



**THE SOUTHWESTERN OHIO SYMPHONIC BAND**

***PRESENTS:***



**“MUSIC FOR EVERYONE”  
CONCERT**

SUNDAY, MARCH 8, 2020  
2:30 P.M.

DAVE FINKELMAN AUDITORIUM  
Miami University – Middletown, Ohio

**PROGRAM NOTES**

## **“ALLELUIA! LAUDAMUS TE”**

***Alleluia! Laudamus Te***, commissioned by Malone College, Canton, Ohio, was written for and dedicated to the college’s concert band, Richard S. Mountford, Director, on the occasion of its Third Annual Band Festival. The first performance took place there on February 24, 1973, at the concluding concert of the Festival by the Malone College Concert Band, augmented by outstanding student performers drawn from the area high schools under the direction of the composer.

The work is a canticle of praise without words the concert band being treated largely both as a single massive choir and, at times, broken down into individual sections, each functioning as a separate sub-choir or semi-chorus. The music is based on three main themes, the first being a massive chorale in the brass the second a long flowing line in the horns and woodwinds and the third a somewhat fanfare-like figure first heard in the trumpets and then spreading throughout the other sections of the band as it is developed. The second theme is restated in a broader style after the rhythmic third theme, and this brings the music back to the first theme. The piece ends with a short coda of almost overwhelming power and sonority, to round off the work in joyous triumph.

**Alfred Reed** (January 25, 1921 - September 16, 2005) – was an American composer, arranger, conductor and editor, whose life was intertwined with music almost from his birth in New York City on January 25th, 1921. His parents loved good music and made it part of their daily lives; as a result, he was well acquainted with most of the standard symphonic and operatic repertoire while Mr. Reed was still in elementary school.

Beginning formal music training as a trumpet player at the age of ten, he was already playing professionally while still in high school. Shortly thereafter he began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II. As a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his discharge, he enrolled at the Juilliard School of Music to study under Vittorio Giannini. From there in 1948 he became a staff composer and arranger with NBC and subsequently with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Master’s thesis was the ***RHAPSODY FOR VIOLA AND ORCHESTRA***, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program. In 1980, following the retirement of his old friend and colleague, Dr.

Frederick Fennell, Reed was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he was awarded over 60 commissions. His work as a guest conductor took him to 49 states, Canada, Mexico, Europe, Japan, Australia, and South America. He was the first "foreign" conductor to be invited to conduct and record with the world-famous Tokyo Kosei Wind Orchestra and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he made his home until his death on September 16, 2005.

### **SCENES FROM "THE LOUVRE"**

***Scenes From "The Louvre"*** comes from a 1964 television documentary produced by NBC News called ***A Golden Prison: The Louvre***, for which Dello Joio provided the soundtrack. The documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France. Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. He collected the highlights of this Emmy-winning score into a five-movement suite for band in 1965, on a commission from Baldwin-Wallace College. The first movement, ***"Portals"***, is the title music from the documentary, and consists entirely of Dello Joio's original material, complete with strident rhythms and bold 20th-century harmony. The second movement, ***"Children's Gallery"***, never actually appears in the film. It is a light-hearted "theme and variations" of Tielman Susato's *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV's court composer, Jean Baptiste Lully, and is aptly titled ***"The Kings of France"***. Movement Four, ***"The Nativity Paintings"***, uses the mediaeval theme *"In dulci jubilo"*, which Dello Joio also used in his *Variants on a Mediaeval Tune*. The ***"Finale"*** uses the *Cestiliche Sonate* of Vincenzo Albrici as its source material, to which Dello Joio adds his own harmonic flavor, particularly in the final passages of the piece.

**Norman Dello Joio** was born in 1913 into a long line of Italian musicians and followed quickly in his family's footsteps. His father was an opera coach and organist; by age 12, young Norman was substituting for his father on organ jobs. He went to the Juilliard School of Music on scholarship, where he shifted his focus from the organ to composition, studying with Paul Hindemith. He wrote for a wide range of ensembles and won accolades from all corners of the music world, including a Pulitzer Prize in 1957 and an Emmy in 1965 for his score to the television documentary *A*

*Golden Prison: The Louvre*. His contributions to the wind band repertoire are significant, and include *Scenes from The Louvre*, the *Variants on a Mediaeval Tune*, a set of *Satiric Dances*, and several other beloved works. Dello Joio died in 2008 at age 95 having never retired from composition.

## **“CHORALE AND ALLELUIA”**

***Chorale and Alleluia*** was commissioned by Edwin Franko Goldman for the American Bandmasters Association. Completed in 1954, this was the Howard Hanson’s first work for symphonic band. It was given its premiere on February 26th at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive and is ideally suited to the medium of the modern symphonic band.

**Howard Harold Hanson** –was an American composer, conductor, educator, music theorist, and champion of American classical music. As director for 40 years of the Eastman School of Music, he built a high-quality school and provided opportunities for commissioning and performing American music. In 1944, he won a Pulitzer Prize for his *Symphony No. 4*, and received numerous other awards including the George Foster Peabody Award for Outstanding Entertainment in Music in 1946.

