Marcia Dorica

Vaclav Nelhybel (1919 – 1996)

Vaclav Nelhybel was born in Czechoslovakia and studied composition as well as conducting at the Prague Conservatory of Music. He also studied musicology at the universities of Prague and Fribourg, Switzerland. As a composer, Nelhybel’s style has a unique blend of traditional and more contemporary practices. An example of this characteristic style is the organized interplay between motion and time, which gives a characteristic drive to his music.

The title of this piece may be translated as “Dorian March” or “March in the Dorian Mode”. This refers to the church mode beginning on the second scale degree of what we commonly refer to as the major scale and spanning an octave. Throughout the piece there are three themes that one can hear played separately as well as all together.

Salvation is Created

Pavel Tschesnokoff (1877 – 1944) 
arr. Bruce H. Houseknecht

Tschesnokoff was a leading composer of Russian sacred music in the years prior to the Russian Revolution and the formation of the Soviet Union. With the advent of these events in 1917, the composition of sacred works stopped, which forced Tschesnokoff to compose only secular songs if he desired to continue to compose.

Salvation is Created was one of the last pieces composed by Tschesnekoff prior to the Soviet regime. It is originally a communion hymn with text from Psalm 74 and the melodic material based on a Kievian synodal chant melody. The text is as follows: Salvation is made in the midst of the earth, O God. Alleluia.

Meditation for Concert Band

Gunther Schuller (b. 1925)

Meditation provides an example of twelve-tone technique, which some might argue as being contrary to the restful quality that the commission called for. Although there are no themes in the functional sense, there is still melody with the melodic carriers identified by either greater dynamic levels or expressive markings. In order to provide greater sonority to the piece in general, a great deal of divisi is used throughout the ensemble.
**Tres Danzas de Mexico** Setting by William E. Rhoads (1918 – 1990)

William Rhoads served in the U.S. Signal Corps during World War II. After the war he became Director of Bands at Alamogordo, New Mexico public schools and later the Director of Bands and Chairman of the Music Department at the University of New Mexico. In addition to his involvement in education, Rhoads has composed extensively for larger ensembles as well as for the alto and bass clarinet.

*Tres Danzas de Mexico* utilizes many of the tone colors of the modern ensemble while maintaining the standard flavor of Mexican music. The Little Whistler (el Pitayero) is derived from the folk dance style of Jalisco and El Curripiti is from the area of Vera Cruz.

**The Sound of Music**


Arr. Robert Russell Bennett

Rodgers and Hammerstein are among the best-known collaborating pairs of twentieth century, as well as among the most successful with numerous awards for their work. The pair created the first musical play “Oklahoma” in 1943 and followed that with another ten collaborations including their well known production *The Sound of Music*.

The Sound of Music tells the story of the Von Trapp family in pre-World War II Austria. Georg Von Trapp is the widowed father of seven children and Maria Rainer is a nun serving as their governess, who later marries into the family. The story is based on the memoires of Maria Augusta von Trapp.

**Symphony for Band**

Robert Washburn (b. 1928)

Symphony for Band is a non-programmatic work for wind ensemble which features Washburn’s fairly conservative style distinguished by diatonically constructed melodies, crisp, driving motor rhythms, structural forms based on classical models, and the use of bitonal harmonies scored in an open manner so that the integrity of the two tonal centers is maintained.