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Nicholas Lloyd's Master Conducting Recital Program Notes

Nicholas Lloyd

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***American Riversongs* by Pierre La Plante**

American Riversongs is a collection of American folksongs based upon the importance of rivers to the earlier American people. The subtitle is "A Folksong Setting For Band," folk music is traditionally passed down through generations by the singing or playing of them. They are not usually written down but melodies passed throughout history. *American Riversongs* consists of four folksongs. It begins with an upbeat arrangement of "Down The River." The first third of the piece is then contrasted by the broad and smooth setting of "Shenandoah," also known as, "Across The Wide Missouri." La Plante features a brass band after the transition to "The Glendy Burk." Stephen Foster's folksong is joined by a Creole bamboula tune that is thought to have originated in the Louisiana delta region. The bamboula theme is marked by an incessant syncopated ragtime rhythm. The use of both of these tunes leads to a very exciting and close of *American Riversongs*. The settings of folk songs presented by La Plante, provides a historical aspect of americana music.

Pierre La Plante is an American composer for Wisconsin. La Plante attended the University of Wisconsin at Madison, where he received his Bachelor and Master degrees in Music. Pierre taught in Blanchardville, Wisconsin for 25 years as a general music and beginning band teacher. Pierre La Plante is an accomplished teacher, bassoonist and composer.

***Make Our Garden Grow* by Leonard Bernstein, Arr. by Joseph Kreines**

Make Our Garden Grow is the closing number of Leonard Bernstein's 1956 operetta *Candide*. This operetta is based on an adaptation of Voltaire's 18th-century satire on blind optimism. *Make Our Garden Grow* has become a classic and stand alone feature piece. This arrangement is for younger bands and allows the beautiful melody shine through as the piece progresses to the climactic moment at the close. *Make Our Garden Grow* is a profession of love of the two main characters of the operetta, Candide and Cunegonde. This arrangement starts with a small portion of the ensemble reflecting the male character Candide. Then as Cunegonde comes in more ensemble joins, and likewise with the ensemble characters. The lyrics talk about the pitfalls of their younger selves and how they are going to grow moving forward. As the piece progresses characters join, the instrumentation grows. The music intensifies until we are at our climax and conclusion, this is aided by the repetition of the melody and dynamic growth, but we know we have arrived at our climax because we have changed keys up for Ab major to C major. Allowing the listener to have that audible cue of arrival.

Leonard Bernstein was an American composer, pianist, and conductor. Bernstein was born to Russian immigrants and attended Boston Latin School, Harvard University, and the Curtis Institute of Music. Bernstein was the Music Director of the New York Philharmonic from 1958-1969. His other achievements included Kennedy Center Honor for Lifetime of Contributions to American Culture Through the Performing Arts, 11 Emmy Awards, election to the Academy of the American Academy and Institute of Arts and Letters, and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences.

Joseph Kreines is an American composer, arranger, transcriber, author, conductor, and pianist. Kreines received a master's degree in music from the University of South Florida and a Bachelor of Arts degree from the University of Chicago. He served for four years as the associate conductor of the Florida Symphony Orchestra. Kreines is well-known for his work transcribing music of Percy Grainger. He also is the author of *Music for Concert Band*. In 2004, he was honored as an inductee to the Roll of Distinction in the Florida Bandmasters Association Hall of Fame.

***Armed Forces Salute* by Bob Lowden**

This medley features all of the United States military branches service songs in the order of: *The Caisson Song* (Army), *Semper Paratus* (Coast Guard), *The Marines' Hymn* (Marines), *The U.S. Air Force* (Air Force), and *Anchors Aweigh* (Navy). Lowden's arrangement is a popular medley for veteran recognition programs.

The Caisson Song

The song was originally written by field artillery First Lieutenant Edmund L. Gruber, while stationed in the Philippines in 1908 as the "Caisson Song." The original lyrics reflect routine activities in a horse-drawn field artillery battery. The song was transformed into a march by John Philip Sousa in 1917 and renamed "The Field Artillery Song." It was adopted in 1956 as the official song of the Army and retitled, "The Army Goes Rolling Along."

Semper Paratus

Captain Francis Saltus Van Boskerck wrote the words in the cabin of the cutter Yamacraw in Savannah, Ga., in 1922. He wrote the music five years later in Unalaska, Alaska. In 1925 and 1926 he was Commander of the Bering Sea Forces, headquartered at the remote port of Unalaska. It was here that he found time to fit the words of his song to music with the help of two Public Health dentists, Alf E. Nannestad and Joseph O. Fournier. Mrs. Albert C. Clara Goss, the wife of a fur trader, let them use a beat-up piano for writing this song. For probably as long as Captain Van Boskerck could remember, *Semper Paratus* had been a Revenue Cutter and Coast Guard watchword. The words themselves, "always ready" or "ever ready," date back to ancient times.

