

Spring 2021

2021 Recital Program Notes

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Recommended Citation

Perkosky, Deanna, "2021 Recital Program Notes" (2021). *Conducting Student Scholarship*. 63.
https://mosaic.messiah.edu/conduct_st/63

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Chant and Jubilo was commissioned by the Four States Bandmasters Band Convention in Texarkana, TX. It was performed by the Four States Bandmasters Band in January of 1962, under Dr. W. Francis McBeth's baton.¹ It is composed of two contrasting movements that are connected as one piece. The first section is called *Chant*, incorporating a melodic idea taken from a ninth century Greek Hymn.¹ This section is great for learning how to play connective lines with no vibrato and blending sections. It should be performed in a very sensitive manner with no vibrato.² The second section, *Jubilo* in contrast, is very bright and vibrant with "explosive lower brass and percussion."³ This portion of the piece is very regal yet flowing. This piece is great for student to learn about connectivity and assertiveness in the articulations.

About the Composer: Dr. W. Francis McBeth (born 1933) became Professor of Music, the Chairman of the Theory-Composition Department,² and Resident Composer at Ouachita University, Arkadelphia, Arkansas retiring in 1996. After which he became the "Conductor Emeritus of the Arkansas Symphony and composer for all media."⁴ He has shaped the force in the wind symphony literature. "One of the most prolific composers of wind band music in the 20th Century, and has been in the top group of the most performed American Symphonic wind composers for the past 30 years."⁴ His style of compositions is reflected by many younger composers. During his schooling years, McBeth attended Hardin-Simmons University, University of Texas and the Eastman School of Music.³ He played the trumpet and the string

¹ McBeth, W. Francis. Foreword. In *CHANT AND JUBILO*, 2nds ed., 2. San Antonio, Texas: SOUTHERN MUSIC CO, 1996.

² McBeth, W. Francis.. "CHANT AND JUBILO." Introduction. In *About the Work*, 2nd ed. San Antonio, Tx: SOUTHERN MUSIC CO, 1996.

³ Babecka, Tony. "Chant and Jubilo." TonyBabecka.com, 2012.
<http://www.tonybabecka.com/bandresource/literature/pieces/chant.htm>.

⁴ Foothill Symphonic Winds, "W. Francis McBeth", 2020, http://FSWinds.org/pgm_note/notes_mn.html.

bass. “His conducting activities took him to 49 states, Canada, Japan, and Australia.”⁵ McBeth passed away in Arkadelphia on January 6, 2012 at the age of 78.

Loch Lomond ----- Frank Ticheli

Loch Lomond is written from a legendary Scottish folk song that depicts the story of two imprisoned Scottish soldiers after the defeat of the Highlanders of the *Battle of Culloden Moore* in 1746; one soldier is sentenced to death and while the other soldier is to be set free.⁶ The lyrics of the folk song is from the point of view of the soldier who will be executed. “When he sings, ‘ye’ll tak’ the high road and I’ll tak’ the low road’ in effect he is saying that you will return alive, and I will return in spirit.”⁶ The final section states the Scottish tune with the “well-known Irish folksong, *Danny Boy*”, which suggests a “hope and resilience of the human spirit.”⁶ Ticheli explains, “It was by happy accident that I discovered how well these two beloved songs share each other’s company, and I hope their intermingling suggests a spirit of human harmony.”⁷ *Loch Lomond* was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland.⁸ It was premiered on June 18, 2002 by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.⁸

About the composer: Frank Ticheli (b. 1958), born in Monroe, Louisiana is an American composer with a large diverse collection of compositions for concert band, orchestra, chorus, and various chamber groups.⁹ Ticheli attended the Southern Methodist University in University Park Texas earning his Bachelors of Music in Composition. He then continued to the University of Michigan, where he earned both his Master’s and Doctorate degrees in composition. Many of his

⁵ Foothill Symphonic Winds, “W. Francis McBeth”, 2020, http://FSWinds.org/pgm_note/notes_mn.html.

⁶ Ticheli, Frank. Historical Background. In *Loch Lomond*. Brooklyn, New York: Manhattan Beach Music.

⁷ musi3500, “Ticheli, Frank – Loch Lomond: Grade 4,” musi3500, December 11, 2014, <https://musi3500.wordpress.com/2014/12/11/ticheli-frank-loch-lomond-grade-4/>.

