

PROGRAM NOTES

Deuxieme Suite pour Orchestre (1949) Germaine Tailleferre

Germaine Tailleferre was a noted French composer who was the only female member of the famed musical group 'Les Six'. She was born in the late 19th century into an orthodox Norman farming family, living on the outskirts of Paris. Although her talent was recognized when she was just a toddler, her music lesson was hampered by her authoritarian father, who likened professional musicians to prostitutes. Nonetheless, the determined young musician was able to complete her education at the Paris Conservatoire with the support of her mother. During her days at the Conservatoire, she received many prizes, in addition to constant encouragement from her teachers. Her contribution to the world of music was also undervalued because of the patriarchal mindset of that time. Many of her works were lost due to the gross underestimation of her music, but they are now being revived by French and British recording companies, orchestral programmers and broadcasters. As her compositions are beginning to be restored, Tailleferre is also rightfully starting to get her rightful place in the music history.

Embers to Ash (2017) Elena Specht

In conceiving of Embers to Ash, I was interested in both the physical and emotional meanings of these words. Embers are the smoldering remains of a fire, while ash is the powdery residue that remains after a fire, as well as being a pale shade of gray. However, both have double meanings: embers can also refer to slowly fading emotions, memories, or relationships, and ash can mean feelings of remorse, regret, and nostalgia. Ash is also a type of tree, something alive and growing. These definitions reminded me of the mythological creature of the phoenix, a bird that is cyclically reborn from the ashes of the fire in which its previous life had ended. Embers to Ash is structured around these concepts: fire, decay, a gray-like stasis, and finally, a sense of rebirth and renewal.

- Program Note by composer

“Machine” from Symphony No. 5 (1990/1999) William Bolcom

Machine is a transcription by Paul Lavender of the finale from William Bolcom's Fifth Symphony. The orchestral version of this work was premiered by the Philadelphia Orchestra in 1990. The work is published by Edward B. Marks Music Company.

- Program Note from Score

Trauermusik(1884/1924/1984)
Richard Wagner

On December 14, 1844, the remains of Carl Maria von Weber were moved from London, where he had died, to Germany. Wagner composed Trauermusik for the torch light procession to Weber's final resting place, the Catholic Cemetery in Friedrichstadt. As part of his musical remembrance, Wagner arranged several portions of Weber's opera Euryanthe for a large wind band of 75 players including 7 oboes, 10 bassoons, 25 clarinets and 14 horns, among others. 20 drums accompanied this wind band during the funeral procession.

The first part of Trauermusik is an arrangement of music from the overture to Euryanthe, which represents the vision of Emma's spirit in the opera. The main section of the work is taken from the cavatina "Hier dicht am Quell," the text of which contains numerous references to death. The coda comes from a passage in Act II that recalls the opening "spirit music." Wagner amassed all of the military bands around Dresden for the occasion, and was gratified by the effect. He remained fond of the work throughout his life and in Mein Leben he wrote, "I had never before achieved anything that corresponded so perfectly to its purpose."

- Program note by Michael Votta

Band Pioneer March (1946)
Ernest Caneva

Band Pioneer March was composed in 1946 in memory of A. R. McAllister, one of America's most highly respected school band directors and pioneers. McAllister was born in Will County, Illinois, in 1883. He attended the Armour Institute and the A. F. Weldon Band School in Chicago, organized and conducted several community bands in the area, and, in 1912, organized the Joliet Township High School Band with "second-hand instruments and nail kegs for chairs." Under McAllister's direction the band progressed until it won the national championship three years in succession (1926 through 1928). They played for Presidents Wilson, Harding, Coolidge, Hoover, Roosevelt, and Eisenhower and also performed widely in the United States, Canada, and Mexico. McAllister served as president of the National School Band Association from 1927 to 1947, organized school regional band and orchestra contests, and conducted the Joliet Band until his death in 1944. The march is published by Carl Fischer.

- Program Note from March Music Notes

Yellow Red Blue (2021)
Paul Dooley

Yellow Red Blue (2021) was commissioned to honor Dr. Joseph Missal's retirement and 35 years of service and dedication to the Greenwood School of Music at Oklahoma State University. The

commission consortium, organized by Dr. Douglas Henderson, includes many of Dr. Missal's colleagues and graduate students.

- Program Note from publisher