

**The University of Alabama at Birmingham  
Department of Music**

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**Wind Symphony**

**Sue Samuels, Conductor  
Dr. Gene Fambrough, Assistant Conductor**

**October 15, 2006 – 3:00 pm**

**Jemison Concert Hall, Alys Stephens Center**

**Program**

<b>The Southerner</b>	<b>Russell Alexander</b> (1877 – 1915)
<b>Symphony for Band</b>  Adagio – Allegro Adagio sostenuto Allegretto Vivace	<b>Vincent Persichetti</b> (1915 – 1987)
<b>Festal Scenes</b>	<b>Yasuhide Ito</b> (b. 1960)
<b>Chester</b>	<b>William Schuman</b> (1910 – 1992)
<b>Symphonic Dance No. 3 “Fiesta”</b>  Gene Fambrough, conductor	<b>Clifton Williams</b> (1923 – 1976)
<b>An American Elegy</b>	<b>Frank Ticheli</b> (b. 1958)
<b>The Washington Post March</b>	<b>John Philip Sousa</b> (1854 – 1932)

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**Program Notes**

**The Southerner**

**Russell Alexander**

Russell Alexander dedicated his adult life to writing and playing music to entertain people. In spite of a short lifetime of 38 years, he wrote many marches, which are still

popular with circus, rodeo, and concert bands. During the Windjammers' twenty-fifth convention in Sarasota, Florida, in 1978, Alexander was elected to its Hall of Fame.

Russell Alexander was born in Missouri – his parents were James and Belle Alexander. By 1897, he had written several marches and was playing with the Belford Carnival band. However, his big opportunity came that same year when he joined the Barnum & Bailey's Greatest Show on Earth. With Carl Clair leading the thirty-two member band, Alexander became the show's euphonium soloist and composer-arranger in time for a five year tour of Europe. Many of his greatest marches were written during that tour. When the circus returned to America, Alexander joined James Brady and his brothers, Newton and Woodruff, in a musical vaudeville act featuring such acts as Newton playing two trumpets simultaneously, combined comedy with expert musicianship and became extremely popular in the leading theaters of the time. Although Russell, like his brother Woodruff, had continuous health problems, he continued to compose until his death in 1915.

The Southerner March is one of Alexander's most popular works. A strong introduction, interesting melodies and countermelodies, exciting modulations in the trio, and dynamic changes that lift the listener out of his seat – these are the features of this stirring march. The dedication on the original cornet conductor part was short and sweet: "To my wife."

### **Symphony for Band**

**Vincent Persichetti**

Vincent Persichetti was one of America's most respected 20<sup>th</sup> century composers. His contributions enriched the entire music literature; his influence as a conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged. In addition to well-known works for a variety of other media, Persichetti composed 16 major concert works for band.

Vincent Persichetti was the first of three children. His parents were immigrants from Italy and Germany. He began studying piano at the age of five and gradually added organ, double bass, tuba, theory, and composition to his music studies. By the age of 11 he was performing professionally as an accompanist, radio staff pianist, and church organist. He composed the five-movement *Serenade No. 1 for Ten Winds* at 14, and at 16 he began a 20-year tenure as organist at the Arch Street Presbyterian Church in Philadelphia. Persichetti's teachers included Paul Nurdoff and Roy Harris, composition; Fritz Reiner, conducting; and Olga Samaroff, piano. He earned degrees at Combs College of Music (BM, 1935), the Curtis Institute (conducting diploma, 1939), and the Philadelphia Conservatory (MM, 1941; DMA, 1945).

Persichetti conducted the orchestra and taught theory and composition at Combs College (1937), headed the composition department at the Philadelphia Conservatory (1941-1961), and also taught at the Juilliard School of Music as composition teacher (1947) and chairman (from 1963). In 1952 he became editorial assistant and, later, director of publications of the Elkan-Vogel Co. His manual *Twentieth-Century Harmony: Creative Aspects and Practices* and his *Essays on Twentieth-Century Choral Music* are widely known. In 1954 he published a biography of his colleague William Schuman. Persichetti was the recipient of many prestigious fellowships and honors.

