



PROGRAM NOTES

SHCHE NE VMERLA UKRAINY

On March 6, 2003, the Ukrainian Parliament passed a law on the State Anthem of Ukraine, stating music by Mykhailo Verbytsky (1815-1870) and the first verse and refrain of the poem "Šče ne vmerla Ukrajina" by Pavlo Chubynsky (1839-1884) constitute the Official National Anthem of Ukraine.

The law was passed with an overwhelming majority of 334 votes out of 450, with only 46 Members of Parliament opposing. Only the members of the Socialist Party of Ukraine and Communist Party of Ukraine refrained from voting. The passing of this law finalized Article 20 of the Constitution of Ukraine. The popularity of the Ukrainian anthem has become particularly high in the wake of the Orange Revolution of 2004, Euromaidan of 2013, and now, Russia's invasion of Ukraine on February 24, 2022.

In support of the people of Ukraine in their struggle against oppression, aggression, and invasion of their beloved country, its National Anthem is being sung and played by both amateur and professional choirs, bands, orchestras, and groups like the Metropolitan Opera Company, The New York Philharmonic Orchestra, and many other groups all over the world, including sports teams, Olympic stars, popular and classical music artists, and numerous celebrities from all walks of life.

Music has always been a powerful source of hope, inspiration, and comfort in times of desperation. For Ukrainians, now is their time of desperation. In the face of adversity, their strength, courage, unity, and resolve deserve the recognition and admiration of the entire world. The least we can do is send them hope and support.

When Ukrainians hear their national song being sung by others, it strengthens their resolve and tells them the world stands with the people of Ukraine in their fight for freedom against oppression.

THE STAR-SPANGLED BANNER

During the 19th century, "The Star-Spangled Banner" became one of the nation's best-loved patriotic songs. It gained special significance during the Civil War, a time when many Americans turned to music to express their feelings for the flag and the ideals and values it represented. By the 1890s, the military had adopted the song for ceremonial purposes, requiring it to be played at the raising and lowering of the colors. Despite its widespread popularity, "The Star-Spangled Banner" did not become the National Anthem until 1931.

In 1931, due largely to the efforts of Mrs. Reuben Ross Holloway, president of the Maryland State Society, United States Daughters of 1812, and Congressman J. Charles Linthicum of Baltimore, Congress made "The Star-Spangled Banner" the official national anthem of the United States.

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THE BLUE AND THE GRAY

Clare Grundman, one of the 20th century's most prolific and respected composers for band, earned his Bachelors and Masters degrees from The Ohio State University in the 1930s. He taught arranging, woodwinds and band at Ohio State before joining the U.S. Coast Guard during World War II.

"The Blue and the Gray" was written for the centennial observance of the American Civil War. All of the songs for the suite were composed and published during the war years with the exception of "The Battle Hymn of the Republic", which was copyrighted in 1857 and was first popular as "Say, Brothers, Will You Meet Us?". "The Battle Cry of Freedom" and "Marching Through Georgia" were popular in the North, while "Dixie", "The Bonnie Blue Flag," and "The Yellow Rose of Texas" were whistled, played, and sung by the Confederates. "Kingdom Coming," "Tenting Tonight," and "Aura Lee" were sung and loved by both sides.

SONATA FOR THREE FLUTES IN D MAJOR

Johann Joachim Quantz (January 30, 1697 – July 12, 1773) was born in Oberscheden, Germany and died in Potsdam. He was a flutist, flute maker, flute teacher and composer. In 1716 he went to Dresden. During his time as musician to Frederick Augustus II of Poland, he began to concentrate on the flute, gradually becoming known as the finest flutist in Europe. He traveled through Italy, France, England and Holland, and in 1728 became the flute teacher of Frederick, the Crown Prince of Prussia. He became flute teacher, flute maker and composer to Frederick II of Prussia (Frederick the Great) in 1741 in Berlin. He was an innovator in flute design, adding keys to the instrument to help with intonation. Many of his approximately three hundred concertos and over two hundred other works for flute were composed for his royal pupil. His music combines lively Baroque counterpoint with elegant, expressive melodies. He is best known today as the author of "Versuch einer Anweisung die Flöte traversiere zu spielen" (1752), a treatise on flute playing.

QUARTET NO. 1 IN F MAJOR

In 1804, when Rossini was barely twelve years old, he wrote "String Sonatas", a series of six quartets for strings. He later recalled that "they were all composed and copied in three days" and went on to describe them as "horrendous... composed by me at a most youthful age, when I hadn't even had a lesson in thorough-bass". Still, he remained fond of them, and five of the six were published in Milan around 1825.

Frederic Berr was the clarinetist in the French premiere of Rossini's opera "Il viaggio a Reims" in Paris in June 1825. Berr had a long history as a wind player and arranger. His transcriptions of the string parts for winds was very idiomatic of how Rossini might himself have written the parts.

The quartets are full of quintessential Rossini: wit, speed, elegance, memorable tunes and infectious high spirits. There are hints of Mozart's influence throughout, but one can hear signs of the operatic maestro that Rossini was to become, especially in the andante movements and the rondo finales.

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ALLELUIA

When the Tanglewood Festival in Massachusetts opened the Berkshire Music Center in 1940, Serge Koussevitzky, the director of the festival, commissioned Randall Thompson to compose a fanfare for voices to be performed at the opening exercises for the new Center. Instead, Thompson produced the quiet and introspective “Alleluia”, a piece for unaccompanied SATB chorus. Thompson felt that the war in Europe and the fall of France made a festive piece inappropriate. “Alleluia” was composed over the first five days of July 1940, and made its premiere at the Berkshire Music Center at Tanglewood on July 8 of that year.

