OTHER TAMU SYMPHONIC BAND RELEASES

Wind Band Masterworks, VOLUME I

English Folk Song Suite (Vaughn Williams) • Fire of Eternal Glory (Shostakovich) • I Wander Deep In Thought (Grieg) • Incantation & Dance (Chance) • Second Suite in F (Holst) • Slavic Woman's Farewell (Agapkin) • Third Suite (Jager) • Turkey in the Straw (Rhea) Amazing Grace (Himes) • Variations on America (Ives)

Wind Band Masterworks, VOLUME II

Aria on a Chaconne (Martinson) • Come Sweet Death (Bach/Reed)
Fanfare to "La Peri" (Dukas) • La Fiesta Mexicana (Reed) • Overture to "Nabucco" (Verdi/Cailliet) • Olympic Fireworks (Stanhope) Peterloo (Arnold) • Procession of Nobles (Rimsky-Korsakov/Leidzen)

Texas Music Educators Association Convention, 2003

Gallant Seventh (Sousa) • Tam O' Shanter (Arnold/Paynter) • October (Whitacre) • Don't You See (Grantham)
Presto from Trombone Concerto (Bourgeois) • In Memoriam (Camphouse) • Polka and Fugue from Schwanda (Weinberger/Bainum)

Legacy of the March, VOLUME I

American Legion (Parker) • Bennet's Triumphal (Ribble) • Chicago World's Fair (Mader) • Courier Journal (Griffith) • Drum Major (Taylor) Golden Bear (Richards) • H.M. Jollies (Alford) • Hostrauser's (Chambers) • Independentia (Hall) • Kiefer's Special (Kiefer) • Neddermeyer Triumphal (King) • Our Gallant Infantry (Edwards) • Our Glorious Emblem (DeLuca) • Our United States (Ventre) • Ponderoso (King) Queen City (Boorn) • Radio Waves (Jewell) • St. Julian (Hughes) • Trombone Section (Chambers) • University of North Dakota (King)

Legacy of the March, VOLUME II

Action Front (Blankenburg) • Battle of the Winds (Duble) • Colossus of Columbia (Alexander) • Crusade for Freedom (Richards) • Gentry's Triumphal (Jewell) • Gloria (Losey) • Great Little Army (Alford) • Henderson Field (King) • Mighty Mite (Mesang) • Mystic Call (King) Northwind (Chambers) • Parade of the Champions (Yoder) • Pentland Hills (Howe) • Porter's Catalina Band (McCaughey) • Royal Bridesmaid (Casto) • Shriner's Parade (DeLuca) • Sounds of Peace (von Blon) • Trafalgar (Zehle) • Trooper's Tribunal (Fillmore) • Viking (King)

Legacy of the March, VOLUME III

B.B. & C.F. (Hume) • Garland Entrée (King) • The Boys of the Old Brigade (Chambers) • Eagle Squadron (Alford) • Quality Plus (Jewell) Black Jack (Huffer) • The Klaxon (Fillmore) • With Sword and Lance (Starke) • Bombasto (Farrar) • Zacatecas (Codina) • Glory of the Trumpets (Brockenshire) • Glorious America (King) • Lights Out (McCoy) • Emblem of Freedom (King) • Flying Eagle (Blankenburg) Emblem of Unity (Richards) • Olympia Hippodrome (Alexander) • Voice of the Guns (Alford) • Rolling Thunder (Fillmore)

Legacy of the March, VOLUME IV

Barnum & Bailey's Favorite (King) • Men in Gray(Brahmstedt) • Honey Boys on Parade(Cupero) • Days of Glory(Cacavas) • Joyce's 71st New York Regiment(Boyer) • Carrollton(King) • Noble Men(Fillmore) • The Vanished Army(Alford) • Bravura(Duble) • Bolivar(King) • E Pluribus Unum(Jewell) • National Emblem(Bagley) • Lt. Commander(King) • Invercargill(Lithgow) • Peacemaker(King) • Men of Ohio(Fillmore) Purple Pageant(King) • Inglesina(Delle Cese) • Valdres(Hanssen) • The World is Waiting for the Sunrise(Alford) • In Storm & Sunshine(Heed)

Legacy of the March, VOLUME V

Army of the Nile (Alford) • Attorney General (King) • Battle Royal (Jewell) • British Eighth (Elliott) • Burr's Triumphal (Alexander) • Chicago Tribune (Chambers) • Circus Bee (Fillmore) • Die Wacht Am Rhein (Von Blon) • Federal (Sousa) • Freischutz Quickstep (Grafulla) Gladiator's Farewell (Blankenburg) • Hail Miami (Richards) • New Corn Palace (King) • Pathfinder of Panama (Sousa) • Port Arthur (Seitz) Robinson's Grand Entrée (King) • Screamer (Jewell) • Tripoli Temple (Barnhouse) • Under the Double Eagle (Wagner) • Woody Van's (King)

All above recordings available through the Texas A&M University Band office or Mark Recordings.

