

“The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.”

“The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.”

“The last dance in a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition).”

Molly on the Shore

Molly on the Shore is based on the two Irish folk melodies Molly on the Shore and Temple Hill. The first setting of the piece was a “string four-some” (string band). Grainger finished the string edition on June 25th, 1907 and dedicated it to his mother as a birthday gift on July 3rd of the same year. Later that same year, Grainger began writing a band version of the work, a task which he would not finish until 1914.

In a letter to Frederick Fennell regarding the work, Grainger wrote (August 6, 1959):

“In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas [sic] rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music –always accepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.”

Trittico

Trittico was composed in 1963 for Dr. William D. Revelli who gave the first performance of the work in the spring of 1964, in Ann Arbor, with the Symphonic Band of the University of Michigan.

The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; the main theme of the first movement reappears in the culmination point of the third movement; and the instrumentation of the movements is identical (standard), with the individual instruments themselves being used quite similarly.

The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos, punctuated by low brass and percussion. The emphasis is on the woodwinds and the low brass; cornets and trumpets enter only at the very end with an extremely intense phrase to conclude the movement. The dramatic character is underlined by the strong use of percussion which is extended by a second timpani player, piano, and celesta.

Flute

Jennifer Yoon, principal
Shannon Canchola, piccolo
Nicole Hans

Clarinet

Britni Marinaro, principal
Candice Broersma
Michael Garman, Eb
Taylor Heap
Paul Kane
Emily Praetorius

Bass Clarinet

Amara Markley

Contra-Bass Clarinet

Taylor Heap

Oboe

Nancy Blair, principal
Ian Sharp, english horn
Andrew Valencia

Bassoon

Kevin Eberly, principal
Jason Davis, co-principal
Simona Sires

Alto Saxophone

Sean Edwards, principal
Kelsey Broersma

Tenor Saxophone

Jeff Osarczuk

Baritone Saxophone

Troy Rausch

Horn

Luke Hilland, principal
Eduardo Contreras
Enrique Macias
Kerrie Pitts

Trumpet

Jason Nam, principal
Caitlin Curran
Sheena Dreher
Mark Omiliak
James Sharp

Trombone

Matthew Shaver, principal
Elisabeth Mandel
Steven Stockman
Gavin Thrasher

Euphonium

Benjamin Solis, principal
Elizabeth Dowty

Tuba

Curtiss Allen, co-principal
Victor Mortson, co-principal

String Bass

Susana Quinteros

Harp

Cheryl Rotundo

Piano

Austin Turner
Michael Malakouti

Percussion

David Mantel, co-principal
Natalie Moller, co-principal
Nathan Bujanda-Cupul
Ryan Garigliano
Victoria Jones