

The University of Alabama at Birmingham
Department of Music

Wind Symphony and Symphony Band

Sue Samuels, Conductor

February 25, 2007 – 3:00 pm

**Alys Stephens Center
Jemison Concert Hall**

Program

Symphony Band

The Billboard March	John Klohr (1869-1956)
Legend of Bafé	John Fannin (b. 1958)
Elegy for a Young American	Ronald Lo Presti (b. 1933)
Prairiesong	Carl Strommen (b. 1940)

Wind Symphony

March Grandioso	Roland Seitz (1867-1946)
Lincolnshire Posy	Percy Grainger (1882-1961)
I. Lisbon Bay	
II. Horkstow Grange	
III. Rufford Park Poachers	
IV. The Brisk Young Sailor	
V. Lord Melbourne	
VI. The Lost Lady Found	
Variations on “America”	Charles Ives (1874-1954)

Program Notes

The Billboard March

John Nicholas Klohr was a prolific composer – especially of marches for band – but he is remembered primarily for the trio melody of his march *The Billboard*. Klohr was born in 1869 in Cincinnati, Ohio, a city with a long and respected musical history. He was educated in the city’s public schools, became interested in music, and gradually

developed into a professional vaudeville trombonist. He also performed with local concert bands, including over fifty years with the Syrian Temple Shrine Band.

From 1921 to 1926 he was a member of Henry Fillmore's Band, often guest-conducting Fillmore's compositions or being featured in one of his trombone smears. One of these, *Mose Trombone*, was dedicated to Klohr in 1919; several years later, when both composers were playing in the Shrine Band, Klohr returned the favor by dedicating *Heads Up March* to Fillmore. On one occasion the good-natured Fillmore joined Klohr and Earl Miller in a trombone trio, but his hilarious antics resulted in a finale with Fillmore playing alone and the other two doubled up in laughter.

For a number of years John Klohr was editor and head of the band and orchestra department with the John Church Publishing Co.; the firm was later purchased by Theodore Presser and was moved to Philadelphia in 1930. Klohr became a member of the American Society of Composers, Authors, and Publishers in 1939 and was also a member of the National League of Musicians before it became part of the American Federation of Musicians. He remained in Cincinnati until his death in 1956 at the age of eighty-six.

Klohr arranged a variety of music by other composers, but, other than a few novelties, cakewalks, polkas, and other dance forms, his original works were mostly marches, composed from the 1890's to the 1930's. Twenty-four of his marches were recorded for the Heritage of the March series.

The *Billboard March* was dedicated to the general amusement paper of the same name and published in 1901. Until its outdoor entertainment section was succeeded by *Amusement Business* in 1961, *Billboard* remained preeminent in its field. Klohr didn't think much of this march at first, but conceded it was a success after the royalties paid for his home in Cincinnati. The trio is still well known as a show-business emblem, accompanying everything from circus parades to stand-up comedians' entrances.

Legend of Bafé

John Fannin was appointed Assistant Director of Bands at Murray State University in 1995. His responsibilities at Murray State include Symphonic Band, Marching Band, and Instrumental Music Education classes. Prior to his appointment at Murray State University, Mr. Fannin was band director at Onate High School, Del Norte High School, White Sand Missile Range Middle School, Thoreau High School, and Ganado High School.

John earned a Bachelor's Degree in Music Education from Edinboro University of Pennsylvania and a Master of Music in Instrumental Wind Conducting at New Mexico State. Mr. Fannin has been awarded the District KMEA "University Teacher of the Year" award in 1996, 1999, 2001, and 2002. He was also awarded the 2003 District KMEA "Citation of Merit".

Mr. Fannin is an active band clinician and guest conductor. He has been a guest conductor/clinician in New Mexico, Texas, Missouri, Tennessee, Arkansas, Indiana, Illinois, Wisconsin, Mississippi, Pennsylvania, New York, Florida, and Kentucky. John also serves as Marching Band writer (music and visual) for many high school and college bands.

Legend of Bafé (pronounced "bah-FAY") was commissioned by the New Mexico Chapter of Phi Beta Mu for the New Mexico All-State Symphonic Band. The theme is derived from the four letters in the title: B^b—A—F—E.