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wind band masterworks volume III

The Texas A&M University Symphonic Band

Timothy Rhea, Conductor

PROGRAM NOTES

Fanfare for the Common Man (1943) – Aaron Copland (1900-1990) was born in Brooklyn, New York and has been called the "dean of American music." He wrote memorable scores, encouraged younger composers, and helped to create and maintain approving audiences. From the concert stage to the gridiron halftime show, the Montreal Olympics, and television commercials, Copland's **Fanfare for the Common Man** has challenged performers and excited listeners. The score was written in 1943 "for the common man, who, after all, was doing all the dirty work in the war and in the army. He deserved a fanfare." Copland later used it as an integral part of his **Third Symphony**.

Ave Maria (1825/2004) – With the possible exception of Mozart, no other composer in the history of music has ever surpassed Franz Schubert's (1797-1828) genius for melodic writing. Some of Vienna's greatest singers were his closest friends, and he took pleasure in creating his songs for them. One of his most well-known songs, **Ave Maria**, was composed in 1825 when he was 28 years old.
For his setting of Shubert's work, Frank Ticheli carefully considered the problem of translating piano music to the wind medium without compromising the dignity and beauty of the original. For Ticheli, the solution was to find and connect the multiple melodic layers implied by the piano figurations, creating a richer, more polyphonic texture suitable for winds. Born in Monroe, Louisiana, Ticheli studied at Southern Methodist University and the University of Michigan.

Rocky Point Holiday (1969) – Ron Nelson, professor emeritus at Brown University, has many compositions to his credit. He began composing at the age of six and later earned degrees in composition from the Eastman School of Music. **Rocky Point Holiday** was commissioned by and composed for the University of Minnesota Concert Band. The composition is an exciting virtuoso work

CREDITS

Executive Producer:
Dr. Timothy B. Rhea

Producers:
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Paul Sikes
Christopher Hollar

Recording Engineer:
Mark Morette

Editing:
David St. Onge
Timothy Rhea

Graphic Design:
George Ace, Jr.

This current release marks the second in our "Wind Band Masterworks" series. Although finally released in 2005, the ensemble that recorded this music was the Texas A&M University Symphonic Band of 2001-02. I wish to thank the members of that band for their efforts and hope that my delay in compiling this material will be forgiven. This was the final symphonic band recording made by the TAMU Symphonic Band during the tenure of Colonel Ray E. Toler as Director of Bands. His efforts as producer on our recording sessions are greatly appreciated, and we wish to dedicate this recording to him for his efforts and support of the bands at Texas A&M University during his 14-year tenure.

Recorded November 23, 2003 – May 2 & November 21, 2004 – May 1, 2005
At the Rudder Theatre Complex on the campus of
Texas A&M University, College Station, Texas

FOR MORE INFORMATION

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multiple concerts for the memberships of both the Texas Music Educators Association and the College Band Directors National Association. The symphonic band regularly tours throughout the state of Texas during the spring semester and past Texas performances have included the Morton H. Meyerson Symphony Center in Dallas, and both the Wortham Center and Music Hall in Houston. The symphonic band has taken three concert tours of Europe which have included concerts in Ireland, England, Austria, and Germany. The band records regularly each year and their recordings, all with Mark Records, have enjoyed great success.

Today's band program at Texas A&M University includes the symphonic band, the concert band, the campus band, the nationally famous "Fightin' Texas Aggie Band," the University Jazz Ensembles, and the Aggieland Dance Orchestra. The total band program enrollment averages around 600 students per academic year.

