



November 6, 2022

ONLINE PROGRAM NOTES

A Festival Prelude Composer Alfred Reed wrote:

“The work was conceived ... as an opening ... to establish a bright and brilliant mood throughout, with no other connotation in mind... [It] is built up entirely from one main theme and two fanfare-like figures... After an opening flourish ... the main theme is presented in a sweeping unison ... [The] second [theme] ... builds to another statement of the main theme... After a powerful climax, the main theme is [re]stated ... in a quiet, legato variation. The second fanfare figure resumes, and ... the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive brass chords to a thundering conclusion.

Alfred Reed (1921–2005) was an American neo-classical composer. Born and raised in Manhattan he was acquainted with symphonic and operatic repertoire from an early age. He played trumpet professionally in the Catskills while still in high school. During WWII he was a member of the 529th Army Air Corps Band. He studied at Juilliard and became a staff composer and arranger with

NBC, then ABC. He later conducted the Baylor Symphony Orchestra, worked as a music editor, and taught at the University of Miami. He composed over 500 works for band, wind ensemble, orchestra, chorus and various chamber ensembles.

Yosemite Autumn was written in 2004 on a commission from the Miami Coral Park High School and dedicated to the memory of the composer's mother-in-law. The piece was inspired by the natural beauty and majestic splendor of California's Yosemite National Park. The composer cited the words of the great American naturalist, conservationist and writer John Muir:

“No temple made with hands can compare with
Yosemite.

Every rock in its walls seems to glow with life.”

Mark Camphouse (b. 1954) began composing at age 17 and has written primarily for symphonic winds. He studied at Northwestern University with John Paynter, Alan Stout, and Vincent Cichowicz, and in the Chicago Civic Orchestra with the legendary Adolph Herseth. He is the editor of a series of books on composing and is currently professor emeritus at George Mason University.

Jericho Rhapsody describes the siege and destruction of Jericho around 1500 B.C. According to the Old Testament, the Israelites, following orders from the Lord, circled their enemy's walled city once each day for six days, quiet except for the continuous blowing of rams horns. At daybreak on the seventh day they circled seven times blowing horns, then when Joshua gave the command, they all raised a tremendous shout and Jericho's wall collapsed. The city fell and its inhabitants were put to the sword.

A rhapsody in music is a one-movement work that is episodic yet integrated, free-flowing in structure, with a range of highly contrasted moods, color and tonality. This rhapsody includes "Prologue," "Roll Call," "Chant," "Dance," "March and Battle," "Joshua's Trumpets," "The Walls Came Tumblin' Down" (built on the traditional Negro Spiritual hymn) and a victorious "Hallelujah."

Morton Gould (1913-1996) was an American pianist, composer, conductor, and arranger. Born in New York, he was a child prodigy with abilities in improvisation and composition. He played piano in movie theaters as well as with vaudeville acts. He became staff pianist at Radio City Music Hall at age 18 and soon led an orchestra on the Mutual radio network. He conducted and wrote for Broadway, film, television, ballet, chamber ensembles and symphony orchestras.

Angels in the Architecture According to the composer:

“[This piece] unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. [Its] title is inspired by the Sydney Opera House, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

The piece begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This “angel”—represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light—played by instruments rather than sung—include a traditional Hebrew song of peace, “Hevenu Shalom Aleichem,” and the well-known 16th-century Genevan Psalter, “Old Hundredth.”

These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light – darkness – light – darkness – light).

[This piece] poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously.”

Frank Ticheli (b 1958) is a contemporary American composer. Born in Louisiana, he earned degrees from the University of Michigan and Southern Methodist University. He taught at Trinity University in San Antonio, Texas, was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California and since 1991 has taught at the University of Southern California.

Cats – Songs from the Musical Based on *Old Possum's Book of Practical Cats* by

T. S. Eliot, the musical tells the story of a tribe of cats called the Jellicles and the night they make what is known as "the Jellicle choice" and decide which cat will ascend to the Heaviside Layer and come back to a new life. The first performance was in 1981 and it became one of the longest-running shows ever on Broadway. *Memory* (incorrectly "Memories"), is the climax of the musical, and by far its most popular and well-known song.

Andrew Lloyd Webber (b. 1948) is a hugely successful contemporary English composer and impresario of musical theater. He has composed over a dozen musicals. His many honors include an Emmy, three Grammys, an Academy Award (Oscar), six Tonys ("EGOT"), a star on the Hollywood Walk of Fame, and a knighthood.

Encore: Chicago Tribune March The *Chicago Tribune* was founded in 1847 and played a leading role in the development of what was then known as the West. This piece was written in 1892 by Paris Chambers. It is filled with running woodwind parts and playful interactions between the melody and countermelody.

Check out the band's website at

www.palatineconcertband.org