



IN CONCERT

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
2011 ALL SOUTH HONOR BAND CLINIC



Dr. Andrea Strauss, Conductor

GUEST CONDUCTORS

Dr. Thomas V. Fraschillo

Larry Volman

Bennett Auditorium

Saturday, February 12, 2011

1:30 P. M.

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PROGRAM

LADS OF WAMPFRAY (1905).....Percy Aldridge Grainger/ed. Joseph Kreines

Percy Aldridge Grainger (1882-1961) composed this march as a birthday gift for his mother in 1905. Originally composed for men's chorus and orchestra, it was rewritten for concert band after the American Bandmasters Association commissioned him for two band works in 1936. This composition, along with *Lincolnshire Posy*, was first performed at the 1937 ABA Convention. No folk songs or other traditional material are used in this composition.

The melodies and musical material is based on a Scottish Border Ballad written by Sir Walter Scott. The ballad opens with a description of the robberies of the Galiard in which the Galiard has taken a horse, but it proves not fast enough; he is captured, and his captors hang him. His nephew avenges his death and returns home safely. In the march, Grainger sought to express the dare-devilry of the cattle-raiding, swashbuckling English and Scottish "boarders" of the period as portrayed in collections of border ballads of the 14th, 15th, and 16th centuries.

Joseph Kreines (b. 1936) is a native of Chicago, Illinois. Mr. Kreines is now a resident of Florida, having come to that state as Associate Conductor of the Florida Symphony Orchestra in Orlando. Mr. Kreines is known internationally for his transcriptions of music for concert band, and is especially recognized as an expert in the music of Percy Aldridge Grainger.

THREE DANCES OF ENCHANTMENT (2007).....Luigi Zaninelli

- I. The Via Veneto
- II. She Walks Through the Fair
- III. The Feast of Saint Rocco

Luigi Zaninelli (b. 1932) writes: "Three Dances of Enchantment is a suite of three dances inspired by personal experiences in my life which, through the years, continue to resonate in my memory.

I. *The Via Veneto* is a musical reminiscence of those 'dolce vita' days I spent on one of Rome's most fashionable streets. Here, as a young film composer, I watched and learned, with great fascination, about the world of Italian film-making.

II. *She Walks Through the Fair* is a haunting, bittersweet melody which I discovered on my visit to Ireland. This movement is dedicated to Kylie Charra Keene.

III. *The Feast of Saint Rocco* is a joyous Italian-American celebration dedicated to Saint Rocco held every summer in my hometown of Raritan, New Jersey. It was here, in my father's arms at the age of five, that I first experienced the vibrant, bold tartness of an Italian band. It was loud and so wonderful" – L. Zaninelli, July 24, 2006.

DOWN A COUNTRY LANE (1962).....Aaron Copland/transc. Merlin Patterson

Dr. Thomas V. Fraschillo, Conductor
Director of Bands, University of Southern Mississippi

Aaron Copland was born in Brooklyn, New York in 1900. He went to Paris, France in 1921 where he studied composition with Nadia Boulanger at the new School of Music for Americans at Fontainebleau. Copland is given credit for breaking the German stronghold on American music and spearheading the new "American school." Copland stopped composing in 1970, although he continued to lecture and conduct through the 1980's. In 1986 he was awarded the 120th Congressional Gold Medal for "creating a uniquely American style of composition". Copland died on December 2, 1990.

Originally a piano work, *Down a Country Lane* was commissioned and featured by Life Magazine in June of 1962 in hopes of making quality music available to the everyday pianist and student. An article, "Our Bumper Crop of Beginning Piano Players" accompanied the work. The article explained, "*Down a Country Lane* fills a musical gap: it is among the few modern pieces specifically written for young piano students by a major composer." Copland is quoted in the article as saying, "Even third-year students will have to practice before trying it in public." Copland then explains the title: "The music is descriptive only in an imaginative, not a literal sense. I didn't think of the title until the piece was finished – *Down a Country Lane* just happened to fit its flowing quality."

Merlin Patterson (b. 1955) has had a 28-year career as a school band director and has been an active arranger during this time. He has specialized in Copland transcriptions and completed this transcription in 1988. Copland himself spoke of Patterson's excellent work of *Down a Country Lane* by saying that he produced "a careful, sensitive, and most satisfying extension of the mood and content of the original."

VALSE FROM SUITE FOR FLUTE AND PIANO, OPUS 116 (1870).....Benjamin Godard/arr. Bob Cotter

Linda Cotter, Soloist
Larry Volman, Conductor
(Mr. Volman is the father of Mrs. Cotter)

The Valse from Suite De Trois Morceaux, Opus 116, is an expressive piece full of spirit with contrasts and intricate writings within the flute solo, which create a variety of moods within the piece.