⁸ Ticheli, Frank. About my Setting. In *Loch Lomond*. Brooklyn, New York: Manhattan Beach Music.

⁹ Johnson, Crystan. “Biography - Frank Ticheli.” Google Sites, October 1, 2012. <https://sites.google.com/site/fticheli/services>.

compositions have been performed by various ensembles of all ages throughout the United States, Canada, and the world.¹⁰ Ticheli has earned many awards for his compositional achievements and has also endowed the “Frank Ticheli Composition Scholarship” for graduating composition students each year. He has also received many commissions and grants from various organizations, such as “the American Music Center, and the Pacific Symphony Orchestra.”¹⁰ Ticheli’s works have been praised in the Los Angeles Times, New York Times, Miami Herald, and the South Florida Sun-Sentinel as being “optimistic and thoughtful.”¹¹ Ticheli’s writing style has a way of touching everyone’s life in a special way that connects them to his music. He lives in Los Angeles where he is a Professor of Composition at the University of Southern California.

Chorale and Shaker Dance ----- John Zdechlik

Chorale and Shaker Dance is composed of two melodic ideas. The first is of a single-phrased chorale, and second is based from the well-known Shaker Hymn, “*The Gift to be Simple*”.¹² *Simple Gifts* was “composed in 1848 by Shaker Elder Joseph Brackett as an easy-to-learn tune for Shaker worship”.¹³ *Chorale and Shaker Dance* has become a standard piece of repertoire since its “premier by the Medalist Concert Band at the 1972 Music Educators National Conference in Atlanta, Ga.”¹⁴ This work has several sections of exposed passages that require “competent performances by most of the ensemble.”¹⁴ It also poses some rhythmic challenges including the use of syncopation, “providing “the music teacher with ample opportunities to

¹⁰ Ticheli, Frank. “Biographical Notes.” Afterword. In *Amazing Grace for Concert Band*. Brooklyn, NY: Manhattan Beach Music, 1994.

¹¹ Johnson, Crystan. “Biography - Frank Ticheli.” Google Sites, October 1, 2012. <https://sites.google.com/site/fticheli/services>.

¹² Zdechlik, John. “Chorale and Shaker Dance.” In *Chorale and Shaker Dance*, pg 1. San Diego, CA: Neil A. Kjos Music Company, 1999.

¹³ Crumm, David. “Complicated Life of 'Simple Gifts' Anniversary.” baltimoresun.com, October 12, 2018. <https://www.baltimoresun.com/news/bs-xpm-1998-12-02-1998336046-story.html#:~:text=The%20Shakers%20called%20it%20a,as%20an%20instruction%20for%20life.%22>.

¹⁴ Richard Miles, *Teaching Music through Performance in Band*, <https://www.tarleton.edu/band/documents/2009tmtplib.pdf>

develop the ensembles rhythmic proficiency.”¹⁵ It also “demands” the performers to pay attention to the constantly changing shaker melody and time signatures as the piece progresses.¹⁵ Its compositional structure relies heavily on “call and response” with the shaker melody and a “canon on the choral”, causing this piece to be more difficult than it sounds.¹⁵ Knowing the difficulties this piece poses to some ensembles, Zdechlik created a simplified version titled *Chorale and Shaker Dance II* in 1989 to provide similar learning techniques for a younger ensemble.¹⁶ *Chorale and Shaker Dance* was Zdechlik’s second band composition, *Psalm 46* being his first.¹⁶

About the Composer: John Zdechlik (b. 1937) is an American composer born in Minneapolis, Minnesota. During his high school career playing the trumpet and piano, he became interested in composition. He was assisted by his trumpet teacher, Harry Storbel, in writing original jazz pieces.¹⁵ He earned his degrees in music education, composition, and theory from the University of Minnesota. Dr. Zdechlik taught theory and directed the instrumental music program at Lakewood Community College in White Bear Lake, Minnesota.¹⁷ As an active member of the American Bandmasters Association, Zdechlik conducted in 35 states as well as Japan, England, and Scotland. He was elected to the American Bandmasters Association in 1989 and has composed many standard concert band repertoire for high school and college ensembles including *Psalm 46*, *Choral and Shaker Dance*, and *Celebrations*.¹⁸

Irish Tune from Country Derry - - - - - Percy Grainger/Arr: Mark Rogers

¹⁵ musi3500. “ZDECHLIK, JOHN- CHORALE AND SHAKER DANCE: GRADE 4.” musi3500, September 14, 2014. <https://musi3500.wordpress.com/2014/09/14/zdechlik-john-chorale-and-shaker-dance-grade-4/>.