Elegy for a Young American

Ronald Lo Presti is a graduate of the Eastman School of Music and a former Ford Foundation composer-in-residence. He has taught at Texas Technical University, Indiana State College (Pennsylvania), and is currently a member of the music faculty of Arizona State University. *Tundra*, a recent work for symphonic winds, received its first performance at the College Band Directors National Association convention at Ann

Arbor, Michigan. Lo Presti has been the recipient of several Ford Foundation grants to young American composers.

Elegy for a Young American was written in 1964 and is dedicated to the memory of President John F. Kennedy. The Indiana University of Pennsylvania Wind Ensemble, with Daniel DiCicco conducting, premiered the work in April of that same year. Except for a ten-measure allegro near the end, the tempo of the entire work is a slow adagio. Contrast and balance are achieved by solo instruments alternating with small sections of instruments and with the sound of the full band. A simple scalar motif in the opening clarinet develops through the elegy, giving the listener a full musical experience of pain, grief, and loss. The ending chimes leave us with a sense of acceptance and peace.

Prairiesong

As a major composer of instrumental and vocal music, Carl Strommen is recognized as one of the most often performed composers of educational music in the United States.

A graduate of the City College of New York, Mr. Strommen was the Director of Bands at the Mamaroneck Public Schools, Mamaroneck, New York for many years. He is a member of the faculty at the CW Post campus of Long Island University, where he teaches orchestration and arranging. Recognized by ASCAP as a consistent writer in the Standard Awards category, Mr. Strommen is also active as a clinician, lecturer and guest conductor.

Prairiesong, described by another notable band composer, Mark Camphouse, as a "quintessentially American work," echoed the great contemporary American composers of the early Twentieth Century, namely Aaron Copland. Throughout the piece, one could picture grassy open fields and the idiosyncrasies of life on the open prairie. In fact, it appeared as though the varying instrumentation was meant to represent various farm animals and their quirky nature. Listeners could easily pick out the clucking of chickens and the clip-clop of horse hooves against a well-worn path.

March Grandioso

Roland Forrest Seitz, known as the Parade Music Prince, composed such marches as *Grandioso*, *Salutation*, and *Brooke's Chicago Marine Band*. He was born on a farm in Shrewsbury Township, Pennsylvania, in 1867 – his great-grandparents, Johannes and Catherine (Diehl) Seitz, had emigrated from Germany 103 years earlier and settled in nearby Hametown.

Seitz was the youngest of the eight children of William and Magdalena (Ziegler) Seitz. Beginning in Fissel's School, a one-room building in nearby Glen Rock, he received his early education in the public schools of York County. Although he was interested in studying music as a profession, he became a printer's apprentice with the *Glen Rock Item*, a weekly newspaper, when he was a teenager – his father had died when he was three, and it was necessary that he help with the family income. Fortunately, his early interest in music was encouraged by several of his relatives, including Seitz's older cousin, Levi Z. Seitz, who obtained a flute for Roland and invited him to join the family "band." The other instruments in this unorthodox ensemble consisted of a trombone, some violins, and an organ. Soon another violin and a cornet were added and the group worked its way through *Squire's Album Number One for Beginners*, playing marches, waltzes, medleys, serenades, quadrilles, and schottisches. After a time Roland joined the Glen Rock Band, first as a euphonium player and later as a cornetist. The band had been rejuvenated after the Civil War by another older cousin, Nathaniel Z. Seitz, and was gradually improving.

Although Seitz was reportedly a conscientious and capable printer, he still hoped for a career in music, and by saving every possible penny until he was twenty-seven years of age, he finally succeeded in enrolling at Dana's Musical Institute in Warren, Ohio (now part of Youngstown University). He took his education seriously and by sacrificing all luxuries (and occasionally food), he graduated in 1898. He then returned to Glen Rock where he taught private wind and percussion lessons, played in the Glen Rock Band, and

later became a successful leader of that group. Under his direction the band made remarkable progress, and in 1901 it was selected to perform at the Pan-American Exposition in Buffalo, New York, along with many of the best-known bands in the nation, including Sousa's. Seitz also played the pipe organ at Zion Lutheran Church in Glen Rock, traveled on concert tours, and opened his own publishing business. In addition to his own music, his catalogue eventually included marches by a number of composers including W. Paris Chambers, C.E. Duple, F.H. Losey, H.J. Crosby, George Rosenkrans, and Charles Sanglea – the firm was purchased by Southern Music Company of San Antonio, Texas, in 1964.