The Marines' Hymn

The music to the hymn is believed to have originated in the comic opera *Geneviève de Brabant* composed by the French composer Jacques Offenbach. Originally written in 1859 as a two-act opera, Offenbach revised the work, expanding it to three acts in 1867. This revised version included the song "Couplets des Deux Hommes d'Armes" and is the musical source of *The Marines' Hymn*. The author of the words to the hymn is unknown. One tradition suggested that an unknown Marine wrote the words in 1847. This would have been 20 years before the music was written by Offenbach and is not likely. The first two lines of the first verse were taken from words inscribed on the Colors of the Corps.

The U.S. Air Force

In 1938, *Liberty* magazine sponsored a contest for a spirited, enduring musical composition to become the official Army Air Corps song. Of 757 scores submitted, the one composed by Robert MacArthur Crawford (1899-1961) was selected by a committee of Air Force wives. The song was officially introduced at the Cleveland Air Races on September 2, 1939. Fittingly, Crawford sang in its first public performance.

Anchors Aweigh

Anchors Aweigh is the official march song of the United States Navy. It was composed in 1906 by Charles A. Zimmermann with lyrics by Alfred Hart Miles. When he composed "Anchors Aweigh", Zimmermann was a lieutenant and had been bandmaster of the United States Naval Academy Band since 1887. Miles was midshipman first class at the academy, in the class of 1907, and had asked Zimmermann to assist him in composing a song for that class, to be used as a football march. Another academy midshipman, Royal Lovell (class of 1926), later wrote what would be adopted into the song as its third verse.

Robert "Bob" Lowden was an American composer and arranger. Lowden attended Temple University as a music education student and later became a trombonist and arranger with the U.S. Army Band. He taught instrumental music in the public schools of Camden, New Jersey from 1958-1968. He left this position to devote full time to composing and arranging. He is best known for his band arrangements of popular and show music.

***Be Thou My Vision* by Travis Cross**

Be Thou My Vision involves a traditional Irish melody that dates back to before 1909. This melody was harmonized and added to the melody from the Irish hymn. This hymn is now attributed to a traditional Christian hymn. The hymn starts so:

Be thou my vision, O Lord of my heart;
Naught be all else of me, save that thou art;
Thou my best thought by day and by night,
Waking or sleeping, thy presence my light.

Travis Cross's arrangement of this traditional hymn is very simple and leans on the emotion and the faith that the hymn speaks about. The melody takes place three times. Once, with light accompaniment. Another time with the traditional harmonization of the hymn, and the last time in a sense of victory and joy with a powerful recollection of the melody. Cross's arrangement allows for an optional vocal part. This vocal part adds to the power of this hymn. The vocal part is in place of some wind parts in the first and second iterations of the melody, and they add to the power of the final iteration.

Travis Cross was born in South Korea and moved to the United States as an infant. He received his bachelor's in music education from St. Olaf College in Northfield, Minnesota, and his master's and doctorate degrees in conducting from Northwestern University in Evanston, Illinois. Cross is currently the Director of Bands at UCLA Herb Alpert School of Music. His original compositions and arrangements have been by all levels and across North America, the United Kingdom, and Singapore.

***Creed* by William Himes**

A creed is a statement of belief. William Himes' composition seeks to take listeners through a multitude of moods we experience as humans. *Creed* evokes affirmation, trust, reflection, and exuberance. Starting the compositions somber opening to the joy it provokes in the spirited section that followed. Himes used different tempos, dynamics, and articulations to convey these moods. *Creed* is an extremely thought-provoking piece for the performer and listener's interpretation.

William Himes is an American composer born in Flint, Michigan. He attended the University of Michigan, earning his bachelor's and master's degrees in music. For five years he taught instrumental music in the public schools of Flint, Michigan, where he was also an adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes continues to be in demand as conductor, composer, lecturer, clinician, and euphonium soloist and has appeared throughout the United States, Canada, Australia, New Zealand, Sweden, Denmark, Norway, and the United Kingdom.

***Two Movements from Lincolnshire Posy* by Percy Grainger, Arr. by Michael Sweeney**

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire. *Lincolnshire Posy*, as a whole work, was conceived and scored by Grainger direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements were indebted, more or less, to unfinished sketches for a variety of mediums covering many years. These indebtednesses are stated in the score. This bunch of "musical wildflowers" is based on folksongs collected in Lincolnshire, England, and the work is dedicated to the old folksingers who sang. The unique composition style of Grainger was to write out the music the way the individuals sang their enunciations and pronunciation. This arrangement is a flex band arrangement of movements 2 and 6 of *Lincolnshire Posy*, *Horkstow Grange* and *Lost Lady Found*.