¹⁶ Richard Miles, *Teaching Music through Performance in Band*, <https://www.tarleton.edu/band/documents/2009tmtplib.pdf>.

¹⁷ Zdechlik, John. “Chorale and Shaker Dance.” In *Chorale and Shaker Dance*, pg 1. San Diego, CA: Neil A. Kjos Music Company, 1999.

¹⁸ World Association for Symphonic Bands & Ensembles. In Memoriam, 2020. <https://wasbe.org/celebrations-for-concert-band-by-john-paul-zdechlik-usa-may-2-1937-may-21-2020>.

Irish Tune from County Derry is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County. Derry, Ireland, and published in ‘The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855.’¹⁹ Percy Grainger arranged four versions of Irish Tune, all written from the years 1902-1912. It was first set as an a capella version for mixed voices, then written as a piano solo, and then written for string orchestra. This arrangement for the concert band is the fourth version to be set by Grainger.¹⁹ Of the four settings, however, the setting for band is the most poorly documented, leaving no record of when the setting was composed.²⁰ It is safe to assume that it was written during Grainger’s “wartime experience” with the “Fort Hamilton, South Brooklyn.”²⁰ Many of the military bands of the time were small, yet this composition demonstrates Grainger taking advantage of the many different colors and tone qualities to expand on with a full wind band.²⁰ This arraignment was finalized after a lengthy period of time and scrutiny, an accurate as possible version of Percy Grainger's setting of *Irish Tune from County Derry*.²⁰

About the Composer: Percy Grainger (1882-1961) was born in Brighton, Victoria, Australia. Percy began learning the piano at an early age. He performed a “series of concerts given at the age of twelve, enabling him to study at Frankfurt for six years.”²¹ He then began a European career as a concert pianist, before settling in London in 1901. During his stay in England he became interested in collecting and arranging folk songs and country dances.²¹ He eventually became a citizen of America in 1919 where he composed and conducted. Grainger’s main compositional focus was on music for wind band due to the lack of original wind band music

¹⁹ Grainger, Percy Aldridge. Intro. In *Irish Tune from County Derry*. Ed. R. Mark Rogers. San Antonio, Texas: Southern Music Co, 1994.

²⁰ Grainger, Percy Aldridge. Notes on the Edition. In *Irish Tune from County Derry*. Ed. R. Mark Rogers. San Antonio, Texas: Southern Music Co, 1994.

²¹ Foothill Symphonic Winds, “Percy Aldridge Grainger”, 2020, https://fswinds.org/pgm_note/notes_g.html#Grainger.

available. He “arranged many folk songs that have become standard band literature.”²² Grainger was a gifted piano player and often wrote his compositions in condensed score. Surprisingly, many of his band compositions were never published in full scores.²³ He also “extracted the individual parts him his concert pitch score himself.”²³ Percy Grainger was considered “one of the few truly original thinkers of his day, and his music has a distinctive look which is all his own.”²³ He was a true nationalist to the British and wanted to represent his compositions to reflect the culture in his work.

First Suite in E Flat ----- Gustav Holst

The *First Suite in Eb* was composed in 1909 and is considered by many as a cornerstone piece in the wind band repertoire. “It is one of the few band originals that have been transcribed for symphony orchestras.”²⁴ At the time of this composition, it was common for orchestra pieces to be rewritten or transcribed for wind band ensembles because there were hardly any compositions written for wind band ensembles.

The First Suite in Eb is made up of three intricate movements that meld together into one masterpiece. The melody of the “Chaconne” is repeated several times with various instruments while “others weave filigrees about the theme” with the theme inverted several times later in the piece.²⁴ The first four notes provide the main idea for the whole piece, incorporating “cohesiveness and stylistic maturity seldom found in previous band literature.”²⁵ “Intermezzo”, the second movement, “is a variation of the theme from “Chaconne,” first in an agitated style, then in a cantabile mood, the two styles alternating through the movement.”²⁴ “The March”

²² Rose, Jason. “*History of Lincolnshire Posy*”, Weebly, 2012, <http://lincolnshireposy.weebly.com/>.