Thompson wrote that “Alleluia” is “comparable to the Book of Job, where it is written ‘The Lord gave and the Lord has taken away. Blessed be the name of the Lord.’” The piece is Thompson’s most familiar work, and is frequently performed today. A performance of the piece regularly opens the Tanglewood Festival each year.

SEVILLA

Isaac Manuel Francisco Albéniz was a pianist and composer born in Spain in 1860. He is credited with founding the modern Spanish “modern” school. His first piano teacher was his elder sister, and he gave his first recital at Teatro Romea in Barcelona at the age of four. Two years later he studied under Marmontel in Paris for nine months. He applied for admission to the Conservatory, but spoiled the favorable impression left by his playing when he threw a ball at a large mirror and smashed it. Returning to Spain, he ran away from home and gave recitals all over the country, as well as across North and South America. He studied in Leipzig and Brussels before becoming a student of Liszt in 1878 in Budapest. He followed Liszt to Germany and Rome. From 1880 on, he toured extensively as a brilliant virtuoso. His repertoire includes many of his own piano pieces, of which he wrote 250 from 1880 to 1892. In 1892, he went to London where he composed the music for a number of operas. In 1893, he settled with his family in Paris and devoted himself entirely to composing.

Albéniz premiered “Sevilla” himself in a piano performance on January 24, 1886. It has since been transcribed for classical guitar and has been performed and recorded by many artists on that instrument.

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THE CASCADES (FROM “RAGTIME SUITE”)

The King of Ragtime, Scott Joplin, was born into a musical family in Texarkana, Texas, in 1868. His mother sang and played the banjo, his father played the violin, and four of the children played string instruments, including Scott, who played the guitar). He preferred the piano, but had to practice on the one in a neighbor's house until his father could afford to buy an old-fashioned square grand.

In the early 1880s, Joplin organized a traveling vocal group and began to get acquainted with the folklore and music of the Midwest and South. At the age of 17 he began playing in the honky-tonks of St. Louis. Eight years later he went to Chicago for the World's Columbian Exposition, organizing his own band and meeting some of the other early ragtime musicians. In 1895 he moved to Sedalia, Missouri, where he was musically active in a number of ways. In addition to vocal and other instrumental endeavors, he continued to play the piano, notably at the Maple Leaf Club. Here, he was heard by the music publisher John Stillwell Stark in 1899, resulting in the publication of “Maple Leaf Rag”. The sheet music sold so well that Stark moved to St. Louis to set up his own press and was soon followed by Joplin. In 1906, the U.S. Marine Band made the first domestic recording of “The Maple Leaf Rag”. Joplin moved to New York in 1907 and died there in 1917.

Joplin wrote approximately 40 published piano rags, plus two operas, a ballet, a musical comedy, nine songs, and a number of marches. His music has been transcribed for wind band and other ensembles by many notable arrangers.

BIG BAND SPECTACULAR

Jack Bullock, born in 1929, has had a varied and illustrious career in music as a performer, composer, arranger and educator. He holds undergraduate, graduate and doctoral degrees in Music Education. As a performer, he studied trumpet with Harry Glantz, James Ode and Craig McHenry, and performed with the Miami Philharmonic Orchestra and the Miami Opera Company. As a prolific composer and arranger, Dr. Bullock has written more than 600 publications for a diverse group of ensembles, including concert band, orchestra, jazz ensemble and marching band. He taught instrumental music in the classroom for 20 years, including seven years at the School of Music at Ithaca College in New York.

ALLEGRO FROM “EINE KLEINE NACHTMUSIK”

Wolfgang A. Mozart's “Serenade No. 13 for Strings in G Major” was written in 1787 for two violins, viola, cello and double bass. Mozart made a note for the piece in his personal catalog that begins “Eine Kleine Nacht-musik,” or “a little night music”. It appears that he was not giving the piece a title, but simply entering in his records that he completed a little serenade. The “title” stuck! The work was not published until 1827, more than 25 years after Mozart's death. The first movement, “Allegro”, is widely performed and recorded, and is among the most popular of all Mozart's works.

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GEORGE M. COHAN MEDLEY

Known in the decade before World War I as “the man who owned Broadway”, George M. Cohan is considered the father of American musical comedy. Born in 1878, he began his career as a child, performing in vaudeville acts known as “The Four Cohans.” Beginning in 1904, he wrote more than 50 shows and published more than 300 songs, including many that are now standards. As a composer, he was one of the early members of the American Society of Composers, Authors, and Publishers (ASCAP).

This medley arranged by Paul Nagle and edited by Bill Holcombe Jr. features five Cohan classics: Give My Regards to Broadway, You’re a Grand Old Flag, Mary’s a Grand Old Name, Forty-Five Minutes from Broadway, and The Yankee Doodle Boy.

WASHINGTON POST MARCH

When the Washington D.C. newspaper, the Washington Post, organized an essay contest for school children in the 1880s, the owners asked John Philip Sousa, then the leader of the United States Marine Band, to compose a march for the award ceremony. President Benjamin Harrison and other dignitaries were among the huge crowd on the Smithsonian grounds when the ceremony was held on June 15, 1889. The new march was enthusiastically received and achieved great popularity in Washington within days.

The two-step was just replacing the waltz as a popular dance, and the march happened to be well suited to the two-step dance. Soon, it gained international favor, with its popularity ensured through the 1890s and into the twentieth century. The march became identified with the two-step, and in some European countries, all two-steps were called “Washington posts.” Pirated versions of the march appeared internationally, and in Britain it was known by such names as “Washington Greys” and “No Surrender.”

Aside from “The Stars and Stripes Forever”, “Washington Post March” has been Sousa’s most widely known march. On those rare occasions when it was not programmed at a Sousa Band performance, it was often demanded by the audience. While the publisher made a fortune on the work, Sousa received only \$35 for it.