Horkstow Grange

This movement is the second of the full *Lincolnshire Posy*. It has a subtitle of "The Miser and his Man—a local Tragedy." This is an English folksong, noted down by Percy Grainger. He notated this after George Gouldthorpe sang the folksong to Grainger in 1905, while Grainger was in North Lincolnshire, England. *Horkstow Grange* features long legato flowing phrases. The movement changes time almost every measure, emulating that of how the song was sang to Grainger.

Lost Lady Found

The sixth movement of Grainger's *Lincolnshire Posy*, is subtitled as a "Dance Song." The music certainly reflects that with the weight and emphasis used by the composer. Lucy E. Broadwood noted this folksong down, from her nurse Mrs. Hill. *Lost Lady Found* reflects three different dance motions through the movement. All of the dance movements involve the weight falling on beat 1 and followed by an up or body lift on beat 3. This song tells the story of a young woman stolen away by gypsies and missing for years. Her uncle is wrongly accused in the disappearance but is rescued from the gallows at the last minute when the "lost lady" is found and brought back by her sweetheart. Grainger called for pitched percussion at the second to last statement to represent this joyful occasion.

George Percy Grainger was an Australian-born composer, pianist, and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth-century music

well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4). In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". In 1932, he became Dean of Music at New York University and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Michael Sweeney is an ASCAP award-winning American composer and musician. Sweeney studied music education and composition at Indiana University in Bloomington and taught for five years in public schools of Ohio and Indiana, where he taught many concert, jazz, and marching programs for students from elementary to high school. Since 1982, Mr. Sweeney has worked full time for Hal Leonard Corporation in Milwaukee, Wisconsin, and is currently Director of Band Publications. In addition, he contributes as a composer and arranger in all instrumental areas. Sweeney is particularly known for his writing at the younger levels for concert and jazz bands and has over 500 publications to his credit.

***Incidental Suite* by Claude T. Smith**

II. Nocturne

Incidental Suite is a three movement work of contrasting styles. The opening movement, entitled *Tarantella* is a fast 6/8 dance featuring a constant hemiola. The second movement, *Nocturne*, is a slow "lazy" melody accompanied by a sometimes dissonant but full harmony with a lot of color. Finally the third movement, *Rondo*, is a movement where the rhythmic melody is stated by the percussion and throughout the movement the percussion continues to interrupt the winds that carry the melody afterwards. A nocturne is known as a short composition of a romantic or dreamy character suggestive of night. Smith's *Nocturne* from *Incidental Suite* creates a dreamy movement of lush harmonies and with a slow and lethargic melody.

Claude Thomas Smith was an American composer, conductor, educator and publisher. He attended Central Methodist College, Fayette, Missouri, until he was drafted into the Army. Smith played French horn for the 371st Army Band, even though he was a trumpeter. He finished his undergraduate training at the University of Kansas. Smith wrote over 180 works for band, orchestra, choir, solos, and small ensembles as well as three method books for band and orchestra. His first band composition was titled World Freedom March. His first published work, *Emperata Overture*, led to many other works being published by Wingert-Jones. In 1978, he became a composer for Jenson Publications (now Hal Leonard) and the educational consultant for Wingert-Jones. His composition *Flight* was adapted as the official march of the National Air and Space Museum of the Smithsonian Institute. Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest

Missouri State University in Springfield where he taught composition and theory, and conducted the University Symphony Orchestra. Claude T. Smith Publication, Inc. was founded in 1993 to publish works which had not been released as well as works that have gone out of print.

***Symphony in Bb* by Paul Hindemith**

- I. Moderately Fast, with Vigor
- II. Andante Grazioso
- III. Fugue

Hindemith's *Symphony in Bb* was written during his time in the United States in 1951, at the request of Lt. Col. Hugh Curry, leader of the United States Army Band. It was premiered on April 5, 1951, by the "Perishing's Own." This three-movement work is the only symphony that Hindemith wrote expressly for the wind band. The suite shows Hindemith's great contrapuntal skill and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. While this composition is in three parts, Hindemith uses the Fugue as a combination of themes and melodies to create an exciting chaotic conclusion.

Paul Hindemith was a German composer and educator. Hindemith studied conducting, composing, and violin with Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory, supporting himself by playing in dance bands and musical-comedy troupes. Hindemith emigrated to the United States from Germany in 1940 and held teaching positions at Harvard and Yale Universities, becoming an American citizen in 1946. After World War II Hindemith relocated to Europe, taking a position at the University of Zurich.