THE TEXAS A&M UNIVERSITY BANDS
Dr. Timothy Rhea, Director of Bands
Lt. Colonel Jay O. Brewer, Sr. Associate Director, Texas Aggie Band
Mr. Travis Almany, Associate Director of Bands
Mr. Christopher Hollar, Director of Jazz Ensembles
Dr. David Wilborn, Conductor, University Campus Band
Ms. Jean Stanley, Business Coordinator
Colonel Ray E. Toler, Director of Bands Emeritus
Colonel Joe T. Haney, Director Emeritus, Texas Aggie Band

representative of a great number of American compositions which unite elements of jazz and classical construction into a new indigenous American style. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island.

Folksongs for Band, Set #3 (1991) – Born in December 1952, David Stanhope is one of Australia's most gifted musicians. Formerly a professional horn and trombone player, he is now known as a brilliant composer, concert pianist, and conductor. **Set #3** was premiered by the Australian National Wind Orchestra, conducted by Russell Hammond, in 1991. The settings are *Droylsden Wakes,* a sentimental verse and chorus piece; *Lord Bateman*, a vigorous, technical setting with constant metrical changes; and *Three Ships and Lisbon*, a mixture of two folk tunes and an original melody by Stanhope. In this setting, one imagines hearing bells while approaching a distant town. Entering the town, the visitors are overwhelmed with the majestic *Three Ships* melody, but still attempt to whistle their own tunes over the melody. Influenced by Percy Grainger, Stanhope honors his fellow native Australian in the last three bars with a quote from **Lincolnshire Posy**.

Festivo (1985) – Edward Gregson, born in 1945 in Sunderland, England, represents the school of British composers who are bridging the gap between the romantic music played by many of the early 20th century brass and wind bands and the more experimental avant-garde compositions written later in the same century. At 18, he entered the Royal Academy of Music and later attended the University of London. **Festivo** was commissioned for the tenth anniversary of the Bolton Youth Concert Band, which premiered the work, led by Nigel Taylor, at the July 1985 WASBE Conference in Kortrijk, Belgium. Structured in rondo form, with prelude and postlude, the work opens with horns playing the major motif segueing into an allegro with several brief woodwind solos. The motif is restated during some intricate meter changes, a quiet section follows, and the remainder alternates extreme activity with calm to end in a blaze of color.

Ye Banks & Braes O' Bonnie Doon (1901, arr. 1949) – Percy Aldridge Grainger (1882-1961) was a genius whose unorthodox beliefs and life style may be attributed to both his genes and his childhood environment. He studied piano as a child with his mother and later with Louis Pabst (a pupil of Anton Rubinstein) and Adelaide Burkitt in Melbourne, Australia.

Grainger considered the folk singers the "kings and queens of song…lords in their own domain – at once performers and creators." He once described concert singers as slaves to tyrannical composers. It was for the wind band, a "vehicle of deeply emotional expression," that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire. **Ye Banks and Braes O' Bonnie Doon** is a slow, sustained Scottish folk tune. Grainger's original setting of this was done in 1901 for "men's chorus and whistlers," and the present version for band was published in 1901.

English Dances, Set II (1951) – Malcolm Henry Arnold is a highly respected and prolific composer who combines traditional music with the 20th century sounds of jazz, pop, brass bands, and music hall. Born in Northampton, England in 1921, Arnold first studied violin with his aunt, followed later by piano lessons. He entered the Royal College of Music when he was sixteen and studied trumpet, conducting, and composition. Arnold's mastery of instrumentation is evident on every page of **English Dances,** the first set of which was completed in 1950 and the second in 1951. Although a listener might think that the composer had resurrected several forgotten folk tunes, every theme in these boisterous, good-humored dances is original with Arnold.

Texas A&M University Symphonic Band 2003-2005

PICCOLO
LaCour, Sarah

FLUTES
Burbano, Patrick
Chapman, Jessica
Daniel, Leslie
Gann, Melissa
Gaudiano, Stephanie
Lee, Anna

OBOES
Parker, Staci
Shafer, Christy
Smith, Brandon

CLARINETS
Bechtol, Amanda
Bradshaw, Robin
Broussard, Adrienne
Callagan, Kristin
Cantu, Patty
Caruth, Drew
Compton, Mallory
Conrey, Meredith
Crook, Sherry
Espiritu, Robbie
Freno, Brian
Herrington, Micah
Holcomb, Maura
Howarth, Lindsay
Hubert, Diane
Laursen, Katrina
McCoy, Audrae
Means, Kim
Salas, Christopher
Smeeton, Sarah

