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Sonoma State University
Department of Music
2022 - 23 Concert Series

FALL 2022 CONCERTS

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SSU Students Free

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SEPT 1	5:30 PM	Jewish Music Series	Schroeder
SEPT 9	7:30 PM	Fall Guest Guitarist: Tengyue Zhang (TY)	Schroeder
SEPT 11	2:00 PM	Beneath A Tree	Schroeder
SEPT 15	5:30 PM	Jewish Music Series	Schroeder
SEPT 22	7:30 PM	Faculty Recital- Andrew Harrison, saxophone	Schroeder
SEPT 24	7:30 PM	Symphony Orchestra- Collaborative with DDAT	Weill
SEPT 28	1:00 PM	Department Repertory Recital	Schroeder
OCT 4	7:30 PM	Jazz Combos	Schroeder
OCT 5	7:30 PM	Jazz Orchestra	Weill
OCT 6	5:30 PM	Jewish Music Series	Schroeder
OCT 7	7:30 PM	Symphonic Wind Ensemble	Weill
OCT 11	7:30 PM	Concert Band	Weill
OCT 14	2:00 PM	Scholarship Showcase	Schroeder
OCT 19	1:00 PM	Vocal Repertory Recital	Schroeder
OCT 20	5:30 PM	Jewish Music Series	Person
OCT 26	1:00 PM	Instrumental Repertoire Recital	Schroeder
OCT 27–28	ALL DAY	Sonoma State Sings Choral Festival	Weill
NOV 3	5:30 PM	Jewish Music Series	Schroeder
NOV 4	7:30 PM	Concert Choir and SonoVoce	Schroeder
NOV 10	7:30 PM	Faculty Recital- Jonathan Sieberlich, tuba	Schroeder
NOV 13	2:00 PM	Brass Ensemble	Schroeder
NOV 16	1:00 PM	Department Repertory Recital	Schroeder
NOV 17	5:30 PM	Jewish Music Series	Schroeder
NOV 19	7:30 PM	Symphony Orchestra	Weill
NOV 20	10:00 AM	Day of Strings	Schroeder
DEC 6	7:30 PM	Music Theatre Scenes	Schroeder
DEC 7	7:30 PM	Jazz Orchestra	Weill
DEC 8	7:30 PM	Jazz Combos	Schroeder
DEC 9	7:30 PM	Opera Scenes	Schroeder
DEC 10	7:30 PM	Rock Collegium	Schroeder
DEC 11	2:00 PM	Symphonic Wind Ensemble	Weill
DEC 12	7:30 PM	Noma Winds & Concert Band	Weill
DEC 13	7:30 PM	Vocal Repertory Recital	Schroeder
DEC 14	1:00 PM	SSU Vocal Faculty Concert	Schroeder

Sonoma State University
Department of Music
Presents

**Sonoma State University
Symphonic Wind Ensemble**

Andy Collinsworth, Conductor

American River College Wind Ensemble

Anthony Marvelli, Conductor

Wildflowers

Sunday, December 11, 2022
2:00 pm
Joan and Sanford I. Weill Hall

PROGRAM

American River College Wind Ensemble

- Christmas Overture Samuel Coleridge Taylor (1875-1912)
Arranged by Joe Derharke
- Sweet Dreams Tyler S. Grant (b. 1995)
Arranged by Larry Clark
- Dance of the Sugar Plum Fairy Peter Ilyich Tchaikovsky (1840-1893)
from *The Nutcracker* Arranged by Ian Dettlerling
- The Nightmare Before Christmas Danny Elfman (b. 1953)
Arranged by Michael Brown
- The Sorcerer's Apprentice Paul Dukas (1865-1935)
Arranged by Travis Freshner
- To Dream with Open Eyes Steven J. Pyter (b. 1982)

10-minute intermission

Symphonic Wind Ensemble

- Downey Overture Oscar Navarro (b. 1981)
- Autumn Walk Julian Work (1910-1995)
- Lincolnshire Posy Percy Aldridge Grainger (1882-1961)
1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found
- My Jesus, Oh what Anguish! Johann Sebastian Bach (1685-1750)
Mein Jesu, Was für Seelenweh! Adapted by Alfred Reed (1921-2005)
- Children's March "Over the Hills and Far Away" Percy Aldridge Grainger

Combined Ensembles

- The Dauntless Battalion John Philip Sousa (1854-1932)