Roland Seitz composed a number of concert works for band, but, beginning with *Encomium* in 1889, he became best known for his stirring and melodic marches, about fifty of which were published and six unpublished. Many were written for special people, groups, or places.

This dramatic march opens with a theme from Liszt's *Hungarian Rhapsody No. 14* (Allegro Eroico section). Like Huffine's *Them Basses, Grandioso March* has a minimum of important simultaneous melodic lines and can thus be performed with very few instruments. When played at a football half-time show or during a parade by a band with 200 to 300 performers (such as the University of Texas Longhorn Marching Band) the powerful unison strains can be heard at a considerable distance. This may help explain *Grandioso's* current popularity in Great Britain and Western Europe.

Lincolnshire Posy

Percy Aldridge Grainger was a genius whose unorthodox beliefs and lifestyle may be attributed to both his genes and his childhood environment. When Percy was born, his mother took complete charge of his upbringing. According to biographer John Bird they were "two Australians against the world" in her view. Young Percy was kept constantly occupied and rarely allowed to play with other children.

Grainger's registered name at birth was George Percy Grainger – he began using his mother's maiden name when he was about thirty years of age. As a child he studied piano with his mother and later with Louis Pabst (a pupil of Anton Rubinstein) and Adelaide Burkitt in Melbourne. At the age of ten he began a series of recitals which financed his study with James Kwast in Frankfurt, Germany, in 1894 – in 1903 he took a few lessons with Ferruccio Busoni. In 1900, Grainger began his career as a concert pianist with sensational success in such widely separated places as England, Australia, and South Africa. His playing so impressed Edvard Grieg in 1906 that he was invited to the composer's home in Norway. During the summer of 1907 they rehearsed Grieg's *Concerto* for the Leeds Festival, but the Nordic composer died before the performance. Grainger later became known as one of the concerto's great interpreters. At the outbreak of World War I he enlisted as an army bandsman, learning to play and appreciate most of the wind and percussion instruments – particularly the saxophone. He also enjoyed the respite from concertizing. He taught at the Army Band School for eight months and used the time to rescore such orchestra works as *Colonial Song*, *Irish Tune*, and *Shepherd's Hey* for military band. In 1918-1919 he composed the original band work *Children's March*, and he became an American citizen during the same year. After his discharge from military service in 1919, Grainger began a summer piano teaching career at the Chicago Musical College which continued until 1928; during the scholastic year 1932-1933 he was head of the music department at New York University. Several of his compositions and band arrangements were premiered by the Goldman Band in New York, and he frequently appeared as its guest conductor or piano soloist.

As a composer Grainger was remarkably innovative, using irregular rhythms before Stravinsky did, pioneering in folk music collections at the same time as Bartok, writing random music in 1905, and predating Varese in experimentation with electronic music. He composed, set, arranged, and edited some 400 works; counting all the versions of these works, the number exceeds one thousand. Most of his music and memorabilia are now in the Grainger Museum in Melbourne, the Library of Congress, or the Grainger Library in his former home in White Plains, New York. At the centenary of his birth the

musical world was well on its way to appreciating Grainger the composer but many years from understanding Grainger the person.

As the composer himself has written, *Lincolnshire Posy* is a “bunch of musical wildflowers” based on folk songs collected in Lincolnshire, England. Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance such as varying beat lengths and the use of “primitive” techniques such as parallelism.

The first movement, *Lisbon Bay*, is a sailor’s song in a brisk 6/8 meter with “plenty of lilt.” The song is presented several times with changing accompaniment. The second song is entitled *Horkstow Grange*, or *The Miser and His Man*, a *Local Tragedy*. The accents shift constantly throughout as the number of quarter notes in a measure changes from four to five to three and back again. The third song, *Rufford Park Poachers*, is the longest and most complex of the settings. The instrumentation emphasizes the piccolo in a high register playing with the solo first clarinet three octaves lower. This tune is accompanied by itself in canon by the E-flat clarinet and bass clarinet. It is a unique musical sound and idea.