Nicolas Slonimsky described Persichetti's music as being "remarkable for its polyphonic skill in fusing the seemingly incompatible idioms of classicism, romanticism, and stark modernism...(with) Italianate diatonicism, in a lyrical manner." Approximately 120 of Persichetti's works have been published; over half were commissioned. Compositions include 16 band scores, nine symphonies, four string quartets, two piano sonatas, choral works, an opera, and much chamber music. His music has been recorded by a number of university and professional bands in the U.S. and Japan.

The *Symphony for Band* was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In

the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The *Symphony for Band*...was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."

The four movements (*Adagio allegro*, *Adagio sostenuto*, *Allegretto*, and *Vivace*) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent *Allegro*. The standard exposition, development, and recapitulation of sonata form are in the *Allegro*, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

### **Festal Scenes**

**Yasuhide Ito**

Yasuhide Ito is an award-winning composer, a virtuoso pianist, and a conductor who is respected by musicians around the world. In 1997, he was described by Frederick Fennell as "the best composer in Japan." At the 1995 WASBE conference in Hamamatsu, Ito's lecture on "Japanese Band Music" and three of his band works were among the program highlights. Ito became interested in music as a child, with piano as his major instrument. He majored in composition at the Tokyo National University of Fine Arts and Music (BA; MM, 1986), where his major professor was Teruyuki Noda. He currently teaches at the same university and is also an instructor at the Tokyo Conservatoire Shobi, the Sakuyo College of Music, and the Senzoku College of Music. In addition, Ito directs the Tsukuba University Band and is an active member of the Japanese Society for Contemporary Music and the Japanese Bandmaster's Association. His Japanese translation of Frank Erickson's *Arranging for the Concert Band* is well known.

*Festal Scenes*, commissioned by the Ominato Band of the Japan Maritime Self-Defense Forces in 1986, was Ito's first major work for wind band. It was premiered by the Ominato Band on October 8, 1986, under the direction of Shoji Iwashita and in the United States by James Keene and the University of Illinois Band (guest-conducted by composer) at the joint ABA-JBA convention in Knoxville, Tennessee, in March 1987.

The four lively Japanese folk songs, which comprise the material for this composition, are *Jongara-jamisen*, *Hohaibushi*, *Tsugaru-aiya-bushi*, and *Nebuta-festival*. By adding two Japanese percussion instruments (the *tebiragane* and the *nebuta-daiko*) to the symphonic band instrumentation, the composer is able to enhance the folk song material and create an authentic festive atmosphere.

### **Chester**

**William Schuman**

William Howard Schuman was one of America's leading composers. Completing study at the Malkin Conservatory in New York, at Teachers College of Columbia University, and at the Mozarteum Academy in Salzburg, Schuman became music instructor at Sarah Lawrence College, was later appointed president of the Juilliard School of Music and in 1962 became the first president of the Lincoln Center for the Performing Arts.

Schuman began to acquire national prominence when in 1939 his *American Festival Overture* was performed by Serge Koussevitsky and the Boston Symphony. In 1943, the first Pulitzer Prize in music was awarded to Schuman for his cantata, *A Free Song*. *Newsreel*, a delightful suite of descriptive music was Schuman's first venture into the band medium and was completed in 1941. In 1956 he composed a prelude, *When Jesus Wept*, and an overture, *Chester*, to be performed as a single composition. A listing of his compositions includes an opera, eight symphonies, concertos, choral works, band works, and chamber music. The music of Schuman is generally characterized by great emotional tension and rhythmic vivacity, with contrapuntal structures which reach great complexity.

In 1987, Schuman received the National Medal of Arts and was honored by the Kennedy Center in Washington, D.C. in 1989.

The tune on which this composition is based was born during the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings (1746 – 1800). It was subsequently adopted by the Continental Army and sung around campfires or played by fifers on the march. The music and words expressed the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

*Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, We trust in God,  
New England's God forever reigns.*

*The Foe comes on with haughty stride  
Our Troops advance with martial noise  
Their Vet'rans flee, before our Youth  
And Gen'ral's yield to beardless Boys.*

William Schuman originally wrote *Chester* as the third movement of the *New England Triptych*. He developed and extended the orchestral version, making *Chester* into an overture for band. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section, the melody is given a more contemporary setting with mid-twentieth century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close.

### **Symphonic Dance No. 3 “Fiesta”**

**Clifton Williams**

Clifton Williams was widely acclaimed as a composer of serious music for the concert wind band – his fresh-sounding compositions have become basic repertory for American, Canadian, European, and Japanese bands. Of particular importance is the continuing impact of his work upon the standard of literature for school, college, and military concert bands.