American River College Wind Ensemble

FLUTE/PICCOLO

Mark Boltz
Emmalynn Campos
Christina Pcherskaya
Orlando Rodriguez
Rebecca Sandoval
Viktoriya Shadyuk
Sabrina Wendland

CLARINET

Matthew Adkins
William Chan
Kassidy Hammer
Cody McFarland
Jonathan Ponce
Mark Toffelmier
Matt Vasquez
Shane Wendland

BASS CLARINET

Alicia Marsh

ALTO SAXOPHONE

Nayeli De Anda
Jose Madrid

TENOR SAXOPHONE

James Lopez
Avery Wendland

TRUMPET

Teal Boyd
Brayan Hernandez
David Marvelli
Noel Monterrey
Binh Nguyen
Jason Schrunk
Melissa Sweeney

HORN

Gregory Hunt
Harland Jourdan
Tia Kilpatrick
Isabella Popejoy

TROMBONE

Mateo Casas
Ralph Davies
Lauren Douglass
Rafael Loza
Madison Moulton

EUPHONIUM

Miyah Olson

TUBA

Randy Doan
Isidro Vasquez

PERCUSSION

Patrick Murphy
Gian Pitcher
Tony Russi
Mani Williams
Max Williamson

Sonoma State Symphonic Wind Ensemble

FLUTE/PICCOLO

Sierra Smith (BM, Music Education)

Juan Miranda (BM, Music Education)

Katherine Mason (BM, Music Education)

Dee Dee Degering (Community Member)

OBOE/ENGLISH HORN

Elias Ramos (BM, Music Education)

Ashley McDonald (BM, Performance)

BASSOON

Miranda Kincaid (Community Member)

Steven Petersen (Community Member)

CONTRABASSOON

Mary Ann Sacksteder (Community Member)

CLARINET

Emma Hofhenke (BM, Music Education)

Natalie Cucina (BA, Earth Science)

Sam Aldag (BM, Music Education)

Paulina Vaclav (BM, Music Education)

Alaina Miller (BM, Music Education)

Aron Bateleur (Community Member)

ALTO CLARINET

Matthew Bowker (SSU Graduate)

BASS CLARINET

Emma Becker (BM, Music Education)

CONTRABASS CLARINET/BASS SAXOPHONE

Matthew Bowker (SSU Graduate)

ALTO SAXOPHONE

Cooper Ysais (BM, Music Education)

Owen Short (BM, Music Education)

TENOR SAXOPHONE

Nathan Silva (BM, Music Education)

BARITONE SAXOPHONE

Sergio Aranda-Salcedo (BM, Music Education)

TRUMPET

Robert Springer (BM, Music Education)

Vincent Elliott (BM, Performance)

Miriam Bozman (BM, Performance & BA, Psychology)

Madison Lechman (BM, Music Education)

Alexander Brown (BM, Music Education)

Jayson Tong (BA, History)

Miguel Tejada (BM, Performance)

HORN

Jason Whitney (BM, Performance)

Adrian Zarco (BM, Music Education)

Ryan Ristine (BM, Music Education)

Nadia Gabel (BA, Undeclared)

TROMBONE

Marcus Bedient (SSU Graduate)

Hunter Richison (BM, Music Education)

Ruby Goshert (BM, Music Education)

Tavyn Eifertsen (BM, Music Education)

Hailey Glass (BA, Music)

Mike Wang (BM, Music Education)

EUPHONIUM

Nick Dibley (BM, Music Education)

Hunter Richison (BM, Music Education)

TUBA

Juan Villasenor (SSU Graduate)

Johann Klapstein (BM, Music Education)

Gabriel Aviles (BA, Philosophy)

PERCUSSION

Charlie Gomez (BM, Music Education)

Colin Hathorn (BM, Composition)

Max Alamaraz (BA, Criminal Justice)

Felipe Puac (Community Member)

Julianne Nguyen (BM, Music Education)

Mira Portnoy (Pre-Business Administration)

PIANO

Mira Portnoy (Pre-Business Administration)

PROGRAM NOTES

CHRISTMAS OVERTURE

SAMUEL COLERIDGE TAYLOR (1875-1912)

ARRANGED BY JOE DERHARKE

Composed 1925/2022 | Duration 4:15



Samuel Coleridge-Taylor was an English composer and conductor.