Hanson was born in Wahoo, Nebraska on October 28, 1896. In his youth he studied music with his mother. Later, he studied at Luther College in Wahoo, receiving a diploma in 1911, then at the Institute of Musical Art, the forerunner of the Juilliard School, in New York City, where he studied with the composer and music theorist Percy Goetschius in 1914.

Afterward he attended Northwestern University, where he studied composition with church music expert Peter Lutkin and Arne Oldberg in Chicago. Throughout his education, Hanson studied piano, cello, and trombone. Hanson earned his BA degree in music from Northwestern in 1916, where he began his teaching career as a teacher's assistant.

Howard Hanson died on February 26, 1981 at Strong Memorial Hospital in Rochester, New York at the age of 84.

## **“CONCORD”**

**Concord** was commissioned by “The President’s Own” United States Marine Band in 1987 for the World Association for Symphonic Bands and Ensembles (WASBE) conference. The work draws from three traditional American folk tunes identified with the Revolutionary War period.

*“The White Cockade”* was a popular fife and drum tune. A cockade is a knotted ribbon attached to a hat to signify rank or allegiance, and the Continental Army pinned white cockades on top of their formerly black cockades in honor of the Ancien Régime when France became an ally in the war.

*“America”* was composed by William Billings (1746–1800) of Boston, one of America’s first choral composers who supported the Revolution with his music alongside his friends Paul Revere and Samuel Adams. Despite the popularity of his music, Billings experienced extreme financial difficulty due to primitive copyright laws in the United States at the time which allowed his music to be reprinted freely.

Now adopted as a patriotic American song, *“Yankee Doodle”* is thought to have been first sung by British military officers to mock the colonists they served alongside in the French and Indian War. Both the words and music enjoy a confused history: the term “doodle” may derive from a German term meaning “fool” or “simpleton,” while macaroni referred to a set of well-traveled Englishmen who appreciated the culinary delights of Italian macaroni pasta and “exceeded the ordinary bounds of fashion” with tight clothes, oversized swords, and extremely tall wigs. The lyrics may imply that the simple “Yankee Doodle” thought he could imitate British fashion with only a feather.

**Clare Ewing Grundman** (b. May 11, 1913 in Cleveland, Ohio – d. June 15, 1996 in South Salem, New York) was an American composer and arranger, one of the 20th century’s most prolific and highly respected composers for band.

Grundman’s schooling included Shaw High School in East Cleveland and Ohio State University (BS, 1934; MA, 1939). He also attended the Berkshire Music Center where he studied composition with Paul Hindemith. From 1937 to 1941 he taught arranging, woodwinds, and band at Ohio State. During World War II he was in the Coast Guard.

Grundman credited Manley R. Whitcomb with first encouraging him to write for band and Paul Hindemith with providing practical techniques for composition. During a span of 50 years, he wrote more than 100 compositions for school, university, and professional bands. His works also include scores and arrangements for radio, television, motion pictures, ballet and Broadway musicals. His music has become repertoire standards in school and college bands throughout the world. Some of Grundman’s most popular band scores include *American Folk Rhapsody No. 4* (1977), *Norwegian Rhapsody* (1979), *Overture on a Short Theme* (1978), *The Spirit of ’76* (1964), and *Tuba Rhapsody* (1976).

His lively, inventive compositions combined substance, playability, and audience appeal, and are regarded as standard repertoires in the field. Also valuable are his settings of works by Leonard Bernstein, Aaron Copland, Gustav Holst, and Edward Elgar.

### **“WALTZ NO. 2”**

Composed as part of Shostakovich’s *Suite for Variety Orchestra* (post-1956) – **Waltz No. 2** is one of the composer’s most famous works. The suite itself is comprised of eight small movements, all of which are scored for a large orchestra. The ‘variety’ element is supported by Shostakovich’s addition of a full saxophone section, a celeste and two pianos. In the composer’s note at the start of the score, Shostakovich writes that the movements can be played in any order, and they do not all have to be played in one performance.

**Dmitri Shostakovich** (September 25, 1906 – August 9, 1975) was a Russian composer and pianist. He is regarded as one of the major composers of the 20th century, with a unique harmonic language and a historic importance due to his years of work under Stalin.

Shostakovich achieved fame in the Soviet Union under the patronage of Soviet chief of staff Mikhail Tukhachevsky, but later had a complex and difficult relationship with the government. Nevertheless, he received accolades and state awards and served in the Supreme Soviet of the RSFSR (1947) and the Supreme Soviet of the Soviet Union (from 1962 until his death).

Shostakovich combined a variety of different musical techniques into his works. His music is characterized by sharp contrasts, elements of the grotesque, and uncertain tonality; he was also heavily influenced by the neoclassical style pioneered by Igor Stravinsky, and (especially in his symphonies) by the late Romanticism of Gustav Mahler.