James Clifton Williams, Jr. was born in Traskwood, Arkansas, in 1923. He lived in a small house near the stadium where his father worked as an agent for the Missouri Pacific railroad. The family moved to nearby Malvern when “Jimmy” was a child, but their hopes of a better life deteriorated when his father lost his job because of the depression of the early 1930's. In 1935, when he was in the seventh grade, Jimmy learned to play an old mellophone. The family moved to Little Rock in 1936, and he began to gain recognition for his ability as a cartoonist, a composer, and a French horn player; as a teenager he played first-horn in the well-known Little Rock High School Band and Orchestra, both conducted by L. Bruce Jones. In the 1941 senior class of 600 students, he was voted the most outstanding in talent, artistry, and versatility. After graduation, he attended Louisiana Tech University for one year and in 1942 joined the U.S. Air Force (Army Air Corps at that time) as a bandsman. Williams played horn, served as drum major for the marching band, and composed new works at every opportunity. After the war, he enrolled at Louisiana State University where he studied composition with Helen Gunderson, performed in various dance bands, and played horn in both the university orchestra, conducted by Louis Hasselmans, and the band, directed by his former high school bandmaster, L. Bruce Jones. In 1949, Williams began a 17-year teaching period at the University of Texas in Austin. He also played horn in the San Antonio Symphony (and was frequently a guest conductor) for twelve seasons and the Austin Symphony for five seasons. He organized the Inter-American Symposium of Contemporary Music and became both friend and teacher to a number of talented young graduate students, including the composers Francis McBeth, Lawrence Weiner, and John Barnes Chance. After 1957, when his *Fanfare and Allegro* won the Ostwald Award, Williams began to receive national acclaim as a composer of serious music for the concert wind band.

Williams returned to Eastman in 1959 to work toward a PhD but gave up when told by Hanson that he was “not doctoral material.” Another period of frustration developed when Williams felt that faculty politics at the University of Texas prevented deserved

promotions and recognition. In 1966, he accepted a position as chairman of the department of theory and composition at the University of Miami where he remained until his death in 1976. In spite of gradually increasing health problems with cancer, Williams taught a full load of students, accepted guest-conducting invitations, and organized an honor band and chorus for young people, which toured either Europe or South America during the summers from 1966 to 1972.

The *Symphonic Dance No. 3, Fiesta* depicts the pageantry of Latin American celebrations – street bands, bullfights, and bright costumes. It is one of a group of five originally commissioned for the San Antonio Symphony Orchestra. It was first performed by that orchestra in January, 1965. The composer then scored the work for band, and it was first performed in March, 1967, by the University of Miami Band, under the composer's direction.

In his excellent dissertation on Williams and his band works, Joe Daniel wrote: “few people who knew Jim Williams were left untouched by his kindness, sense of humor, and warm personality.” On the day of his death, flags on the University of Miami campus were flown at half-staff, and a few days later a memorial service included a performance of *Trilogy from Song of Solomon* for soprano and strings, a gift to his wife, Maxine, on their first wedding anniversary.

### **An American Elegy**

### **Frank Ticheli**

Frank Paul Ticheli was born in Monroe, Louisiana. He lived there for a year before he and his family moved to Arkansas, where they remained until he reached the age of five. He began his musical studies as a nine-year-old trumpet player in La Place, Louisiana. He played in the Berkner High School Band, conducted by Robert Floyd, and later studied composition with Donald Erb and counterpoint and orchestration with Robert X. Rodriguez. Ticheli graduated from Southern Methodist University in 1980, followed by study with William Albright, Leslie Bassett, William Bolcom, and George Wilson at the University of Michigan. He currently lives in the Los Angeles area where he is an Associate Professor of Composition at the University of Southern California. From 1991 to 1998, he was Composer-in-Residence of the Pacific Symphony Orchestra.

Frank Ticheli is an internationally known composer whose works have been performed by many orchestras around the world. He is well known for his works for concert band, many of which have become standards in the repertoire. Some of his best-known works include *Blue Shades*, *Amazing Grace*, and *Postcard*.