As a youth, he studied violin with his grandfather, which led to continued study at the Royal College of Music, beginning at age 15. He changed from violin to composition, working under notable professor Charles Villiers Stanford. After completing his degree, Taylor became a professional musician, soon being appointed a professor at the Crystal Palace School of Music; and conducting the orchestra at the Croydon Conservatoire. He later caught the attention of renowned composer Sir Edward Elgar, eventually earning him a commission through Elgar's music publisher, August Johannes Jaeger. The resulting work, *Ballade*, was performed at the 1898 Three Choirs Festival and became his first major compositional success. His continued achievements led to three tours of the United States, where he befriended W.E.B. Dubois and he even conducted the U.S. Marine Band at the White House while on tour in 1904. Coleridge-Taylor died at age thirty-seven of pneumonia in the midst of a thriving career.

Christmas Overture was originally conceived as incidental music for a 'charming poetical fairy drama' by Alfred Noyes, *The Forest of Wild Thyme*. It is a nicely put-together piece, being more than just a potpourri of Christmas tunes, but cleverly integrating famous carols like "Hark the Herald Angels Sing" and "God Rest You, Merry Gentlemen."

SWEET DREAMS

TYLER S. GRANT (B. 1995)

ARRANGED BY LARRY CLARK

Composed 2020 | Duration 5:00



Tyler S. Grant is an American educator, conductor and composer. A graduate of the University of Alabama, he is an educator at Holy Innocents' Episcopal School in Atlanta, Georgia, and maintains an active composing and conducting schedule. Grant has written numerous award-winning works for concert bands, marching bands and chamber groups, and he is the recipient of numerous ASCAP Plus Awards and was recently named a winner in

the 2014 “Call for Fanfares” Competition hosted by the Dallas Wind Symphony. He regularly accepts commissions for new works and produces new publications for bands and chamber groups each year. He was the youngest composer (at the age of 14) to have his music performed at the prestigious Midwest Band Clinic in Chicago.

The composer writes: ***Sweet Dreams*** was composed in February of 2020 shortly after the birth of my nephew, Robert Hayden Grant. He was born premature and spent the first several weeks of life in the Neonatal Intensive Care Unit at the local Children’s Hospital. Just a few pounds in size, we watched him overcome many challenges that no one in our family fully anticipated he would face. The memory that frequently plays in my head is the image of Hayden asleep in his crib, twitching his fingers and toes, dreaming things we could only imagine. This lullaby, which was sketched on my laptop in the hospital waiting room, is dedicated to Hayden in hopes that he continues to dream of a world unlike what anyone else can see.

**DANCE OF THE SUGAR PLUM FAIRY
FROM THE NUTCRACKER SUITE
PETER ILYICH TCHAIKOVSKY (1840-1893)
ARRANGED BY IAN DETTERLING
Composed 1892 | Duration 1:45**



Peter Ilyich Tchaikovsky is one of Russia’s most celebrated composers. He received training at the Saint Petersburg Conservatory, where he graduated in 1865. The formal Western-oriented teaching he received there set him apart from composers of the contemporary nationalist movement embodied by other Russian composers. His works included symphonies, concertos, operas, ballets, and chamber music. Many of his works are among the most enduring in the classical repertoire. While his music was venerated during his lifetime, his personal life was punctuated by personal crises and ill health. His premature death at the age of 53 was attributed to cholera.

The Nutcracker is a two-act ballet, originally choreographed by Marius Petipa and Lev Ivanov with a score by Tchaikovsky. It premiered at the Mariinsky Theatre in Saint Petersburg in December, 1892, and has since become one of the most popular ballets in history. ***The Dance of the Sugar Plum Fairy*** is one of the many notable tunes from the ballet.

THE NIGHTMARE BEFORE CHRISTMAS

DANNY ELFMAN (B. 1953)

ARRANGED BY MICHAEL BROWN

Composed 1993 | Duration 5:15



Daniel Robert "Danny" Elfman is an American composer, singer, songwriter, and record producer. He spent much of his teenage years in the local movie theatre, adoring the music of such film composers as Bernard Herrmann and Franz Waxman. Stating that he hung out with the "band geeks" in high school, he started a ska band. After dropping out of high school, he followed his brother Richard to France, where he performed with Le Grand Magic Circus, an avant-garde musical theater group. Violin in tow, Elfman next journeyed to Africa where he traveled through Ghana, Mali, and Upper Volta, absorbing new musical styles, including the Ghanaian highlife genre which would eventually influence his own music.

