

July 11, 2020

Dear LSM 2020 Festival Concert Band members:

I hope that you and your families are well! I miss you very much, and I can't wait to have you back here at Valparaiso University next summer. As you might imagine, VU has been very quiet these last several weeks.

I'm finishing this message to you on the day of the Half-Session Concert. Although it is wonderful to have the band concert during Festival Week, one of things I like about the Half-Session Concert is that orchestra, choir, and band are on the same program, and we close the concert by combining band, choir, orchestra, organ, and congregation to perform *O God, Our Help in Ages Past* (arr. 2018) by William Croft (1678-1727) arr. Michael Boo.

One of my favorite things to do during the year—and it makes me extra excited for LSM each summer—is to create our repertoire list. I do my best to select music that will be artistically successful (as opposed to what some people call “educational music”), fit the mission of LSM, be music you haven't played before, be repertoire that allows us to learn and reinforce concepts, and be music that you will enjoy.

I'll list here the repertoire I was tentatively planning to have us play this summer, with a little information about each piece. I hope that we'll be able to use a few of these selections next summer, as we celebrate the 40th year of LSM!

Press on!

Dr. Doebler

2020 LSM FESTIVAL CONCERT BAND DRAFT REPERTOIRE

Fanfare

Cenotaph (1992) by Jack Stamp (b. 1954)(2:00)

Dr. Jack Stamp taught for many years at Indiana University of Pennsylvania, and he was the founder and conductor of a successful professional concert band, called the *Keystone Winds*. In retirement, he is teaching part-time at the University of Wisconsin-River Falls. A cenotaph is a “statue or monument to a person not buried there,” like the Lincoln Memorial or the Washington Monument. This exciting fanfare demonstrates independence in each part, including percussion, and opens with a five-part fugue. Later, the rhythms overlap, sounding like 7/8 time on top of a 4/4 chorale version of the melody. *Cenotaph* was composed for the 1992 Southern California All-State Band.

Program

Warrior Legacy (2010) by Soon Hee Newbold (b. 1974) (5:00)

Soon Hee Newbold earned a degree in film scoring from James Madison University. She works in southern California as an actress, producer, and composer for films, television, and commercials. *Warrior Legacy* was composed for a youth honors orchestra in Fairhaven, Massachusetts. The work

commemorates the rich history of that area, which includes the legacy of settlers from the Plymouth Colony, as well as battles from the Revolutionary War and the War of 1812. The area is also known for whaling. Before writing *Moby Dick*, Herman Melville embarked from Fairhaven on a whaling ship. Our audience will enjoy the “sailing” feel of this work—with reminiscences of *Pirates of the Caribbean*—in 4/4 then 12/8 time.

Northern Indiana Normal School March (1896) by August Wolf (1869-1930) arr. Michael Boo (3:30)

Dr. Patrick Feaster, a Valparaiso University alum and musicologist, found a piano publication of the *Northern Indiana Normal School March* on eBay, then shared it on his blog (Griffonage-Dot-Com). The Valparaiso Community/University Concert Band and I then commissioned Michael Boo to create the band arrangement. Dr. Feaster provided additional historical information for us. Valparaiso University was known as the Northern Indiana Normal School until its name was changed to Valparaiso College in 1900, and Valparaiso University in 1905. (A normal school was an institution that trained teachers.) The composer, August Wolf, was born in Germany, and served Valparaiso University as instructor of string instruments. He also led an ensemble in the community called Wolf’s Orchestra. *Northern Indiana Normal School March* is dedicated to Henry Baker Brown, who was president of the Northern Indiana Normal School from 1873—when the institution formerly known as Valparaiso Male and Female College, was re-founded as the Northern Indiana Normal School—until 1917. *Northern Indiana Normal School March* is in standard march style and form, but with different textures than we might expect, and several places where the composer moves between duple and triple rhythms.

Old Churches (2000) by Michael Colgrass (1932-2019) (6:00)

Michael Colgrass was an acclaimed composer, and winner of a Pulitzer Prize, Emmy Award, and two Guggenheim Fellowships. His music has been played by major orchestras around the world. *Old Churches* is a slow and contemplative composition that makes great use of the Chapel’s acoustics. Many players have chant-like lyrical lines, as well as sections with patterns written for improvisation. This work is a great example of a selection that is not technically difficult, but demonstrates a high level of beauty and artistry.

Ecossaise for Military Band (1810) by Ludwig van Beethoven (1770-1827) (2:00)

You have probably heard lots of music by Beethoven this year, since we are celebrating the 250th anniversary of his birth. You might not be aware that Mr. Beethoven composed music for military bands. (“Military band” is a synonym for “concert band.”) Ecossaise comes from the French word for “Scottish.” An ecossaise was a popular European dance step in the early nineteenth century. The work is generally light in nature, with dramatic dynamic contrasts, and gives the opportunity to work on a classical style.

Grand Chor (c. 1886) by Theodore Dubois (1837-1924) tr. Ben Vitto (5:00)

Theodore Dubois was a famous French organist who succeeded Camille Saint-Saens at the Paris Conservatory. The transcription of *Grand Chor* allows the tone colors of woodwinds and brass to be showcased separately and together, sometimes in lyrical lines and sometimes in big “organ chords.” This is a transcription that could also be performed with organ. Even without organ, it gives the audience the impression of contrasting timbres that are characteristic of pipe organs.