*From the composer...*

*An American Elegy* is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

## The Washington Post March

John Philip Sousa

John Philip Sousa was an arranger, a composer, a conductor, a business man, and a patriot. Although respected for all of his musical achievements, he is particularly honored for his marches and his concert bands. His cornet soloist, Herbert L. Clarke, once wrote that “in addition to his March King title, Sousa should have been called King of the Concert Band.”

He was born in Washington, D.C. in 1854, the third child of John Antonio Sousa and the former Mary Elisabeth Trinkhaus. Both parents encouraged their son’s interest in music. He received several music lessons from an elderly Spaniard, John Esputa, Sr., when he was about six years of age, followed by four years of part-time study in a nearby conservatory operated by John Esputa, Jr. His major instrument was violin, but he also took lessons on piano, flute, cornet, baritone, trombone, and alto horn and studied music theory, harmony, and voice.

A man of tremendous energy, Sousa adjudicated at numerous regional and national band festivals, frequently served as guest conductor, participated in a number of organizations, and crusaded for or against several legislative issues which affected the livelihood of musicians.

Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He seemed instinctively to know how to compose for band instruments, and his style, full of bouncing rhythms, brilliant instrumentation, and catchy tunes, has kept a large number of his marches high in the popularity polls ever since.

*The Washington Post March* was written in 1889 to help promote an essay contest sponsored by the newspaper of the same name. With Sousa conducting, it was premiered by the U.S. Marine Band during the distribution of the essay prizes on the Smithsonian Museum grounds in Washington, D.C. The 6/8 march happened to be appropriate for a new dance called the two-step and soon became the most popular hit tune in both America and Europe. Although he received only twenty-five dollars for its publication, Sousa was quickly inundated with requests for more marches. Of his 136 marches, *The Washington Post* and *The Stars and Stripes Forever* have been the most widely known. With a (1999) circulation which exceeds one million (on Sunday), the *Washington Post* newspaper is also still well known.

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## Personnel

<b>Instrument</b>	<b>Class</b>	<b>Major</b>	<b>Hometown</b>
<b>Flute</b>			
Joy Cason	Sophomore	Marketing	Birmingham
Elisha Gentle	Freshman	International Business	Morris, OK
Sarah Guin	Senior	Music	Irondale
Johnetta Horton	Junior	Music Education	Fairfield
Robia McCann	Junior	Pre-Nursing	Tuscaloosa
*Mandy Mullinax	Junior	Music Education	Lineville
Leslie Owenby	Freshman	Music	Alabaster
Samantha Speegle	Junior	Music Education	Cullman
Candice Thomas	Sophomore	Criminal Justice	Boanoke
Sara Tucker	Junior	Music Education	Oxford
<b>Oboe</b>			
Erin Clay	Freshman	Nursing	Clay
*Aaron Glenn	Senior	Music	Birmingham

**Bassoon**

Michael Kelly	Freshman	Pre-Music	Birmingham
*Carolyn Myers	Sophomore	Undeclared	Muscle Shoals

**B<sup>b</sup> Soprano Clarinet**

Misti Akins	Freshman	Biomedical Engineering	Oxford
Stacci Ammons	Freshman	Undeclared	Gordo
Kaylynne Butler	Senior	Social Psychology	New Hope
Alisa Cabaniss	Freshman	Music Education	Muscle Shoals
Robert Crow	Sophomore	Music Education	Oneonta
Caitlin Ellis	Freshman	Music Education	Gardendale
Joy Farneman	Junior	Music	Muscle Shoals
Whitney Hudman	Freshman	Undeclared	Jemison
Sasha Luster	Freshman	Physical Therapy	Meridian, MS
Elise Parker	Junior	Music Technology	Clay
Kelli-Ann Patterson	Sophomore	Respiratory Therapy	Gardendale
*Kayla Sealy	Sophomore	Music	Helena
Arielle Sullivan	Senior	Mathematics	Huntsville
Marjorie Taylor	Freshman	Pre-Pharmacy	Tuscaloosa
Brittany Wallace	Freshman	Nursing	Montgomery
Kristina Wastrack	Sophomore	Communications	Muscle Shoals

**Bass Clarinet**

*Jessica Garland	Senior	Music Education	Hendersonville, NC
Meli'sa Pugh	Freshman	Pre-Nursing	Alabaster
Whitney Tanner	Freshman	Chemistry	Moundville