The fourth song, *The Brisk Young Sailor*, is rather simple in contrast to the previous song. The fifth song, *Lord Melbourne*, begins in free time, “heavy and fierce.” The conductor is instructed to vary his beat lengths as folk singers do. The sixth and last song, *The Lost Lady Found*, is the most conventional setting of all. It is in straight 3/4 meter, with usual accompaniment patterns. Many wind band conductors consider Grainger’s *Posy* one of the finest works written for the idiom and it is performed frequently by outstanding bands across the world.

Variations on “America”

Charles Edward Ives was born in Danbury, Connecticut in 1874. His father, George E. Ives (1845-1894), was a former Civil War bandmaster who taught his son music fundamentals (including piano, cornet, and drums) in their home, in the town band, and in a variety of church jobs. He also encouraged Charles to experiment with polytonality, microtones, and other “unusual” techniques. Young Ives began playing organ at the local Disciples Church at the age of thirteen. He enjoyed sports but wanted fellow athletes to know that he was not “just a piano player and drummer.” Henry Cowell wrote, “When people fussed over his music and asked what he played, he liked to reply, ‘Shortstop!’”

While at Yale University, Ives received an excellent classical training in composition from Horatio Parker – during the same period he rode the train to New York to study organ with Dudley Buck and Harry Rowe Shelley. Ives, however, considered his early experiments with a variety of sounds, his extracurricular music-making, and his freedom as an organist at Center Church in New Haven much more important as a composer. His father’s early death, while Charles was a freshman at Yale, created a void which was almost impossible to fill. He continued in school but was interested in so many activities (including campus sports, fraternities, and musicals) that his academic grades showed little correlation to his innate ability. Realizing, after graduation, that he could not make a living “on his dissonances,” Ives joined the actuarial department of the Mutual Insurance Co. Before long, Julian Myrick, a young clerk in the department office, realized Ives’ potential in planning and in teaching the insurance agents – from then on they and their agency in New York (later called Ives & Myrick) prospered. From 1900 to 1902, Ives served as organist at the Central Presbyterian Church in New York.

In 1908, Ives married Harmony Twichell, and in 1915 the childless couple adopted a poor family’s infant daughter named Edith Osborne. Until handicapped by a severe heart attack in 1918, Ives worked in the office during the day and composed in the evening. His employees found him usually gentle but reclusive; occasionally he expressed his strong opinions in no uncertain terms. After 1914 the family lived on their farm in West Redding, Connecticut, in the summer and in Manhattan during the winter.

Ives wrote in *Essays* that “beauty in music is too often confused with something that lets the ears lie back in an easy chair.” During convalescence from his coronary in 1918, he

had the *Concord Sonata* and 114 of his songs printed and made available at no cost. By 1926, Ives stopped composing new works; in 1930 he retired from the insurance business. He lived long enough to know that his music was beginning to be performed, but he rarely attended concerts or heard recordings. Since his death in 1954, his music has achieved a popularity which would have amazed the gifted composer. Many of Ives' works were lost, partially completed, or changed from one medium into another. Shortly before his death in Los Angeles in 1951, the Austrian-American composer Arnold Schoenberg wrote, "There is a great man living in this country – a composer. He has solved the problem of how to preserve one's self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives."

Very few students who graduate from a university with a D-plus average in academic subjects are geniuses. Charles Ives obviously was. In addition to retaining clearly every childhood memory and every note of his music, he helped to raise nearly \$500,000,000 worth of new business during his insurance career. In his scores he employed techniques such as tone clusters, polytonality, atonality, polymetric patterns, and microtones years before he heard any of the music of Schoenberg, Hindemith, or Stravinsky. Ives was years ahead of his time, but, when appropriate, he used traditional musical techniques as well as any composer of his era.

Variations on "America" is a witty, irreverent piece for organ which Ives composed at 16. According to his biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury and in Brewster, New York, in the same year. At the Brewster concert his father would not let him play the pages which included canons in two and three keys at once because they were "unsuited to performance in church – they made the boys laugh out and get noisy." This is Ives' earliest surviving piece using polytonality. William Schuman wrote a most effective orchestra transcription of this work in 1964, and it is this version upon which William Rhoads based his equally effective band transcription.