Benjamin Godard (1849-1895) studied with Henri Reber at the Paris Conservatoire and was active as a viola player. Godard's salon music became popular and his *symphonie dramatique Le Tasse*, first performed in 1878, won that year's Prix de la Ville de Paris. He became a professor at the Conservatoire in 1887 and was made a Chevalier of the Légion d'honneur in 1889.

In the 1880's Godard turned his attention to opera, but with little success. His grand opera *Pedro de Zalamea* (1884) was first performed in Antwerp. Only the *Berceuse* from *Jocelyn* (1888) won favor, and *Dante* (1890) fared little better. After two more operas, both failures, Godard discovered a more congenial formula with the *opéra comique* *La vivandière*, which enjoyed over 80 performances before 1900 and remained popular until World War I. Its orchestration was completed by Paul Vidal after Godard's death. Godard had a compositional facility comparable to that of Saint-Saëns and a certain melodic gift, but his operas lack substance and dramatic force, despite his attempts to emulate his German contemporaries. —John Trevitt & Robert Orledge, *The New Grove Dictionary of Opera*, ed. Stanley Sadie. *Grove Music Online. Oxford Music Online.*

The *Suite for Flute and Piano, Opus 116, Valse*, was transcribed for Wind Band and Flute by Mrs. Cotter's father-in-law, Bob Cotter (b. 1949). Mr. Cotter is a very successful band director and composer living with his wife, Donna, in Austin, Texas.

PAVANE FROM AMERICAN SYMPHONETTE NUMBER 2 (1938).....Morton Gould

Pavane, one of the greatest hits by Morton Gould (1913-1996), is often played and recorded on its own; however, it is actually the middle movement of his *American Symphonette Number 2*, a populist, jazzy suite written for radio performance. As conceived in 16th century Italy, a pavane is a slow, processional dance, usually in 4/2 or 4/4 meter. Gould's treatment of the form is more of a "saucy saunter with a swing of the hips." From the beginning, Gould hoped this movement would catch on as a pops piece, and he initially spelled the title with a double N to discourage the tendency to rhyme the word, spelled with a single N, with "vein".

This *Pavane*, transcribed for concert band by Gould, manages to pack in an abundance of tunes over a subtle boogie-woogie ostinato. The thematic structure, ABACDCABA, opens with a soft, jaunty, syncopated melody for muted trumpet, followed by a somewhat questioning second subject and a repeat of the first theme. The C section includes a fragmentary flute melody that could be an homage to Fauré's even more famous pavane. The D section is a rhythmic figure derived from the initial theme followed by the woodwinds and brass playing a short melody of long-held notes. The piece proceeds to its conclusion mirroring material that has come before.

Fragments of the Pavane were later worked into such jazz pieces as *Impressions* by John Coltrane, *Bebop* and *April B* by Dizzy Gillespie, and *Wes Montgomery in Memoriam* by David Baker. —James Reel, Rovi, *All Music Guide to Classical Music*

"Morton Gould is an American treasure. I have always believed that it was his early work as a conductor (The Cresta-Blanca Carnival on WOR Radio) that convinced him that he could do it all. To stand in front of an orchestra that can play anything is a gift rarely given to a composer. The ideas which became his *American Symphonette Number 2* were filtered through a great brain and a warm heart. *Pavane*, the second movement, is a masterwork of restraint and contrast, a microcosm of the easy, laid-back style." —Frederick Fennell, September 9, 1994

SYMPHONY NUMBER 1 (1884).....Gustav Mahler/transc. George R. Schneider

IV. *Stürmisch bewegt – Energisch* (Stormily agitated – Energetic)
The Antiphonal Brass Performers are members of the University of Southern Mississippi Wind Ensemble

The Symphony Number 1 in D major by Gustav Mahler (1860-1911) was composed between 1884 and 1888. The work is sometimes known as the "Titan", due to Mahler originally conceiving it as a tone poem loosely based on Jean Paul's novel, *Titan*. The symphony was premiered at the Hungarian Royal Opera House in the autumn of 1889. However, because of its containing many elements which strayed from the norms that audiences and critics were familiar with at the time, the first performance was largely a failure. Mahler highly revised the symphony and performed it five years later in Hamburg, where it was much more of a success.

The fourth movement is by far the most involved and expansive. It brings back several elements from the first movement, unifying the symphony as a whole. Mahler brings back quotes from the first movement, including fanfares. He also incorporates material from his *Ging heut Morgen übers Feld*, a cycle of *lieder*. Especially quoted from this cycle is "Song of the Wayfarer". Also included is material from the original second movement of the symphony, "Blumine" (Flower Piece). This movement was discarded from the symphony in 1894. The symphony closes with fanfare material from the beginning in a resounding triumphant conclusion.

George Schneider (b. 1961) has been a Lecturer in Music since 2009 at the University of North Carolina, Asheville. He holds a B. ME. from the University of Memphis, and a M. ME. from the University of South Carolina. His D. MA. was also received from the University of South Carolina.