Doctoral Recital

Rod L. Henley
Conductor

featuring

The Real World Winds

Friday, February 5, 2010
5:30pm
BMC 160
Beam Music Center
~ Program ~

Children’s March
Percy Grainger
(1882 – 1961)

Come, Sweet Death
Johann Sebastian Bach
(1685 – 1750)

Divertimento for Band, op. 42
Vincent Persichetti
(1915 – 1987)

I. Prologue
II. Song
III. Dance
IV. Burlesque
V. Soliloquy
VI. March

Ballad for Band
Morton Gould
(1913 – 1996)

William Byrd Suite
Gordon Jacob
(1895 – 1981)

I. The Earle of Oxford’s March
II. Pavana
III. Jhon come kisse me now
V. Wolsey’s Wild

Elsa’s Procession to the Cathedral
from “Lohengrin”
Richard Wagner
(1813 – 1883)

Dedicated to Dr. John M. Long

The Padstow Lifeboat
Malcolm Arnold
(1921 – 2006)

Special thanks to: Jonathan Good, UNLV Department of Music, Marina Sturm, Stephen Caplan, Bill Bernatis, Janis McKay, Logan Biles, Las Vegas Academy, Chuck Foley, UNLV Recording Studios and especially Kathleen W. Osgood, for her most generous support.

This performance is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.

Rod L. Henley is a student of Thomas G. Leslie.
Children's March

In Children's March Grainger displays his quality skills for scoring in this light and carefree work. Scored for band in 1919, Children's March had roots within a piano solo which Grainger had composed between 1916 and 1918. At the time it was re-scored, Grainger was a member of the U.S. Coast Guard Artillery Band and, thus, the march reflects an orchestration to take advantage of that group's instrumentation. In composition, Grainger was of the opinion that it is in the lower octaves of the band (and from the larger members of the reed families) that the greatest expressivity is to be found. Consequently we find in his Children's March a more liberal and highly specialized use of such instruments as the bassoons, English horn, bass clarinet and the lower saxophones than is usual in writing for military band. The march was first performed by the renowned Goldman Band in 1919 and was also recorded in its original form by the same band with the composer conducting. [http://web.cn.edu/band/programnotes.html](http://web.cn.edu/band/programnotes.html)

Come, Sweet Death (Komm', Süsser Tod)

Johann Sebastian Bach
transcribed by Alfred Reed

This is probably one of the most beautiful pieces of work ever created. Bach's use of the chorale tune as cantus firmus lends structure, drama, and theological commentary to his weekly Leipzig cantatas and to the great Christmas and Passion oratorios. The tune "Komm süßer Tod" fails to conform to the traditional AAB form of the Lutheran chorale, which may be explained by the scholarly conjecture that Bach wrote it himself. The realization heard here was adapted freely from the Bach by Alfred Reed and is a band "standard." [http://www.cerrdorion.net/performances/program](http://www.cerrdorion.net/performances/program)

Divertimento for Band

Vincent Persichetti

Each of the six movements of the Divertimento covers completely different moods and styles. The work has a beautiful balance from the agitated woodwind figures and aggressive brass polyphrases in the first and last movements to the delicate and lyrical inner movements. This compendium of styles is rare for a single work. It has been said that Persichetti's use of instruments makes the reeds the movers, the brass the pointers, and the percussion the connectors and lighters. The Prologue is driving and electric, while the Song demonstrates Persichetti's lyricism as he weaves two simple and attractive melodies together. The music does Dance in the third movement as it is banded about the woodwinds, around a trumpet solo passage. The "pesante" opening of the Burlesque suddenly changes to "brightly" with no change in the tempo, but a complete change in the texture. The beauty of the Scholium belongs to the solo cornet. The percussion entrance of the March returns the pace to that of the original opening as the brass and woodwind choirs work over the punctuation and timbre of the percussion section. [http://www.windband.org/foothillpgm_note/note_op.htm#Persichetti](http://www.windband.org/foothillpgm_note/note_op.htm#Persichetti)

