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DEPARTMENT OF
MUSIC
JAMES MADISON UNIVERSITY

presents

JMU SYMPHONIC BAND
George C. Megaw, conductor

Thursday, October 10, 1991

8:00 pm

Music Building - Room 108

PROGRAM

Harvest Hymn

Percy Aldridge Grainger
(1882-1961)
transcribed by Joseph Kreines

Second Suite in F for Military Band

- I. March
- II. Song without words "I'll love my Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

Gustav Holst
(1874-1934)

The Chicago Tribune March

William Parris Chambers
(1854-1913)
edited by John Boyd

Fantasy on American Sailing Songs

Clare Grundman
(1913-)

Canticle of the Creatures

poetry narrated by William G. Posey

James Curnow
(1943-)

- I. Prologue
- II. Brother Sun
- III. Sister Moon and Stars
- IV. Brother Fire
- V. Mother Earth
- VI. Epilogue

Percy Grainger began work on *Harvest Hymn* in 1905, but did not complete it until 1932, scoring it for instrumental ensemble and subsequently arranging it for various media. The short work features a simple tune, richly harmonized with stately chords and decorated counter-melodies. The present transcription is based on the piano solo version made in 1936, with some scoring details taken from the original setting.

The *Second Suite*, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. 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. There were two groups of six male dancers each, plus several solo dancers, often including a boy with a hobby-horse. In Holst's setting, the tune's opening five-note motive is heard twice as an 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 which 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. It demonstrates Holst's inventive scoring with a lively rhythm being played on the blacksmith's anvil.

"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 endlessly, almost like a circle. 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 "winks down" to the final chord of the suite.

William Paris Chambers was a self-taught musician, having taught himself to play the cornet, and became leader of the Keystone Cornet Band when he was but 18 years old. It became known as the "Boys Band" because of its youthful conductor. At 25 years of age, he was conductor and cornetist of the Capital City Band, Harrisburg, Pennsylvania, and from 1888 to 1893, he conducted the Great Southern Band in Baltimore, Maryland. In 1892, he toured with this band, and at the 14,500 foot summit of Pike's Peak, he played the cornet without even losing his breath. He had wonderful control of the instrument, working in the C.G. Conn store and demonstrating the instruments, later becoming manager. He wrote many solos and marches and continued to conduct bands. The *Chicago Tribune March* was written in 1892, being named after the country's leading newspaper which was founded in 1847.

Fantasy on American Sailing Songs was dedicated to the Michigan School Band and Orchestra Association. This lively and robust medley of sailing songs includes "Hornet and Peacock," "Lowlands," "What Shall We Do With a Drunken Sailor?," and "Rio Grande." Each song is clearly stated then effectively developed with appealing melodic and harmonic treatment.

Saint Francis Assisi (1181-1226) founded the Franciscan religious order of the Roman Catholic Church. His simple life of poverty inspired many men during the Middle Ages. Today many people admire Francis because of his love of peace and his respect for all creatures. Francis expressed his religious ideals in poems as well as through his ministry. *Canticle Of The Creatures* sings praise to many of God's creations.

It is most important to remember that these poems and lauds were not written to be read in prayer books but to be sung either by the friars as part of their preaching exercises or as a part of their own devotions.

Each movement of *Canticle Of The Creatures* depicts the stanza of the poem after which it is entitled.

JMU SYMPHONIC BAND PERSONNEL 1991-92

Flute

*Kimberly D. Beasley, Yorktown, VA
Kristi L. Blalock, Roanoke, VA
Elisabeth L. Boivin, Burke, VA
Ann K. Fetterolf, Alexandria, VA
Melinda L. Gryder, Clinton, MD
Mandy E. Harris, Glen Allen, VA
Jennifer E. Kuk, Granby, CT
Elizabeth L. Munson, Arlington, VA
Stacey C. Reilly, Herndon, VA
Carrie A. Scattergood, Winsted, CT

Oboe

Elizabeth Schery, Virginia Beach, VA
*Nicolette Schmitt, Vienna, VA

Bassoon

Michael L. Grigsby, Bandy, VA
*Alexis A. Iwanik, Leesburg, VA

Clarinet

Jill M. Armstrong, Springfield, VA
Nancy L. Chase, Chesapeake, VA
Gail A. Culler, McLean, VA
Erin M. Geddes, Fairfax, VA
Erica L. Jarnecke, Fredricksburg, VA
Kristin L. Kennedy, Fairfax Station, VA
*Michael S. Lippard, Lynchburg, VA

Bass Clarinet

Robert T. Barr, Sterling, VA

Saxophone

Carl M. Burkhart, Palmyra, VA
Todd A. Bushyager, North Huntington, PA
Kenneth F. Flester Jr., White Stone, VA
*Brent Swaney, Yorktown, VA
James H. Wingo, Arlington, VA

Horn

Aimee M. Bowen, Richmond, VA
Chip D. Clark, West Point, VA
Tracie L. Finch, Vinton, VA
Lori L. Lerew, Chambersburg, PA
Allison L. Long, Lynchburg, VA
*Mike A. Mogensen, Hagerstown, MD

Trumpet

John E. Anderson III, Richmond, VA
Marianne E. Arents, Newport News, VA
Chad C. Batteen, Hampton, VA
*Louis J. Gosain, Harrisonburg, VA
Douglas G. Granger, Woodbridge, VA
Sharon I. Scott, Dover, DE
Lynn M. Shafer, Waynesboro, VA
Michael E. Souders, Chambersburg, PA
Christopher B. Wilkes, Rocky Mount, VA

Trombone

Roger A. Barnes, Kettering, MD
Heath P. Haynes, Danville, VA
Brian L. Hutchins, Fairfax, VA
Richard S. Legon, North Tarrytown, NY
William H. Martin, Vinton, VA
*Kevin K. Quigley, Bethel, CT

Euphonium

Kristin S. Byler, Fredricksburg, PA
Roger D. McClinton, Annandale, VA
Rob L. Nash, Leesburg, VA
*Rebecca A. Simmons, Alexandria, VA

Tuba

Mark T. Carter, Cedar Bluff, VA
Brain S. Chaplow, Leesburg, VA
Tina M. Frailey, Swiftwater, PA
*William M. Moore, Winchester, VA

Percussion

Gregory A. Armstrong, Covington, VA
James A. Cordovana, Chesapeake, VA
Jennifer L. Crawford, Newport News, VA
Scott A. Fain, Richmond, VA
*Steven P. Ferguson, Westminster, MD

*denotes principal player