BASS CLARINETS
Duncan, Rebecca
Rhodes, William
Robbins, Rebecca
Snell, Elliott

BASSOON
Alford, Amanda
Binkley, Sam
Moffett, Sam

SAXOPHONES
Brown, Townsend
Garcia, Vincent
Hudson, Ian
McConnell, Evan
Walters, Mitchell
Williams, Ben

TRUMPET
Arnold, Chris
Danby, Mike
Davis, Gary
Gage, Terry
Ghinelli, Tony
Glassey, Nick
Green, Brian
Moran, David
Pierce, Wes
Sanchez, Stephanie
Zeagler, Cole

FRENCH HORN
Aldrich, Lindsay
Barrier, Bobby
Catanach, Holly
Gatza, Jenna
Lotspeich, Jeff
Meyer, Amy
Plemons, Mary
Soliz, Jacob
Todd, Michael
Vaquera, Kayla
Wilson, Kyle

TROMBONE
Acker, Jonathan
Albritton, Joe
Clark, Ryan
Conger, James
Henry, Aaron
Owens, Garett
Struzick, Danny
Thompson, Steve
Vollmar, Brent

EUPHONIUM
Clark, Andrew
Duplan, Don
Jessen, Jared
Morrison, Matt
Richards, John

TUBA
Brooks, Adam
Girard, Robert
Hernandez, Sam
May, Chris
Nagel, Will

PERCUSSION
Arnaez, Achilles
Castillo, Marcela
Clair, Paul
Dicus, Robert
Heiman, Adam
Henderson, Tara
Hicks, Lindsey
Hyams, Brian
Naradovy, Bryan
Sepolio, Eric
Thornton, Tim

symphonic band has released several nationally popular compact discs under his direction – all with Mark Records.

In addition to conducting, Rhea maintains a very successful career as an arranger and composer. His output of compositions and arrangements for both concert and marching band numbers over 300, many of which are published. Rhea maintains a nationally active schedule as conductor, clinician, and adjudicator. Dr. Rhea has been honored with memberships to both the prestigious American Bandmasters Association and Phi Beta Mu. He also holds memberships in the Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, National Band Association, WASBE, ASCAP, Big 12 Band Directors Association, Phi Mu Alpha, and is an honorary member of Kappa Kappa Psi.

ABOUT THE TEXAS A&M UNIVERSITY BANDS

The Texas A&M University Symphonic Band represents the top concert ensemble within the TAMU Band Department. Unlike the band programs of most major universities, the bands at Texas A&M University presently do not contain music majors. Auditions are open to all students on the College Station campus, which presently has an enrollment of 45,000. The major goal of the concert ensembles is to give students a pause from their academic routine by allowing them to join together in a highly sophisticated musical environment. In addition to the symphonic band conducted by Dr. Timothy Rhea, offerings include the University Concert Band, conducted by Travis Almany, and the University Campus Band, conducted by Dr. David Wilborn. All concert band members receive academic credit through the College of Liberal Arts.

By the attraction of players of extremely high quality, the bands strive to program the best in both traditional and contemporary wind band literature. During Dr. Rhea's tenure, the symphonic band has performed

Blue Lake Overture (1971) – John Barnes Chance (1932-1972) was a gifted composer, teacher, and administrator whose tragic death at the age of 39 is still mourned by all who knew him or his music. Chance was born in Beaumont, Texas and majored in theory and composition at the University of Texas at Austin. This exciting overture was dedicated to the Blue Lake Fine Arts Camp of Twin Lake, Michigan. It readily demonstrates the composer's ability to develop thematic material in a remarkable number of different ways with the entire piece being developed from the initial motif heard in the horn.

Scenes from "The Louvre" (1964) – Norman Dello Joio, born in New York City, New York in 1913, received his earliest music training from his father. Dello Joio studied at the Juilliard School of Music in New York and then went to the Yale School of Music, where he worked with Paul Hindemith. The band version of **Scenes from "The Louvre"** is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. The five moments of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period. The movements are titled *The Portals, Children's Gallery, The Kings of France, The Nativity Paintings*, and *Finale*.
The band work, commissioned by Baldwin-Wallace College for its symphonic band, was premiered in 1966 with the composer conducting.