Ballad for Band

Morton Gould

The composer offered the following commentary: "Ballad for Band is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there is little razzledazzle. A discerning listener who is programmed to appreciate the nuances and subtlety of a contemporary piece would respond favorably to this, but others merely find it from relatively pleasant to slightly boring. Only certain listeners respond to what this piece represents musically." The romanticism of folk music is strongly evident in Ballad for Band. It also captures the spirit of popular music and dance forms. The beauty of the melody can hide the complexities of thematic exchanges within the sections of the band. Antecedent and consequent phrases play off each other and build tension. Accents, syncopation, and lively rhythmic patterns complement the lush harmonies of the chord structures. [http://www.windband.org/foothillpgm_note/notes_g.htm#Gould](http://www.windband.org/foothillpgm_note/notes_g.htm#Gould)
Elsa's Procession to the Cathedral from "Lohengrin"  
Richard Wagner  
transcribed by Lucien Cailliet

This masterwork was written to exploit every possible emotion related to love and passion in the band, as well as in the listener. The arranger, Lucien Cailliet, notes that the tempo should never exceed 80 quarter note beats per minute, but is specifically allowed to flux ever so slightly in order to add to the expressive feel, as long as it does not change too much too fast. This is a processional, so the intensity will be slowly building until the end, when Elsa reaches the cathedral for her wedding! [http://www.bsu.edu/web/ickinkley/Unit%20Study/UnitStudy.htm](http://www.bsu.edu/web/ickinkley/Unit%20Study/UnitStudy.htm)

The Padstow Lifeboat  
Malcolm Arnold

On July 19, 1968, a new lifeboat station was inaugurated in Padstow. For the occasion Arnold composed this special march. One of the distinctive features of this march was inspired by a lighthouse near the Padstow station, whose foghorn sounded a pitch between middle C and D. Arnold incorporates this sound in his march, rounded off to D, as the composer put it, "for the sake of musical unity." A stomping march rhythm accompanies the opening tune, in the key of A flat, rudely punctuated by that foghorn D. Later portions of the march feature a contrasting melody with embellishments, and a briefly threatening arpeggio-laden section. The opening tune returns, and the march closes with a high spirited recap of the embellished second theme. [http://www.answers.com/topic/the-padstow-lifeboat-march-for-orchestra-op-94](http://www.answers.com/topic/the-padstow-lifeboat-march-for-orchestra-op-94)

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### THE REAL WORLD WINDS PERSONNEL

| Woodwinds |  | Bassoons |  | Trumpets |  | Trombones |  | Euphonium |  | Strings |
|-----------|----------------|-----------|----------------|-----------|----------------|-----------|-------------|-----------|-----------|
| Piccolo   | Katharine Jensen |  | Flute 1 | Emily Shank* |  | Flute 2 | Asuka Kawashima |  | Oboe 1 | Mark Runkles* |  | Oboe 2 | Tamara Leake |  | English Horn | Tamara Leake |  | Bassoon 1 | Kim Chai* |  | Bassoon 2 | Pierre Plax |  | Clarinet 1 | Jonathan Troy*, Guillermo Ramasasa |  | Clarinet 2 | Aki Oshima, Chris Armano |  | Clarinet 3 | Kanade Oi, Christopher Mendez-Preciado |  | Eb Alto Cl | Cobb Alexander |  | Bass Clarinet | Adam Hoffman |  | ContraB Clar | Keaton Martin |  | 1st Eb Alto Sax | Robert Sanchez* |  | 2nd Eb Alto Sax | Ronald Holmes |  | Bb Tenor Sax | Eli Tredup |  | Eb Bari Sax | Alex Jackson |  | Percussion | Jack Steiner*, Patrick Burke, Melaney Scarberry, Dave Ringenbach |}