The Hounds of Spring

“When the Hounds of spring are on winter’s traces,” a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean…an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

The Hounds of Spring was commissioned by, and is dedicated to, the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8th, 1980, by the aforementioned group, under the direction of the composer.

Prelude, Siciliano and Rondo

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well known. It was titled Little Suite for Brass. John Paynter’s arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in a fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Song

Named 2007 Composer of the Year by Musical America, and honored with multiple Grammy Awards for his ground-breaking setting of Blake’s Songs of Innocence and of Experience, William Bolcom is a composer of cabaret songs, concertos, sonatas, operas, symphonies, and much more. He was awarded the 1988 Pulitzer Prize in Music for his Twelve New Etudes for piano. Mr. Bolcom will be the University of Redlands Artist in Residence for the Frederick Loewe Symposium in American Music from March 5-12, of 2012.

Song was written in honor of the renowned director of the University of Michigan bands, H. Robert Reynolds.

Handel in the Strand

Percy Grainger, although an Australian composer, spent most of his life outside of his native country. He developed a deep interest in English folk songs, and was the first to record them on wax cylinders. Grainger, commissioned by Frederick Fennell at the Eastman School of Music, was one of the original composers to
write for the Wind Ensemble, as we know it today. Many of his compositions have become cornerstone pieces in the band repertoire.

“My title was originally “Clog Dance”, but my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title “Handel in the Strand” because the music seemed to reflect both Handel and English musical comedy (the “strand”—a street in London— in the home of London musical comedy)—as if jovial old Handel were careening down the Strand to the strains of modern English popular music. In bars 1-24 (and their repetitions), I have made use of matter from unfinished variations of mine on Handel’s “Harmonious Blacksmith” tune.

-Percy Grainger

**Third Suite**

The Third Suite is a tuneful work for band, yet it has built into it certain elements that provide a challenge for the players and conductor as well as added interest for the listener. In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. One interesting aspect of this March is the percussion solo near the middle of the movement.

In the Waltz, the same kind of distortion of time occurs as in the previous movement, but now it is the familiar 3/4 that receives the treatment. Color and contrast are added important features in this movement. Near the end of the waltz, the opening flute them is repeated and cut short before the movement closes with a spirited coda.

The form on the Rondo is ABACABA. The movement opens with a five-chord introduction in the full band. This introduction serves as an important connecting idea throughout the movement. A solo cornet states the A theme, which is repeated by the woodwinds. Then, the mood shifts to minor for the B theme in the full band. After a repeat of A, the piccolo introduces the C theme. This, too, is repeated, and again the five big chords are heard, followed by the third A statement. Suddenly, the tonal level shifts and the last B section is heard. This actually is a developmental section incorporating all three themes of the movement. After a loud timpani crash, the final A is heard presto. This builds to a climactic finale based on the five notes of the introduction.

-Robert E. Jager

**With Pleasure**

Born in 1854, John Philip Sousa achieved great musical success very early in his life. By age 26, he had become the Conductor of the United States Marine Band. During his 12 years of service with the Marine Band, the group would rise to national recognition and his compositions would earn him the title “The March King.” In 1892 Sousa gained global recognition with the formation of his own band, The Sousa Band. Constantly touring during its 40 year existence, the Sousa Band astounded Europe during a tour in 1900 by introducing ragtime. The event created a fascination with American music that influenced composers such as Debussy, Ravel, Stravinsky, Grainger, and Milhaud. Due to Sousa’s efforts, American music won world acclaim for the first time.

In 1912 Sousa wrote his first, and one of his few, compositions in the new Ragtime style. It was dedicated to the members of the “Huntingdon Valley Country Club” of which he was a member. Several years later he used it as one movement of a suite, which he called, “The American Girl”. Later when Sousa would program this work, he would sometimes list it by its subtitle “Dance Hilarious”.  

- Robert E. Jager

**Flute**

Lauren Cho, co-principal  
Britney Lovell, co-principal  
Kelly McGrath  
Nghi Nguyen  
Valarie McGlasson  
Megan Thudium  
Stacie Lindenbaum  
Tanya Camper  
Tanner Shimkus  
Kristin McGowan

**Clarinet**

Taylor Heap, principal  
Jessica Nunez  
Amara MacKlay  
Sasha Paredes  
Maureen Montoya  
Theodore Teichman  
Simon Titone, bass clarinet

**Oboe**

Ian Sharp, principal

**Bassoon**

Simona Srers  
Alannah Roberson  
MacKenzie Hakala

**Trombone**

Kevin Throne, principal  
Lorenzo Williams  
Alex Mummery  
Amanda Weinland  
Andrew Jessup  
Amalia Calvillo

**Euphonium**

Beth Dowty, principal  
Gustavo Chino

**Tuba**

Ben Solis, principal  
Hava Young

**Percussion**

David Mantle, principal  
Luvi Avendano  
Caroline Berzak  
Ryan Garigliano  
Dylan Lopez  
Jeff Osarczuk  
Hope Watts