²³ Grainger, Percy Aldridge. Notes on the Edition. In *Irish Tune from County Derry*. Ed. R. Mark Rogers. San Antonio, Texas: Southern Music Co, 1994.

²⁴ Palatine Concert Band. “*First Suite in E-Flat*”, 2013, <http://palatineconcertband.org/program-notes/f/first-suite-in-e-flat.html>.

²⁵ Stephen Rhodes, “*A History of the Wind Band*”, 2007, <https://ww2.lipscomb.edu/windbandhistory/>.

provides two themes that also came from the “Chaconne” theme, one of dynamics and the other lyrically. “Eventually the two are combined in a thrilling counterpoint leading to the ending.”²⁶ Gustav Holst’s *First Suite in Eb* was considered an “experiment in form, each movement being founded on a fragment of the opening “Chaconne”.”²⁶ This original three movement piece has so much to offer when teaching it to advanced performers for its masterful development throughout.

About the Composer: Gustav Holst (1874-1934) was a prominent composer in England who studied at the Royal College of Music in London.²⁷ He performed on the keyboard, but had to give it up due to “neuritis in his right hand.”²⁸ He then became a professional trombone player and taught composition and organ. Holst focused only on teaching and composing in 1903. “His music combines an international flavour based on the styles of Maurice Ravel, and Igor Stravinsky.”²⁷ Holst’s compositions were written for “operas, ballets, symphonies, chamber music, and songs.”²⁹ The *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble. He also composed many orchestra pieces such as *The Planets* and *Choral Fantasia*. In 1905 he became music master at St. Paul’s Girls’ School and the director of music at Morley College in 1907.²⁷ Holst was one of many composers who used folk-songs for their compositions. Gustav Holst died in London on May 25th, 1934.

Celtic Ritual ----- John Higgins

Celtic Ritual reflects the unique composite of sadness and humor in the Celtic culture, forged by a thousand years of fighting for freedom. It is based on the dark beauty of Celtic mythology, which at its core concerns a legendary race of superhuman warriors, now hidden behind the

²⁶ Stephen Rhodes, “*A History of the Wind Band*”, 2007, <https://ww2.lipscomb.edu/windbandhistory/>.

²⁷ Britannica, T. Editors of Encyclopaedia. "Gustav Holst." *Encyclopedia Britannica*, September 17, 2020. <https://www.britannica.com/biography/Gustav-Theodore-Holst>.

²⁸ Stephen Rhodes, “*A History of the Wind Band*”, 2007, <https://ww2.lipscomb.edu/windbandhistory/>.

²⁹ Foothill Symphonic Winds. *First Suite in E-Flat*, July 16, 2013. <http://palatineconcertband.org/program-notes/f/first-suite-in-e-flat.html>.

misty space of the centuries.”³⁰ The Celts were a very superstitious and abrasive warlike society. They had several different rituals that support this idea. Rituals such as the “Magic Ritual” was believed to help Celtic warriors gain great power by beheading “other warriors from foreign tribes and preserve them and display them at sacred religious times.”³¹ Music was also very important to the Celtic society as they believed music “had the power to enchant and please the gods.”³² The mystery and allure of this ancient culture is compounded by the fact that they were not educated. The Greeks and Romans wrote about them often, but there are minimal manuscripts from the society, which causes the mystic. “The whole race is fanatically fond of warfare. They are vociferous and act on impulse. When they are upset, they immediately... urge on to warfare,” stated Strabo (63 BC- 21AD), a Greek geographer and historian.³³ This dark warlike and mysterious society holds many secrets that can only be speculated through imagination and creativity.

About the Composer: John Higgins is a free-lance composer, arranger and producer for the educational divisions of Hal Leonard LLC.³⁴ He is best known for his many compositions and arrangements for choirs, bands and orchestras. He has arranged and produced new versions of *Annie, Guys and Dolls, Fiddler on the Roof, The king and I, and The Music Man*, among others.³⁴

³⁰ Higgins, John. “Celtic Ritual (Overture for Band).” Introduction. In *Program Notes*, pg 1. Milwaukee, WI: Music Works, 1997.