Elfman composed his first score for the film *Forbidden Zone* in the mid-1970's for the new wave band/performance art group known as The Mystic Knights of the Oingo Boingo. By the time the movie was completed, they had taken the name Oingo Boingo and begun recording and touring as a rock group that was active until disbanding in 1995. Elfman has gone on to become a renowned career as a film composer. He has been nominated for four Academy Awards and won a Grammy Award for Best Instrumental Composition Written for a Motion Picture, Television or Other Visual Media for *Batman* and an Emmy Award for the theme to *Desperate Housewives*.

The Nightmare Before Christmas is a medley of tunes from the 1993 Tim Burton film featuring the *Overture*, *Sally's Song*, *This is Halloween*, *Oogie Boogie's Song*, and *End Credits*.

THE SORCERER'S APPRENTICE

PAUL DUKAS (1865-1935)

ARRANGED BY TRAVIS FRESHNER

Composed 1897 | Duration 3:45



Paul Dukas was a French composer, critic, scholar and teacher. A studious man of retiring personality, he was intensely self-critical, having abandoned and destroyed many of his compositions. At a time when French musicians were divided into conservative and progressive factions, Dukas adhered to neither but retained the admiration of both. His compositions were influenced by composers including Beethoven, Berlioz, Franck, d'Indy and Debussy.

In tandem with his composing career, Dukas worked as a music critic, contributing regular reviews to at least five French journals. Later in his life he was appointed professor of composition at the Conservatoire de Paris and the École Normale de Musique.

The Sorcerer's Apprentice is Dukas' best-known work. Based on a ballad by Goethe, that was taken from a tale by the Greek poet Lucian (A.D. 120-180), the ballad concerns a magician's apprentice who experiments with his master's magic formula and transforms a broomstick into a "robot" which begins drawing water from the well and filling all the pitchers in the house. Unfortunately, the broom overdoes it; the room is flooded and the apprentice forgets the stopping formula. In desperation he splits the broom in two, but now both parts begin carrying water and the flooding increases. The apprentice screams for help, the sorcerer returns, speaks the magic word, and the calamity is averted. The Sorcerer's Apprentice was premiered by the Société Nationale in Paris in 1897. This abridged edition by arranger James Curnow captures the spirit of the larger orchestral work.

TO DREAM WITH OPEN EYES

Steve J. Pyter (B. 1982)

Composed 2022 | Duration 3:45



Steven Pyter is a high school band and choir director, music arranger, and drill designer at Joliet West High School. He received a Bachelor of Music degree from Northern Illinois University and a Master of Music Education degree with teacher certification from VanderCook College of Music, where he served as graduate assistant to the president of the college, Dr. Charles Menghini. Ensembles under his direction have performed at the Illinois SuperState

Concert Band Festival, the Illinois Music Education Conference, Bands of America events, and Walt Disney World.

To Dream with Open Eyes features soaring melodies, lush harmonies, and energetic rhythm to create a sense of wonder, imagination, and possibility that turns dreams into reality.

DOWNEY OVERTURE
OSCAR NOVARRO (B. 1981)
Composed 2011 | Duration 5:30



Oscar Navarro is a Spanish composer. Navarro began studying the clarinet at an early age. He earned his bachelor's degree from the Conservatorio Superior Oscar Espla in Alicante, Spain. He continued composition studies with Ferrar Ferrán at the Allegro Internacional Music Academy in Valencia, and was accepted as a student in the Film and Television Music program at USC, where he was awarded the "Harry Warren Endowed Scholarship for Scoring for Motion Pictures and TV" award as the most distinguished student in his class. Navarro has received many national and international music awards for composition. He continues to be a driving force in the world of contemporary music, and his music is often performed by many orchestral and wind ensembles throughout the globe.

Downey Overture was dedicated to the Downey Symphony Orchestra and its conductor, Sharon Lavery. According to the composer, the work is a fusion of Latin-American styles, creating a link between his native Spain and California. Exciting rhythms, a palette of musical colors, and exuberant joy permeate the work.

MY JESUS! OH, WHAT ANGUISH
MEIN JESU! WAS FÜR SELENWEH
JOHANN SEBASTIAN BACH (1685-1750)
ALFRED REED (1921-2005)
Composed 1736/1974 | Duration 6:00



Johann Sebastian Bach was a German composer and musician of the Baroque period.

