

Vittorio Giannini (1903-1966)***Symphony no. 3 (1958)***

Though the symphony form is more associated with the orchestra, there have been several symphonies written for band by such notable composers as Vincent Persichetti, Morton Gould and Alan Hovhaness. The period of the 1950s and 1960s was a fertile one for the creation of serious works for the Wind repertoire. The spark was the establishment of the Eastman Wind Ensemble in 1952, which led many colleges and universities to establish elite wind and percussion ensembles. Giannini's *Symphony no. 3* is a notable example from this period. It was commissioned by the Duke University Band and was composed while the composer was vacationing in Rome in 1958.

The work is structured as a late Classical, early Romantic symphony of 4 movements. The first movement is in traditional sonata-allegro form, which consists of 3 major sections — exposition, development, and recapitulation. The exposition begins the movement by introducing two contrasting themes. Giannini starts with a bold opening theme, followed by a contrasting lyrical, tranquil theme. The heart of the movement is the development section in which these themes and fresh material are developed, changed and interwoven in a series of modulations or key changes. Finally, the recapitulation returns the listener to a reprise of the original themes, capped by a concluding coda.

The second movement is in *song form* or ABA, where the initial theme and key is presented (A), with a contrasting section (B), returning to the original section (A). The third movement is of similar form, except that it concludes with a return to the contrasting section (B), as the movement is ABAB. The final movement is again in sonata-allegro form. In this movement, Giannini pays homage to earlier symphonic masters by recalling themes and colors from their works. In particular, listen for the paraphrasing of the French Song *Frere Jacques*, which Gustav Mahler parodied in his Symphony no. 1 and the trills in the woodwinds hinting at the *Dance of the Witches* from Hector Berlioz' *Symphony Fantastique*.

Vittorio Giannini is an American neo-Romantic opera composer who also composed songs, symphonies and wind works. He studied violin and composition at the Milan Conservatory, earning a graduate degree from the Juilliard School in New York. He taught at Juilliard, the Manhattan School of Music and the Curtis Institute of Music. Many of his operas and songs were written with the poet Karl Flaster as the librettist.

Gary Schocker (b. 1959)***Green Places (1992)* (Arr. Donald S. Lewellen)**

Gary Schocker is a world-renowned flute player and has composed more pieces for flute than any other living composer. He has also composed sonatas and chamber music for most instruments of the orchestra and has won both the International Clarinet Association's annual composition competition and the National Flute Association's annual Newly Published Music Award multiple times. He has written several musicals, including *Far From the Maddening Crowd* and *The Awakening*, which were winners of the ASCAP musical theatre awards in New York and the Global Search for New Musicals in the UK. As a flutist, he made his professional debut at 15, performing as a soloist with the New York Philharmonic and the Philadelphia Orchestra. Schocker has since toured internationally and won numerous competitions, including the Young Concert Artists International Auditions.

Green Places was written for James Galway who premiered it at Ireland's Adair Festival and who also gave the American premier with the New Jersey Symphony. The piece was originally written for Flute and Chamber Orchestra and was transcribed for Flute and Wind Ensemble by Donald S. Lewellen.

I have always enjoyed Gary Schocker's writing. It is typically tuneful, whimsical, and well-written for the flute. *Green Places* is no exception, and I am excited to have the opportunity to play it with the Metropolitan Wind Symphony. The piece is vaguely programmatic with each movement having a distinct character. The first movement, *Topiary*, is light and airy and brings to mind a well-groomed garden with exotic plants and birds. *Nightblooming* is more languorous and evokes images of a warm, humid garden filled with jasmine. The third movement describes a wild ride through troll-filled woods – hence the name *Troll Garden*. I hope you enjoy listening to it as much as I have enjoyed playing it!

Program Note by Lori Huberman

Andrew Boysen (b. 1968)
Kirkpatrick Fanfare (1999)

Andrew Boysen, Jr. is a composer and conductor who has appeared with high school, festival and university ensembles across the United States and Great Britain. In 1991, Boysen earned his Bachelor of Music degree in music education and music composition from the University of Iowa, and in 1993 he received his Master of Music degree in wind conducting from Northwestern University. He then went on to earn his Doctor of Musical Arts degree (also in wind conducting) from the Eastman School of Music. He is currently an assistant professor in the music department at the University of New Hampshire, where he is the Director of Bands. Boysen has twice won the Claude T. Smith Memorial Band Composition Contest: the first time in 1991 for "I Am" and again in 1994 for "Ovations." He won the University of Iowa Honors Composition Prize in 1991 and in 2000 won the International Horn Society Composition Contest.