³¹ Weebly.com. “Festivals & Rituals.” The Ancient Celtic Religion, 0AD. <http://theancientcelticreligion.weebly.com/-festivals--rituals.html>.

³² Weebly.com. “Principle Beliefs.” The Ancient Celtic Religion, n.d. <http://theancientcelticreligion.weebly.com/principle-beliefs.html>.

³³ Weebly.com, The. “Home.” The Ancient Celtic Religion, n.d.. <http://theancientcelticreligion.weebly.com/index.html>.

³⁴ John, Higgins. “John Higgins.” Hal Leonard Online, 2021. <https://www.halleonard.com/biographyDisplay.action?id=163&subsiteid=5>.

Rhythmic Danse ----- Richard Saucedo

Music has a strong connection with rhythm, meter, and the organization of sound events.

Rhythmic Danse explores these concepts by bringing an atypical meter to explore. Saucedo explained that the setting of this piece in 5/4 is a great way to teach the idea that odd meters can sound and feel as comfortable as the other more typical meters like 4/4 and 3/4.³⁵ The rhythms used in pieces like *Rhythmic Danse* are an oddity in Western music, where the meter is not used as frequently. It does not feel as natural as it would in other countries.³⁶ Quintuple music is usually separated between patterns of 2+3 or 3+ 2. Patterns like this “have roots in the Slavic and Scandinavian regions, the Middle East, and Asia”, and are often set by drums.³⁷ Saucedo brings variety to his composition by passing the rhythm between instrumental sections.³⁷ Quintuple time can be used to demonstrate technical skill and suggests unusual excitement. It is commonly used in folk music, especially in the east Europe. Saucedo composed this piece to help teach students to understand and feel comfortable with learning the “offset” type of accent patterns that 5/4 creates.³⁵

About the Composer: Richard Saucedo (b. 1957) is an American composer “Director of Bands, Emeritus after retiring from the William H. Duke Center for the Performing Arts at Carmel High School in Carmel, Indiana.”³⁸ During his 31 year teaching career, his ensembles received numerous state and national honors, and was “crowned the 2005 Bands of America Grand National Champion.”³⁹ In 2010, Saucedo was named “Outstanding Music Educator” by the

³⁵ Saucedo, Richard. “Performance Notes.” Introduction. In *Rhythm Danse*. Milwaukee, WI: Musicworks, 2007.

³⁶ Hiley, David. “Quintuple Time.” Grove Music Online, January 13, 2015.

<https://doi.org/10.1093/gmo/9781561592630.article.22735>.

³⁷ Foothill Symphonic Winds. “FSW Program Notes - Index by Composer.” Foothill Symphonic Winds, June 5, 2020.

https://fswinds.org/pgm_note/notes_s.html#Saucedo.

³⁸ Conn-Selmer.com. “Richard Saucedo.” Educational Clinician Richard Saucedo. Conn-Selmer.com, n.d..

<https://www.conn-selmer.com/en-us/education/clinician/profile/richard-saucedo#>.

³⁹ Wind Repertory Project. “Richard Saucedo.” Wind Repertory Project. MediaWiki, n.d.

https://www.windrep.org/Richard_Saucedo.

Indiana Music Educators Association.⁴⁰ He earned his undergraduate degree at Indian University in Bloomington and completed his Master's degree at Butler University in Indianapolis. Saucedo is a "freelance arranger and composer" and has released numerous works for concert band, marching band and choral works.⁴¹ He also spends a lot of time as a clinician, adjudicator, and a guest conductor for various ensembles.⁴⁰

Amazing Grace ----- Frank Ticheli

"The spiritual, *Amazing Grace*, was written by John Newton (1725-1807). Newton, a "slave ship captain who, after years of transportation slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts."⁴² *Amazing Grace* was first published in 1835 by William Walker in *The Southern Harmony*.⁴³ This spiritual tune has been performed thousands of times and has become one of the most important spirituals in all of America. Ticheli arranged *Amazing Grace* into a masterful band arrangement commissioned by John Whitwell, in loving memory of his father, John Harvey Whitwell (1920-1993).⁴³ "I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody -- to be sincere, to be direct, to be honest -- and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity."⁴³ Ticheli believes that music "has the power to take us to a place that words alone cannot."⁴³ This beautifully scored work by

⁴⁰ Foothill Symphonic Winds. "FSW Program Notes - Index by Composer." Foothill Symphonic Winds, June 5, 2020. https://fswinds.org/pgm_note/notes_s.html#Saucedo.