Bach enriched established German styles through his skill in counterpoint, harmonic and motivic organization, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France.

Bach was born in Eisenach, Saxe-Eisenach, into a great musical family; his father, Johann Ambrosius Bach, was the director of the town musicians, and all of his uncles were professional musicians. His father probably taught him to play violin and harpsichord, and his brother, Johann Christoph Bach, taught him the clavichord and exposed him to much contemporary music.

Apparently at his own initiative, Bach attended St Michael's School in Lüneburg for two years. After graduating, he held several musical posts across Germany:

he served as Kapellmeister (director of music) to Leopold, Prince of Anhalt-Köthen, Cantor of the Thomasschule in Leipzig, and Royal Court Composer to August III. Bach's health and vision declined in 1749, and he died on 28 July 1750. Modern historians believe that his death was caused by a combination of stroke and pneumonia.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognized as a great composer until a revival of interest and performances of his music in the first half of the nineteenth century. He is now generally regarded as one of the main composers of the Baroque period, and as one of the greatest composers of all time.



Alfred Reed was an American composer, arranger, conductor and educator. He served as musician and arrangement during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard.

Following a stint as staff composer and arranger for NBC and ABC, he became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, while at the same time completing his Bachelors and Masters degrees. In 1966 he joined the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop Music Industry degree program at that institution, of which he became director.

With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Mr. Reed was one of the nation's most prolific and frequently performed composers.

My Jesus! Oh, What Anguish (*Mein Jesu! Was für Seelenweh*) is one of a group of 69 "Sacred Songs and Airs" attributed to J. S. Bach, each of which exist only in the form of a single melodic line with figured bass (an early style of musical shorthand). These works were published in 1736, some 14 years before Bach's death, as part of a larger musical collection of works assembled Georg Christian Schemelli. In 1832, they were published as an addendum to the famous *371 Four-Part Chorales*.

For all its apparent simplicity of musical construction (a small two-part form with each part repeated once), this music is deeply moving and highly expressive. Bach's harmonic intentions have been faithfully adhered to in Alfred Reed's adaptation for winds, creating a haunting and poignant musical expression of sorrow and compassion.

AUTUMN WALK
JULIAN WORK (1910-1995)
Composed 1957 | Duration 6:30

Julian Work was an American composer. A native of Nashville, Tennessee, he was born to a family of professional musicians. His grandfather, John Wesley Work was a composer and arranger for the Fisk Jubilee Singers. His father, John Wesley Work, Jr. was the first African-American collector of folk songs and spirituals and also a choral director. His brother John Wesley Work III was a composer, educator, choral director and scholar of African-American folklore and music and his mother, Agnes Hayes Work, was a singer who also helped train the Fisk Jubilee Singers.

Work studied at Fisk University and took private instruction in music, participating in neighborhood musical groups and performing as a jazz pianist. Work studied music at an early age, participating in neighborhood musical groups and performing as a jazz pianist. In 1929 he moved to New York City and was playing piano on the radio. He became a staff arranger for CBS Radio, becoming one of the first Black American composers to write music for radio and television. He was also the sole music arranger for the Voice of Firestone on radio and television. He composed several works for band, chorus and orchestra.

Autumn Walk is a short fantasia that echoes the early 20th century chordal and compositional styles of impressionistic composers such as Debussy and Ravel. In keeping with the impressionist style, the work is marked by changes in sonority and harmonic movement rather than melodic development. Extended chords, mixture chords featuring two different sonorities, and chromatic harmonies are distinctive features of this music.

LINCOLNSHIRE POSY
PERCY ALDRIDGE GRAINGER (1882-1961)
Composed 1937 | Duration 16:00



Percy Aldridge Grainger was an Australian-born composer, arranger and pianist who lived in the United States from 1914 and became an American citizen in 1918. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century.

Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914 he lived in London, where he established himself first as a concert pianist, composer and collector of original folk melodies. As his reputation grew, he met many of the significant figures in European music, and forming important friendships with composers Frederick Delius and Edvard Grieg.

In 1914, Grainger moved to the United States, where he lived for the rest of his life, though he traveled widely in Europe and Australia. He served briefly as a bandsman/saxophonist in the U.S. Army during WWI, and became an American citizen in 1918.

Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4). He also experimented with music machines, which he hoped would supersede human interpretation.