Stitches in Time: A Second Piece (2020) by Meredith Brammeier (b. 1970) (9:00)

I. Jacob's Ladder

II. Bear Paw

III. Storm at Sea

second performance

Dr. Meredith Brammeier served as a counselor for LSM from 1994-1997 (at St. Olaf College, Augustana College (SD), Luther College, and Valparaiso University). She earned music degrees from Princeton University (BA), the Eastman School of Music (MM), and the University of Southern California (DMA). Dr. Brammeier serves as professor of music at California Polytechnic State University in San Luis Obispo. She last visited LSM in 2013, where she heard the LSM Festival Concert Band perform her composition *Stitches in Time*. You may recall that the Michigan City Municipal Band (MCMB) commissioned Dr. Quincy Hilliard to write *Sesenta* in 2019. The LSM band was the second band to perform that work, and the MCMB and LSM collaborated to bring Dr. Hilliard to LSM to work with us. The same was to happen in 2020 with Dr. Brammeier. Like *Stitches in Time* (2010), *Stitches in Time: A Second Piece* (2020) is based on three popular American quilt patterns. Just as a quilt is created from small pieces of fabric that combine color, texture, and pattern to form an integrated whole, these compositions intertwine short musical ideas using instrumental color, musical texture, and melodic and harmonic pattern to create a unified composition. We're hoping that Dr. Brammeier will be able to join us in 2021 to give us insights on this new work.

INTERMISSION

Variations on a Theme of Glinka for Solo Oboe and Military Band (1876) by Nikolai Rimsky-Korsakov (1844-1908) (5:00-9:00)

Courtney Miller, oboe

One of the traditions of the LSM Festival Concert Band is that we feature a faculty soloist each year. You recall last year that Dr. Hannah Leffler, flute, performed the *Carmen* variations. Dr. Courtney Miller, oboe professor from the University of Iowa, was to solo with us this year, and I hope she'll be performing with us in 2021. You probably know the music of Russian composer Nikolai Rimsky-Korsakov from works like *Scheherazade*, *Russian Easter Overture*, *Flight of the Bumblebee*, or maybe the famous band transcription of *Procession of Nobles*. Maestro Rimsky-Korsakov was also a band conductor. He based this oboe solo on a theme by famous Russian composer Mikhail Glinka (1804-1857): *Wherefore doth the beautiful maiden?* Mr. Rimsky-Korsakov was also famous for his text, *Principles of Orchestration*. His skill is well-demonstrated in this composition, since the band accompaniment is scored in a such a way that the oboe solo can always be heard.

Bellavia (1975) by Charles Frank Mangione (b. 1940) (4:00)

Chuck Mangione has been a famous composer, arranger, and flugel horn player for more than 50 years. He earned his first Grammy Award for *Bellavia*, a tribute to his mother, whose maiden name was Bellavia. This composition is a beautiful setting of a gentle but very catchy melody. The written rhythms give us the opportunity to explore syncopation (and lots of ties), while focusing on the phrasing that makes the composition sound easy to the audience.

Three Dances (1939) by Florence Price (1888-1953) (4:30)

- I. Rabbit Foot
- II. Hoe Cake
- III. Ticklin' Toes

Imagine a female African-American composer earning important awards for composition, including performance of her music by the Chicago Symphony Orchestra, all in the first decades of the twentieth century! That was Florence Price (nee Smith). Mrs. Price was born in Little Rock, Arkansas, and studied at the New England Conservatory. She won the Wanamaker Award for her *Symphony 1 in E*. The *Three Dances* were originally short piano pieces reflecting children at play. The setting for band was created by Erik Leidzen, one of the most important band arrangers of the last century. He masterfully used the textures and colors of the concert band to enable the playfulness of each movement to come through. Among the many learning opportunities in this composition are flowing syncopation and unique tone colors.

Beau Monde (2020) by Jack Stamp (b. 1954) (6:00)

second performance

I told you a little bit about Dr. Jack Stamp in the notes about our fanfare, *Cenotaph*. The Michigan City Municipal Band commissioned Dr. Stamp to write *Beau Monde* for the 2021 season, but the pandemic found Dr. Stamp with extra time, so he completed the commission a year early! Based on the hymn *For the Beauty of the Earth (Dix)*, and with an organ part, and a verse for the audience to sing, this work makes a wonderful LSM closing number. The composition makes great use of contrasting meters, including 4/2, 2/4, 3/4, 4/4, 6/4, 5/8, and 7/8, as well as contrasting dynamics, textures, and tempos.

Abendmusik

On a Hymnsong of Philip Bliss (1989) by David R. Holsinger (b. 1945) (5:00)

This is a beautiful sound piece, in Db, from the hymnsong series of Dr. David Holsinger. Dr. Holsinger has been one of our most popular band composers for about 40 years, and he teaches at Lee University in Tennessee. The work is based on the famous hymn *It is well with my soul*.

Transition to Evening Prayer

Thou That Has Given So Much to Me (1986) by Carl Schalk (b. 1929)

Another of LSM's traditions is to perform Dr. Carl Schalk's *Thou That Has Given So Much to Me* to transition into Evening Prayer after the Festival Band, Choir, and Orchestra concerts. Dr. Schalk has been a leader in Lutheran church music for 70 years. He has served on the LSM Board of Directors, and taught at Concordia University Chicago (and his daughter teaches in the Education Department at Valparaiso University).

Evening Prayer

Hymn TBA

It's a privilege for the LSM Festival Concert Band to lead the Evening Prayer hymn. This gives us another opportunity to serve the congregation, and it also models how the concert band—at LSM and in our home congregations—can be active in worship. The LSM Worship Team usually selects the hymn once we have arrived at Valparaiso University.