Elsa's Procession to the Cathedral (1846-8, tran. 1938) – Richard Wagner (1813-1883) was born in Leipzig, Germany and began his career as a professional musician in 1833. Musically, he exerted a powerful influence on every component of opera, including the expanded use of wind instruments. It is in this music from the opera *Lohengrin*, first performed in 1848, that we find Wagner first striking out with those intense musical thoughts which were to culminate in *Tristan*, the operas

of "The Ring", and *Parsifal*. In this transcription, Lucien Cailliet has succeeded in building into the instrumental framework of the modern band a true representation of all that Wagner so eloquently describes with orchestra and chorus.

Commando March (1942) – Samuel Barber (1910-1981) was one of the most talented and professionally successful of America's 20th-century composers. From West Chester, Pennsylvania, he studied composition, voice, piano, and conducting at the Institute of Music in Philadelphia. Barber's second symphony, written for the U.S. Army Air Corps (now the U.S. Air Force) in 1942, made use of an electronic instrument which imitated radio signals. Shortly afterward he was ordered by an Air Corps general to compose a march in quarter-tones, to symbolize the progressive nature of that branch of the service. However, the mild-mannered Barber stayed with his own style of composition, and the **Commando March** was given a highly successful premiere in Atlantic City in 1943.

TEXAS A&M UNIVERSITY
BANDS

ABOUT THE CONDUCTOR

Dr. Timothy B. Rhea is Director of Bands at Texas A&M University in College Station, Texas – which currently has an enrollment of 45,000 students. He serves as conductor of the University Symphonic Band, as well as serving as administrative head of the instrumental music department. He is also the director of the nationally famous "Fightin' Texas Aggie Band." He has been at Texas A&M University since June of 1993.

Dr. Rhea earned the Bachelor of Music Education with honors from the University of Arkansas where he studied conducting with Eldon A. Janzen. He earned the Master of Music in Wind Conducting from Texas Tech University where he studied with the late James Sudduth. Rhea earned the Doctor of Musical Arts in Wind Conducting and Composition from the University of Houston. In July of 1999, he was awarded the Outstanding Young Bandmaster of the Year for the state of Texas from Phi Beta Mu. In December of 2000, Dr. Ray Bowen, former President of Texas A&M University, presented Dr. Rhea with the President's Meritorious Service Award to Texas A&M University.

Dr. Rhea was named conductor of the TAMU Symphonic Band in 1995. During his tenure at Texas A&M University, Dr. Rhea has conducted the symphonic band for conventions of the Texas Music Educators Association, the College Band Directors National Association, and the American Bandmasters Association, as well as in settings such as the Meyerson Symphony Center of Dallas and the Wortham Center of Houston, and on tours which have taken the band throughout the state of Texas. On their European tours, Dr. Rhea has conducted the symphonic band during concerts in Ireland, England, Austria, and Germany. In addition, the

Wind Band Masterworks – Volume III • Texas A&M University Symphonic Band 6173-MCD Mark

Texas A&M University Symphonic Band

wind band masterworks volume III

Timothy Rhea, Conductor

1.	**Fanfare for the Common Man** (1943)	Aaron Copland	2:50
2.	**Ave Maria** (1825/2004)	Franz Schubert/arr. Frank Ticheli	4:26
3.	**Rocky Point Holiday** (1969)	Ron Nelson	5:13
	Folk Songs for Band, Set #3 (1991)	David Stanhope	
4.	I. Droylsden Wakes		4:28
5.	II. Lord Bateman		4:08
6.	III. Three Ships and Lisbon		4:37
7.	**Festivo** (1985)	Edward Gregson	5:31
8.	**Ye Banks & Braes O' Bonnie Doon** (1901, arr. 1949)	Percy Grainger	3:16
	English Dances, Set II (1951)	Malcolm Arnold	
9.	IV. Allegro non troppo		2:55
10.	V. Con brio		1:30
11.	VI. Grazioso		2:21
12.	VII. Giubiloso – Lento e maestoso		2:04
13.	**Blue Lake, Overture** (1971)	John Barnes Chance	5:14
	Scenes from "*The Louvre*" (1964)	Norman Dello Joio	
14.	I. The Portals		2:20
15.	II. Children's Gallery		2:04
16.	III. The Kings of France		2:20
17.	IV. The Nativity Paintings		1:37
18.	V. Finale		1:47
19.	**Elsa's Procession to the Cathedral** (1846-8, tran. 1938)	Richard Wagner/arr. Lucien Cailliet	5:37
20.	**Commando March** (1942)	Samuel Barber	3:22

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