⁴¹ Wind Repertory Project. "Richard Saucedo." Wind Repertory Project. MediaWiki, N.D. https://www.windrep.org/Richard_Saucedo.

⁴² Foothill Symphonic Winds. *Frank Ticheli*, June 5, 2020. https://fswinds.org/pgm_note/notes_t.html#Ticheli.

⁴³ Ticheli, Frank. "Program Note." Afterword. In *Amazing Grace for Concert Band*. Brooklyn, NY: Manhattan Beach Music, 1994.

Ticheli is a moving rendition with a powerful climax that brings *Amazing Grace* to new heights and sounds, keeping the authentic melody intact with musical integrity.

About the Composer: See *Loch Lomond* composer notes.

Armenian Dances Part I ----- Alfred Reed

The *Armenian Dances*, Parts I, is the first of a two part series. It was dedicated to Dr. Harry Begian, a first generation American, whose parents were originally from Armenia.⁴⁴ Part I and Part II is composed of four movements based on authentic Armenian folk songs collected by “Gomidas Vartabed (1869-1935), the founder of Armenian classical music.”⁴⁵ Part I only contains the first movement of the Suite, which “is an extended symphonic rhapsody built upon five different” Armenian folk songs.⁴⁵ Reed carefully crafted this work to keep the integrity of the folk songs used, however, there was no hesitation on expanding “the melodic, harmonic, and rhythmic possibilities” to keep up with the demands of the symphonic-instrumentation.⁴⁵ He did this rather than keeping to the “vocal or choral approach” of the original folk song composition.⁴⁵ This piece is only a taste of this beautifully crafted folk music that, to this day, “has not become as widely known” as it deserves.⁴⁵ Gomidas carefully studied and understood the “structure of the Armenian sacred melodies and folk melodies.”⁴⁶ His dedication to the culture helped preserve the “centuries-old melodies from obscurity, or oblivion” after the mass genocide of the Armenian people in the year 1915.⁴⁶ The five folk songs selected in part I were originally “arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus.”⁴⁶ *Armenian*

⁴⁴ Nichols, Jon P. “Harry Begian- Conductor: A Short Biography.” World Association for Symphonic Bands and Ensembles, N.D. https://wasbe.org/wp-content/uploads/2018/02/WASBE_10_2003_Harry-Begian-Conductor-A-Short-Biography.pdf.

⁴⁵ Reed, Alfred. “Program Notes.” Introduction. In *Armenian Dances: Part I*. New York, NY: Sam Fox Co., 1974.

⁴⁶ Vagramian, Violet. “Historical Note.” Introduction. In *Armenian Dances: Part I*. New York, NY: Sam Fox Co., 1974.

Dances part I was finished in 1972 and performed under the baton of Dr. Harry Begian and the University of Illinois Symphonic Band, on January 10, 1973.⁴⁵

About the Conductor: Alfred Reed (1921-2005) is remembered as a distinguished composer, arranger, conductor, and editor, born in New York City.⁴⁷ He began former trumpet instruction at the age of ten, and was already professionally playing by the time he was in high school.⁴⁸ He then started to study composition which held his interest more than playing did. After spending three years in the service and a member of the Air Force Band, he became very interested in the concert band ensemble.⁴⁸ He enrolled in Juilliard School of Music for composition and became a composer and arranger with NBC and eventually ABC, writing music for radio, television, record albums and films.⁴⁸ Reed conducted the Baylor Symphony Orchestra and his Masters thesis was the composition *Rhapsody for Viola and Orchestra* which won the Luria Prize.⁴⁸ Reed has published over 200 works in all forms.⁴⁸ His compositions are known worldwide including countries like Japan, Australia, and Europe. His impact in the wind band repertoire was huge where he left over 100 wind ensemble works that are still being performed today.⁴⁷

⁴⁷ Pease, Andy. "Armenian Dances Part I by Alfred Reed." Wind Band Literature, September 18, 2018. <https://windliterature.org/2018/09/17/armenian-dances-part-i-by-alfred-reed/>.

⁴⁸ Barnhouse. "Alfred Reed." Barnhouse, N.D. <https://barnhouse.com/composer/alfred-reed/>.