**Contrabass Clarinet**

Brittni Tucker	Sophomore	English	Mobile
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**Alto Saxophone**

Michael Cholewa	Junior	Biology	St. Louis, MO
Alex Davis	Sophomore	Pre-Music	Frankfurt, Germany
*James Glasgow	Freshman	Music Education	Clay
Michael Harris	Sophomore	Music Technology	Birmingham
Drew Morton	Sophomore	Music Education	Thomasville, NC
Daniel Mount	Freshman	Psychology	Troy

**Tenor Saxophone**

Christopher Bales	Junior	Music Education	Hazel Green
*Rafael Marion	Sophomore	Music Technology	Birmingham
Charles Mitchell	Junior	Business	Eufaula

**Baritone Saxophone**

Clarence Moorer	Sophomore	Music Technology	Birmingham
*Jess Taylor	Junior	Music Education	Trussville

**Trumpet**

Chris Andrews	Sophomore	Pre-Pharmacy	Mobile
Caleb Cash	Sophomore	Music	Brent
Patrick Dailey	Junior	Music Education	Pinson
Adam Foster	Junior	Music Tech	Remlap
Claude Freeman	Freshman	Pre-Health Admin	Shannon
Christen Goforth	Sophomore	Pre-Nursing	Springville
Valerie Goodwin	Sophomore	Pre-Nuclear Technology	Cullman
Matt Gregg	Junior	Music	Pleasant Grove
Heather Hackney	Senior	Music	Jasper
Matthew McAdams	Freshman	Music Education	Hueytown
Frederick Pollman	Freshman	Biochemistry	Mobile
Sharon Prall	Freshman	Pre-Physical Therapy	Madison
Cahill Smith	Junior	Music	Tallassee
*Hernandez Stroud	Freshman	Political Science	Huntsville
Yih Tsao	Sophomore	Biology	Taipei
Justin Waters	Freshman	Undeclared	Gardendale
Morgan Wilson	Sophomore	Computer Science	Huntsville

**Horn**

Sarah Clarke	Freshman	Biology	Chattanooga, TN
Kristen Hammack	Freshman	Mechanical Engineering	Homewood
Sarah Lusk	Junior	Psychology	Huntsville

Matthew Perry	Freshman	Biology	Alabaster
Blane Robbins	Freshman	Biology	Killen
*Norrell Robertson	Senior	Music Education	Millbrook
Evan Smothers	Junior	Chemistry	Winfield
<b>Trombone</b>			
Zach Hogan	Freshman	Computer Science	Sylvan Springs
Melanie Jessie	Freshman	Respiratory Therapy	Autaugaville
*Sylvester Johnson	Sophomore	Marketing	Atmore
Clayton Pannell	Sophomore	Mechanical Engineering	Madison
Scotty Odom	Freshman	Music Technology	Gardendale
Kyle Sexton	Freshman	Undeclared	Luverne
Josh Shaw	Freshman	Marketing	Gallatin
<b>Euphonium</b>			
Nathan Barnes	Sophomore	Mass Communications	Adamsville
*Robert Brooks	Senior	Music Technology	New Hope
Timothy Bryant	Freshman	Business	Gardendale
Ryan Burkhardt	Freshman	Undeclared	Indian Springs
Alex Sellers	Junior	Criminal Justice	Birmingham
Dixie Tucker	Sophomore	Pre-Nursing	Brenton
<b>Tuba</b>			
Joshua Jansen	Senior	Music Education	Mt. Olive
Adam Kennedy	Freshman	Electrical Engineering	Birmingham
*Janetta Lockhart	Graduate Student	Music Education	Birmingham
Riley McCay	Sophomore	Psychology	Sheffield
Tramaine Murray	Junior	Music Education	Birmingham
Stefan Schmidt	Sophomore	Electrical Engineering	Madison
Alan Schmiedl	Freshman	Music	Alexandria
<b>Percussion</b>			
Michael Evans	Freshman	Radiologic Sciences	Hueytown
Clinton Green	Junior	Music Technology	Jacksonville
Ian Lamb	Sophomore	Materials Engineering	Decatur
Adam McDowell	Junior	Music Education	Pinson
Seth Noble	Freshman	Music	Spanish Fort
*David Verin	Graduate Student	Music Education	Bessemer
Courtney Walker	Sophomore	Music Education	Pell City

\*denotes section leader