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring," which allowed for flexible numbers of performers for his music— a practice that is in large part wholly employed by today's school bands and orchestras.

In the 1930s he established the Grainger Museum in Melbourne, Australia, as a monument to his life and works, and as a future research archive. As he grew older, he continued to give concerts and to revise and rearrange his own compositions, while writing little new music. After WWII, ill health reduced his levels of activity. He gave his last concert in 1960, and died in 1961 at his home in White Plains, NY.

Lincolnshire Posy is one of the cornerstones in the wind band repertory, and is considered by many to be Grainger's masterpiece. The six movements in this work are based on folk tunes that Grainger compiled between 1905-1906 while travelling in Lincolnshire, England. The work was commissioned by the American Bandmasters Association ahead of its premiere at the organization's 1937 convention in Milwaukee. In Grainger's words:

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

I. Lisbon was sung to Grainger by a Mr. Deane of Hibbaldstowe, Lincolnshire, England in 1905.

Originally entitled "Dublin Bay", the first movement is a simple, lilting melody in

6/8 meter. The song tells of a young sailor preparing to leave his beloved to head toward Lisbon. The main theme is first stated by muted trumpets, horn, and bassoon, and is heard a total of times during the movement. The 3rd verse is interrupted by another work of Grainger's works, The Duke of Marlborough Fanfare. The final verse brings the movement to a quiet close.

II. Horkstow Grange was sung to Grainger by George Gouldthorpe of Goxhill, Lincolnshire in 1905.

This tune tells the news of a local tragedy—a murder that took place at a farmhouse called Horkstow Grange. It seems a manservant named John Bowlin, who could no longer withstand the treatment by the miserly Steeleye Span, struck him with a blackthorn stick, leading Ol' Steeleye to "swear his life away." While the tale is morbid, the music is some of the most glorious music ever composed for wind band. The melody is first heard by the horns and is performed a total of three times. The second verse features solo trumpet performing the melody in the key of A-flat major, accompanied by chords in the key of E-major.

III. Rufford Park Poachers was sung by Joseph Taylor of Saxby-All-Saints, Lincolnshire in 1906.

This tune tells the tale of a gang of poachers (some 40 strong) who got into a tussle with game wardens, killing one named William Roberts. Four of the poachers were tried, convicted, and sentenced "to a term of fourteen years in convict slavery."

This tune is perhaps the most complex of the set. In his effort to capture the free-style of singing performed for him by the folksinger Joseph Taylor, Grainger uses a variety of ever-changing meters: 4/8, 5/8, 2/4, and 3/4. The tune is performed a total of five times.

- 1st time by a quartet of piccolo, oboe, alto clarinet and bassoon
- 2nd time by soprano saxophone (Grainger's favorite instrument for its closeness to the human voice)
- 3rd time by the highest and lowest instruments, accompanied by fluttering trumpets
- 4th time by saxophones and horns, accompanied by various other musical lines
- 5th time by a quartet of piccolo, oboe, E-flat clarinet, and bassoon

IV. The Brisk Young Sailor was sung by a Mrs. Thompson of Barrow-on-Humber, Lincolnshire in 1906.

This is a poetic and happy tune that tells of a young sailor who tries to woo a young maid who is walking in her garden. As he tries desperately to court her, she tells him she is waiting for her love who has been away at sea for seven years.

By the end of the tale, it's revealed that the young man is in fact her true love who has returned to wed her.

This tune is heard a total of five times:

- 1st time first by the clarinets
- 2nd time by flutes and oboes, accompanied by a saxophone hocket
- 3rd time by solo euphonium, accompanied by woodwind flourishes
- 4th time by oboe and soprano saxophone in canon
- 5th time by the woodwinds, accompanied by hocket rhythms and "angry" brass chords

V. Lord Melbourne was sung by George Wray of Barrow-on-Huber, Lincolnshire in 1906.

This folk tune tells the true-life story of John Churchill (1650-1722), and Englishman who became one of greatest military commanders in British history. (Sir Winston Churchill was a descendant of General Churchill.) Under the title Lord Melbourne, the folk song tells of a great military commander lying on his deathbed, regaling memories of his conquests and inspiring his generals to "stand true as well as I; stand to your men, take them on board, and fight with courage bold."

