lit world of La Parade de Cirque: Invitation to the Sideshow, (which features a sinister-looking trombone player and his ghostly acolytes), with the cool detached stance of that great masterpiece A Bathing Place, Asnières. This view of the Seine lapping a sun drenched green grassy bank on which the pale skinned bathers stare fixedly across to the opposite shore, also reveals in the background, the smoke from the distant factory chimneys to remind us, and them, that this Parisian industrial suburb is far removed from The Garden of Eden.

The second movement, Can Can, recreates the world of two other paintings: Le Cirque, left unfinished at Seurat's tragically early death at the age of 32, and Le Chahut, which depicts a curiously stylized Can Can in full swing, accompanied by a pit orchestra. The phrase "faire du chahut" means to make a racket.

-Guy Woolfenden

Khan

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, "Warlord", represents Genghis Khan, which is followed by the "Horseback" theme (comprised of A and B sections). These 3 musical representations are used throughout the piece, creating a musical "campaign" complete with a serene village scene (mm.79-89) just before its decimation.

Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrast throughout the piece contributes to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme, with great force, end this work.

-Julie Giroux

Flute

Lauren Cho, co-principal
Britney Lovell, co-principal
Kelly McGrath
Nghi Nguyen
Valerie McGlasson
Stacie Lindenbaum, principal second
Tanner Shimkus
Kristin McGowan
Hope Watts

Clarinet

Taylor Heap, principal
Jessica Nunez
Amara MacKlay
Sasha Paredes
Maureen Montoya
Theodore Teichman

Eb Clarinet

Theodore Teichman

Bass Clarinet

Jacob Cupul, principal

Oboe

Ian Sharp, principal

Bassoon

Simona Serers
Alannah Roberson
MacKenzie Hakala

Alto Saxophone

Chris Abiss, principal
Janie Vail
Elliot Ammon

Tenor Saxophone

Michael Taylor, principal

Baritone Saxophone

Austin Davis, principal

Horn

Kerrie Pitts, principal
Kathleen Montenegro
Enrique Macias
Michael Garman

Trumpet

Nathan Bujanda-Cupul, principal
Brandon Hansen
Ubaldo Batiz
Katie Fiorito

Trombone

Kevin Throne, principal
Lorenzo Williams
Eric Davies
Alex Mummery
Amanda Weinland
Andrew Jessup
Amalia Calvillo

Euphonium

Beth Dowty, principal
Gustavo Chino

Tuba

Hava Young, principal
Ben Solis

Percussion

David Mantle, principal
Ryan Garigliano
Dylan Lopez
Samuel McLain
Jeff Osarczuk

Piano

Katie Fiorito