### **SELECTIONS FROM “THE GREATEST SHOWMAN”**

***The Greatest Showman*** is a 2017 American musical biographical drama film directed by Michael Gracey in his directorial debut, written by Jenny Bicks and Bill Condon and starring Hugh Jackman, Zac Efron, Michelle Williams, Rebecca Ferguson, and Zendaya. Featuring nine original songs from Benj Pasek and Justin Paul, the film is inspired by the story of P. T. Barnum's creation of Barnum's American Museum and the lives of its star attractions.

Audiences loved the film, and the music was a huge part of its enormous appeal. This dramatic and exciting medley for concert band, arranged by Paul Murtha, includes the following songs from the movie: *The Greatest Show*; *Never Enough*; *A Million Dreams*; *This Is Me* and *From Now On*.

**Paul Murtha** (b. 1960) is a native of Johnstown, Pennsylvania where he studied jazz arranging with John Morris and music theory with Richard Napolitan.

In 1983, Paul earned a B.S. degree in Music Education (with a minor in Jazz Studies) from Duquesne University in Pittsburgh. While at Duquesne, Paul studied jazz arranging with John Wilson and orchestration with Joseph Wilcox Jenkins.

A versatile composer-arranger, Paul is at ease in both professional and educational circles, and is in constant demand in and around Washington, D.C. Paul has written music for acclaimed mezzo-soprano Denyce Graves, Patti LaBelle, Kathy Mattea, Lou Rawls and Kenny Loggins, as well as Ken Burn's "*Music of the Civil War*." He has also written extensively for some of the top high school and college marching bands in the country.

Paul's work with the National Symphony Orchestra includes arrangements for artists such as Trace Adkins, Jordin Sparks, Gloria Estefan, Gladys Knight, and Huey Lewis and the News, for nationally televised events including "*A Capitol Fourth*" and the "*National Memorial Day Concert*."

In December 2016, Paul's "*A Swingin' Nutcracker*" (a 90-minute work for full orchestra) was premiered by the Baltimore Symphony.

From 1990 to 1996, Paul served as the Chief Arranger at the United States Military Academy Band at West Point. He served on the arranging staff of The United States Army Band ("*Pershing's Own*") in Washington, D.C. from 1996 to 2001, then served as that band's Chief Arranger from 2001 to 2016. Paul is published exclusively by Hal Leonard Corporation, where he contributes music to many areas of the instrumental catalogue.

## **SELECTIONS FROM "LES MISERABLES"**

***Les Misérables*** is a sung-through musical based on the novel *Les Misérables* by French poet and novelist Victor Hugo. It has music by Claude-Michel Schönberg, original French lyrics by Alain Boublil and Jean-Marc Natel, with an English-language libretto by Herbert Kretzmer. The London production has run continuously since October 1985, the second longest-running musical in the world.

Set in early 19th-century France, *Les Misérables* is the story of Jean Valjean, a French peasant, and his quest for redemption after serving nineteen years in jail for having stolen a loaf of bread for his sister's starving child. Valjean decides to break his parole and start his life anew after a kindly bishop inspires him by a tremendous act of mercy, but he is relentlessly tracked down by a police inspector named Javert. Along

the way, Valjean and a slew of characters are swept into a revolutionary period in France, where a group of young idealists make their last stand at a street barricade.

This work for musical theater had a renewed impact all over the world with the adaptation to the silver screen. All the drama and power of the original music is captured in this medley, which includes *At the End of the Day*; *I Dreamed a Dream*; *Master of the House*; *On My Own*; and *Do You Hear the People Sing?*

**Warren Barker** (b. April 16, 1923 in Oakland, California – d. August 3, 2006 in Greenville, South Carolina) attended U.C.L.A. as a music major. His primary instrument was the saxophone, and he continued his studies in composition with Mario Castelnuovo-Tedesco and Henri Pensis during his early twenties and broke into the profession when he was hired by NBC as the chief arranger for the radio network's principal music showcase, *The Railroad Hour*. Barker was very busy during the late '50s and early '60s as an arranger and conductor of pop-instrumental music, some of which has re-emerged on CDs in recent years. He subsequently worked for Warner Bros., 20th Century-Fox, Columbia Pictures, and MGM as a composer, arranger, and conductor, principally for their television divisions. At the end of the 1950s, he served as musical director and conductor on the soundtrack album *77 Sunset Strip*, one of the better pop-jazz releases to come out of television. Barker later contributed to the scoring, arranging, and conducting of more than 30 prime time television series, most notably (and successfully) the 1960s comedy series *Bewitched*. He won an Emmy Award in 1970 for his music for the offbeat James Thurber-inspired series *My World and Welcome to It*. His career in film has been more scattershot and interesting -- during the early '60s, he composed the music for the groundbreaking film *Strange Lovers*, which dealt with the then-taboo subject of homosexuality. At MGM in the mid-'60s, he also wrote the score for the low-budget movie *Zebra in the Kitchen*, which was marginally notable in rock circles for including a totally uncharacteristic recording by the Standells of the title song. And at Fox he was one of the arrangers who worked on the blockbuster musical *Hello Dolly*. He wrote song arrangements for Frank Sinatra and has also composed pieces for specific occasions, principally in the idiom of band music. He was still active at the outset of the 21st century, and his arrangements of various Broadway and film scores continue to sell.