This movement features some of Grainger's most innovative and unique music. The opening verses are performed without a standard meter/time signature "in free time." The conductor is to conduct free downward movements and the ensemble must be flexible to adapt to various changes. The ensuing verses feature unique meter signatures such as $2\frac{1}{2}/4$ and $1\frac{1}{2}/4$, coupled with various other oft-changing meters. The tune is performed a total of four times.

- 1st time by massive brass choir in free time. The middle phrase is performed by solo trumpet accompanied by horns.
- 2nd time is performed in strict time by woodwinds, accompanied by hocket rhythms. The middle phrase is performed at a much slower tempo by solo euphonium.
- 3rd time features a duet by piccolo and oboe, accompanied by horns. Once again Grainger uses various meters. The middle phrase features the clarinets.
- 4th time returns to the free time phrasing, concluding with three massive chords that bring the movement to a thrilling close.

VI. The Lost Lady Found was collected by Lucy Broadwood, as sung to her by a nurse named Mrs. Hill.

The song tells of the disappearance of a young girl who lived with her uncle. The uncle was jailed under suspicion. However, a young squire who was the girl's lover never gave up his search. After an exhaustive search, he found her in Dublin, where she told him she had been abducted by three gypsies. They

return to England in the nick of time to rescue her uncle from the gallows.

The Lost Lady Found is a sturdy dance tune in 3/4 meter. The tune is repeated a total of nine times, with variances in orchestration, harmony and musical style.

**CHILDREN'S MARCH
OVER THE HILLS AND FAR AWAY
PERCY ALDRIDGE GRAINGER (1882-1961)
Composed 1919 | Duration 7:30**

Children's March "Over the Hills and Far Away" is one of the earliest works composed for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments.

With the dedication, "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy.

Program note by Barry Peter Ould

**THE DAUNTLESS BATTALION
JOHN PHILIP SOUSA (1854-1932)
Composed 1922 | Duration 3:30**



Future President Warren G. Harding and bandmaster John Philip Sousa—two Americans who were serving their country in totally different capacities were awarded honorary doctorates by the Pennsylvania Military College in Chester on February 7, 1920. Sousa saluted the cadets in his own inimitable way, by composing a march in their honor. The band score was dedicated "To Col. Hyatt, the Faculty and Cadets of the Pennsylvania Military College" and was entitled "The Pennsylvania Military College March." An orchestra score, presumably made later, was entitled "The Pennsylvania Military March." But by the time the march was published, Sousa had provided the more colorful title.

Program note by Paul Bierly

CONDUCTOR BIOGRAPHIES



R. Anderson "Andy" Collinsworth is the Director of Bands at Sonoma State University, where he leads the university Symphonic Wind Ensemble and Concert Band. Now in his 33rd year of teaching, Dr. Collinsworth brings a wealth of knowledge and experience to the ensembles he leads and the courses he teaches in conducting pedagogy and music education. In addition to teaching duties, he serves as Chair of the Department of Music at SSU.

Dr. Collinsworth maintains an active schedule as a guest conductor, adjudicator and rehearsal clinician throughout the western states. He is conductor and artistic director for the Saint Helena Community Band, an ensemble established and sponsored by director Francis Ford Coppola. He is the founder and director of the Sonoma Summer Wind Band Conducting Symposium, an annual weeklong conducting seminar for music educators. He is the artistic director and coordinator of the Sonoma Invitational Wind Band and Orchestra Festival—a signature three-day event that brings over 2,500 high school and community college students to campus each year. He received the *Outstanding Music Educator* from CMEA Bay Section in 2022 and was previously recognized as the John Swain *Outstanding University Music Educator Award* for outstanding contributions to music education at the collegiate level by the California Music Educators Association in 2014. He is a current nominee for membership in the American Bandmasters Association.

Dr. Collinsworth earned his Doctor of Musical Arts degree in Conducting at Arizona State University, where he studied with Gary W. Hill. He holds a Master of Music in Saxophone Performance and Bachelor of Music Education degree from the University of Nevada at Reno.



Anthony Marvelli is an assistant professor of music at American River College in Sacramento, California, and a professional trumpet player in the Northern California area. He holds a Bachelor of Music in Jazz Studies Performance from the University of North Texas and a Master of Arts in Band Conducting from the American Band College of Sam Houston University. He has performed with international artists such as Engelbert Humperdinck and Paul Anka, touring worldwide. Anthony has been a public-school educator since 2007, teaching music programs from 4th grade through college.

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