UAB Wind Symphony

Instrument	Class	Major	Hometown
Flute			
Mandy Mullinax	Junior	Music Education	Lineville
Leslie Owenby	Freshman	Music	Alabaster
Elisha Gentle	Freshman	International Business	Morris, OK
Samantha Speegle	Junior	Music Education	Cullman
Johnetta Horton	Junior	Music Education	Fairfield
Ebone Watkins	Senior	Social Work	Montgomery
Kelli Money	Junior	Chemistry	Dothan
Sara Tucker	Junior	Music Education	Oxford
Oboe			
Aaron Glenn	Senior	Music	Birmingham
Erin Clay	Freshman	Nursing	Clay
Bassoon			
Carolyn Myers	Sophomore	Undeclared	Muscle Shoals
B^b Soprano Clarinet			
Kayla Sealy	Sophomore	Music	Helena
Emily Lanham	Senior	Spanish	Trussville
Alissa Cabaniss	Freshman	Music Education	Muscle Shoals
Robert Crow	Sophomore	Music Education	Oneonta
Caitlin Ellis	Freshman	Music Education	Gardendale
Misti Akins	Sophomore	Music	Oxford
Kelli-Ann Patterson	Sophomore	Respiratory Therapy	Gardendale
Stephanie Hall	Sophomore	Business	Adamsville
Whitney Hudman	Freshman	Undeclared	Jemison
Bass Clarinet			

Robert Geren	Freshman	Spanish	Harvest
Whitney Tanner	Freshman	Chemistry	Moundville
Contrabass Clarinet			
Brittni Tucker	Sophomore	English	Mobile
Alto Saxophone			
James Glasgow	Freshman	Music Education	Clay
Michael Harris	Sophomore	Music Technology	Birmingham
Michael Cholewa	Junior	Biology	Huntsville
Daniel Mount	Freshman	Psychology	Troy
Tenor Saxophone			
Christopher Bales	Junior	Music Education	Hazel Green
Rafael Marion	Sophomore	Music Technology	Birmingham
Baritone Saxophone			
Jess Taylor	Junior	Music Education	Trussville
Trumpet			
Ben Posey	Graduate Student	Music Education	Vestavia Hills
Matthew McAdams	Freshman	Music Education	Hueytown
Cahill Smith	Junior	Music	Tallassee
Hernandez Stroud	Freshman	Political Science	Huntsville
Adam Foster	Junior	Music Tech	Remlap
Caleb Cash	Sophomore	Music	Brent
Valerie Goodwin	Sophomore	Pre-Nuclear Technology	Cullman
Christen Goforth	Sophomore	Pre-Nursing	Springville
Chris Andrews	Sophomore	Pre-Pharmacy	Mobile
Patrick Dailey	Junior	Music Education	Pinson
Yih Tsao	Sophomore	Biology	Taipei
Fred Pollman	Freshman	Chemistry/Biology	Mobile
Horn			
Norrell Robertson	Senior	Music Education	Millbrook
Kristen Hammack	Freshman	Mechanical Engineering	Homewood
Sarah Lusk	Junior	Psychology	Huntsville
Evan Smothers	Junior	Chemistry	Winfield
Blane Robbins	Freshman	Biology	Killen
Trombone			
Sylvester Johnson	Sophomore	Marketing	Atmore
Kyle Sexton	Freshman	Undeclared	Luverne
Clayton Pannell	Sophomore	Mechanical Engineering	Madison
Zack Feldman	Graduate Student	Math Education	Birmingham
Euphonium			
Robert Brooks	Senior	Music Technology	New Hope
Ryan Burkhardt	Freshman	Undeclared	Indian Springs
Nathan Barnes	Sophomore	Mass Communications	Adamsville
Tuba			
Janetta Lockhart	Graduate Student	Music Education	Birmingham
Gary Finley	Freshman	Business	Trussville
Alan Schmiedl	Freshman	Music	Alexandria
Percussion			
David Verin	Graduate Student	Music Education	Bessemer
Adam McDowell	Junior	Music Education	Pinson
Michael Evans	Freshman	Radiologic Sciences	Hueytown
Clinton Green	Junior	Music Technology	Jacksonville
Courtney Walker	Sophomore	Music Education	Pell City
Seth Noble	Freshman	Music	Spanish Fort
William Ramirez	Senior	Chemistry	Hoover

