

MARQUETTE UNIVERSITY SYMPHONIC BAND

Fall Concert

Sunday, November 14, 2021

2 pm

Varsity Theatre

Shortcut Home

Dana Wilson

Suite Provençale

Jan Van der Roost

1. Un ange fa la crido
2. Adam e sa Caumpagno
3. Lou Foustié
4. Lis Escoubo

Ye Banks and Braes O’Bonnie Doon

Percy Grainger

Serenade for Band

Vincent Persichetti

1. Pastoral
2. Humoreske
3. Nocturne
4. Intermezzo
5. Capriccio

The Syncopated Clock

Leroy Anderson

The Liberty Bell

John Philip Sousa

PROGRAM NOTES:

Shortcut Home

Dana Wilson

Composer Dana Wilson, Professor of Music at Ithaca College, has written works for ensembles as diverse as the Formosa String Quartet and the Tokyo Kosei Wind Orchestra. His works for solo instruments also include compositions for former Chicago Symphony Orchestra principal Larry Combs and trumpeters James Thompson and Rex Richardson. He calls *Shortcut Home* “a

rousing and rather elaborate fanfare.” It features crisp, Jazz-influenced syncopations and complex interlocking woodwind figurations that challenge performer and listener alike.

Suite Provençale

Jan Van der Roost

Prolific Belgian composer Jan Van der Roost has written music for wind bands, orchestras and smaller chamber groups. He states about the *Suite Provençal*:

This 4-movement suite is based on authentic folk tunes from the beautiful southern province in France: the "Provence". The composer used an harmonic language respecting the popular characteristics, but on the other hand also contains some "spicy" notes (... just like the wellknown "Provençal sauce"! ...). The instrumentation is very colourful, paying a lot of attention to the different timbres of both brass and wood winds as well as to the percussion section. Every movement has its own character: "Un Ange a fa la crido" (= An angel brought the creed / credo) is like a bourrée, "Adam e sa Coumpagnou" (= Adam and his companion) is an old love song, "Lou Fustié" (= the carpenter) a fast dance and finally "Lis Escoubou" (= a whistle tune / popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.

Ye Banks and Braes O' Bonnie Doon

Percy Grainger

Percy Grainger was born in Australia. His most famous work for band, Lincolnshire Posy, demonstrates the characteristic influence of folk songs on his music. He reveled in the inconsistencies in harmony and rhythm that resulted from folk music being passed on aurally for many generations. *Ye Banks and Braes O' Bonnie Doon* is among Grainger's many folk song settings. He first set it for "chorus and whistlers" in 1903, and created the band setting in 1932. The folk song comes from Scotland. The melody first appeared in print as *The Caledonian Hunts Delight* in a collection of songs published by [Neil Gow](#) in 1788. In 1792, it was paired with a poem by [Robert Burns](#), *The Banks of Doon*, and this pairing has been handed down through the generations. The poem describes a love story around the [River Doon](#), which flows through [Ayrshire](#) from [Loch Doon](#) in Scotland:

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fair!
How can ye chant, ye little birds,
And I sae fu' o' care!

Thou'll break my heart, thou bonnie bird
That sings upon the bough;

Thou minds me o' the happy days
When my fause Luve was true.

Thou'll break my heart, thou bonnie bird
That sings beside thy mate;
For sae I sat, and sae I sang,
And wist na o' my fate.

Aft hae I roved by bonnie Doon
To see the woodbine twine,
And ilka bird sang o' its love;
And sae did I o' mine.

Wi' lightsome heart I pu'd a rose
Frae aff its thorny tree;
And my fause luver staw the rose,
But left the thorn wi' me

Serenade for Band

Vincent Persichetti

Vincent Persichetti (1915-1987) was a piano and organ prodigy who was supporting himself with his musical talents by age 11. A lifelong Philadelphia resident, he took full advantage of that city's music institutions. At age 20, he was simultaneously the head of the music department at [Combs College](#), a conducting major with [Fritz Reiner](#) at the [Curtis Institute](#), and a piano and composition student at the [Philadelphia Conservatory](#). His distinctly original compositions began to be recognized internationally before he was 30. His skyrocketing reputation led to his appointment at the [Juilliard School](#), where he became the chair of the composition department at age 47. He died in 1987, leaving behind a unique body of work in almost every musical medium, including a number of masterpieces for the wind band.