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of *Danny Boy*. The "fanfare" features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

Charles Ives (1874-1954)
Country Band March (1903)

Charles Ives is an American original. Ives received his initial musical training from his father, who was the bandmaster in Danbury, CT. He played percussion in his father's band as well as being a local church organist. George Ives challenged his son by creating musical exercises encompassing alternative tunings and bi-tonal singing exercises. The seminal musical influence from his father was an experiment of having two marching bands enter town from opposing directions performing totally different pieces in different keys. Dissonance and bi-tonality in the context of traditional themes and anthems became ingrained in Ives composition style.

Country Band March was composed four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick (yes, his day job was as an insurance agent!) Ives had

just resigned as organist at Central Presbyterian Church, New York, thus ending thirteen and one-half years as organist of various churches. He was, according to Henry Cowell, "exasperated...by the routine harmony for hymns." During this period Ives finished his "Second Symphony" (1902), composed three organ pieces that were later incorporated into his *Third Symphony* (1904), composed the *Overture and March: "1776"* and various songs and chamber pieces. Apparently, the *Country Band March* received no performances and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music, since he incorporated nearly all of it, in one form or another, into the "Hawthorne" movement of *Sonata No. 2 (Concord)*, "The Celestial Railroad," the *Fourth Symphony* (second movement) and especially "Putnam's Camp" from *Three Places in New England*."

From the "out of tune" introduction to the pandemonium which reigns at the close, the *Country Band March* is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations that includes "Arkansas Traveler," "Battle Cry of Freedom," "British Grenadiers," "The Girl I Left Behind Me," "London Bridge," "Marching Through Georgia," "Massa's in de Cold, Cold Ground," "My Old Kentucky Home," "Violets," "Yankee Doodle," "May Day Waltz" and "Semper Fidelis." There is rarely anything straight-forward about the use of this material; the tunes are subjected to Ives's famous techniques of "poly-everything." Of particular interest is Ives's use of "ragtime" elements to enliven this already spirited march.

Vincent Persichetti (1915-1987)

***Masquerade for Band* (1966)**

Vincent Ludwig Persichetti was an American composer, teacher, and pianist. An important musical educator and writer, Persichetti was a native of Philadelphia. He was known for the integration of various new ideas in musical composition into his own work as well as for training many noted composers in composition at the Juilliard School.

His students at Juilliard included Philip Glass, Michael Jeffrey Shapiro, Kenneth Fuchs, Richard Danielpour, Robert Dennis, Peter Schickele (PDQ Bach and a member of the MWS Advisory Board), Lowell Liebermann, Robert Witt, Randell Croley, William Schimmel, and Leo Brouwer. He also taught composition to conductor James DePreist at the Philadelphia Conservatory.

Masquerade for Band was composed during the same prolific period for wind composition as Giannini's *Symphony no. 3*. Persichetti was a strong advocate of wind music, writing more than 10 major band works, including his *Symphony no. 6* and his monumental *Parable for Band*. We performed his serene *O Cool is the Valley; Poem for Band* this past November. Persichetti once remarked:

The concert band is a medium of expression distinct from, but not subordinate to, any other medium. More and more young American composers are turning to it now. You can get lots of things out of a band that you just can't get out of an orchestra.

I know that composers are often frightened away by the sound of the word "band," because of certain qualities long associated with this medium—rusty trumpets, consumptive flutes, wheezy oboes, disintegrated clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as

a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. However, when composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

Masquerade for Band was commissioned by the Baldwin-Wallace College Conservatory of Music and was premiered by the Conservatory Band with the composer conducting. The work is a set of 10 variations on a theme and was composed as a vehicle for realizing examples and exercises found in his seminal music theory book *Twentieth Century Harmony*. Though the connection between the wind band work and the book wasn't immediately clear, Persichetti eventually described the connection and noted that the piece is "a masquerade of the harmony book." A wide selection of the 20th century compositional techniques incorporated in the work were culled from the book. The end result is a surprisingly approachable and delightful listening experience that alternates between "gracious" and "gritty" (the composer's words).

Frank Ticheli (b. 1958)

Vesuvius (2011)

Frank Ticheli is Professor of Composition at the University of Southern California's Thornton School of Music. He has written for orchestra, chamber ensemble, and choir, but he is perhaps best known for his more than twenty pieces for concert band, including *Cajun Folk Songs* and *Postcard*. During the past two seasons, the Metropolitan Wind Symphony performed his jazz inspired *Blue Shades* and beautifully melancholy *Rest*.

The composer wrote the following about *Vesuvius*:

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.

So, hang on and enjoy!

Program notes by Gregory C. Depp