UAB Symphony Band

Instrument	Class	Major	Hometown
Flute			
Sara Tucker	Junior	Music Education	Oxford
Brenna Harnish	Freshman	Pre-Nursing	Alabaster
Joy Cason	Sophomore	Marketing	Birmingham
Candice Thomas	Sophomore	Criminal Justice	Roanoke
Bassoon			
Carolyn Myers	Sophomore	Undeclared	Muscle Shoals
B^b Soprano Clarinet			
Joy Farneman	Senior	Music	Muscle Shoals
Majorie Taylor	Freshman	Undeclared	Tuscaloosa
Benjamin Kearns	Junior	Chemistry	Equality
Sasha Luster	Freshman	Cytotechnology	Meridian, MS
Stacci Ammons	Freshman	Undeclared	Gordo
Brittany Wallace	Freshman	Pre-Nursing	Montgomery
Kristina Wastrack	Sophomore	Communications	Muscle Shoals
Bass Clarinet			
Janetta Lockhart	Graduate Student	Music Education	Birmingham
Alto Saxophone			
Alexander Davis	Junior	Music	Marietta, GA
Michael Sullins	Sophomore	Biology	Opelika
LaQuandra Sims	Freshman	Nursing	Abernant
Drew Morton	Junior	Music Education	Thomasville, NC
Joshua Schaff	Freshman	Nursing	Birmingham
Quadarius Knight	Freshman	Music Education	Birmingham
Desmond Wilson	Sophomore	Music Technology	Tuscaloosa
Josh Wilson	Sophomore	Marketing	Birmingham
Amber Churchill	Junior	Criminal Justice	Pinson
Tenor Saxophone			
Rodney Wodson	Junior	Music Education	Queensland, Austria
Baritone Saxophone			
Clarence Moorer III	Sophomore	Music Technology	Birmingham
Trumpet			
Caleb Cash	Sophomore	Music	Brent
Theodore Foster	Sophomore	African American Studies	Vestavia Hills
Sharon Prall	Freshman	Pre-Physical Therapy	Madison
Heather Hackney	Senior	Music Education	Jasper
Justin Waters	Freshman	Undeclared	Hayden
Derek Waylander	Freshman	Accounting	Trussville
Morgan Wilson	Sophomore	Information Science	Huntsville
Claude Freeman	Sophomore	Pre-Health Administration	Shannon
Ryan McCulley	Freshman	Accounting	Pleasant Grove
Jeremiah Johnson	Junior	Pre-Music	Rainsville
Horn			
Sarah Clarke	Freshman	Biology	Chattanooga, TN
Kristen Hammack	Freshman	Mechanical Engineering	Homewood
Evan Smothers	Junior	Chemistry	Winfield
Matt Perry	Freshman	Biology	Alabaster
Trombone			
Josh Shaw	Freshman	Marketing	Gallatin, TN
Melanie Jessie	Freshman	Respiratory Therapy	Autaugaville
Euphonium			
Frank James	Junior	Music Education	Huntsville
Dixie Tucker	Sophomore	Pre-Nursing	Brewton
Timothy Bryant	Freshman	Business	Birmingham
Alexander Sellers	Senior	Criminal Justice	Birmingham

Tuba

Joshua Jansen	Senior	Music Education	Mt. Olive
Stefan Schmidt	Junior	Electrical Engineer	Madison
Kevin Arnold	Junior	Industrial Distribution	Hueytown
Riley McCay	Sophomore	Psychology	Sheffield
Eric Dick	Sophomore	Undeclared	Birmingham

Percussion

Brett Huffman	Sophomore	Music	Huntsville
Nick Recio	Freshman	Music	Huntsville
Sharon Welburn	Freshman	Pre-Medicine	Phenix City
Johnathan Harris	Freshman	Music	Sylacauga
Christina Glenn	Senior	Music Education	Fairfield
Jason Long	Senior	Computer Science	Birmingham