Serenade for Band, op. 85, is number 11 of a series of 15 serenades he wrote for various solo and ensemble combinations throughout his career. He wrote it in 1960 on a commission from [Frank Battisti](#) and the [Ithaca High School Band](#). This group premiered the work on April 19, 1961, with Persichetti conducting. Like a classical serenade (and Persichetti's own serenades), it comes in many movements, in this case five miniatures. All of them feature Persichetti's free use of triadic harmony, easy and wandering diatonic melodies, signature colorful orchestrations, and minimal but evocative percussion writing. The first, "Pastoral," puts a breezy melody over slowly undulating accompaniments. A "Humoreske" follows which seems to derive its melody from the "Pastoral" with a percussive backdrop. The homophonic "Nocturne" is a sweet, rubato chorale. The "Intermezzo" is dominated by ascending and descending triads over graceful harmonies. The final "Capriccio" dances in 6/8 time, ending on another Persichetti signature: a 9-note chord that suggests A-flat major, B-flat major, D minor, F major, A minor, and C major in one sonority. – Andy Pease

The Syncopated Clock

Leroy Anderson

American composer Leroy Anderson, of *Sleigh Ride* fame, is well known for his short novelty pieces for band that display his gift for melody, charmingly framed in the language of the popular music of the middle of the 20th century. *The Syncopated Clock* features the ostensibly unwavering “tick-tock” of a clock pendulum, depicted by wood blocks in the percussion section. It doesn’t take long for the infectious rhythm of the clarinets to take hold, and the staid clock can’t resist chiming in with a little syncopation of its own. Our percussion section has, perhaps unwisely, been given the green light to display some the lesser-used auxiliary percussion instruments to augment the “alarm clock” sound of the triangle.

The Liberty Bell

John Philip Sousa

America’s March King, John Philip Sousa, composed *The Liberty Bell* in 1893. While it is claimed he was inspired to write the march by the historic bell in Philadelphia, in fact its history is less noble. Sousa heard the soprano soloist in his band whistling a catchy tune, and wrote a march around it. He intended to use the march in an operetta called “The Devil’s Deputy,” but when the person who commissioned the work wouldn’t pay up, he withdrew all the music, including the march. The march was later named *The Liberty Bell* in recognition of the Bell’s return to Philadelphia after having been “on tour.” Its skipping rhythms and exciting contrasts have made it one of Sousa’s most popular works, a position only enhanced by its adoption as the theme song of the British television comedy series “Monty Python’s Flying Circus.”

MARQUETTE UNIVERSITY SYMPHONIC BAND

Flute

Alyssa Jarocz (piccolo)

*Isabelle Yoshikazi

Julia Rihani

Jayden Zaharris

Oboe

Erin Lesch

Clarinet

*Aine Grady

Joseph Connelly

Aleks Hromic

Bass Clarinet

Alexander Rashad

Alto Saxophone

*Ryan Solveson

*Mariam Reichert

Brendan Illing

Tenor Saxophone

Gavin Johnson

Baritone Saxophone

Shane Engelkens

Trumpet

*Amy Holschbach

Louis Jezerc

Alyssa Spies

Nicholas Paulick

Mari Crowley

Horn

Nora McKeough

Trombone

*Colton Herbert

*Daniel Parks

Michael Gephart

Mark Hengel

Ellie Balensiefen

Tuba

Matthew Weltzien

Noah Bayer

Percussion

*Will Emery

*Ben Doyle

Katrina LaMadrid

Joceline Helmbreck

Ryan Nicolay

Sean Martin

*denotes principal

UPCOMING PERFORMANCES

Marquette Wind Ensemble Fall Concert
Sunday, November 21 at 2 pm, Varsity Theatre

Music Area Holiday Concert
Sunday, December 5 at 2 pm, Varsity Theatre