



# “The Royals”

Edward C. Harris, conductor

*Sunday, October 19, 2008, 3:00 p.m.*

*McAfee Center*

*Saratoga, California*

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ARNE Rule, Britannia!

*King George II, House of Hanover, ruled 1727-1760*

BRITTEN The Courtly Dances from *Gloriana*

I. March II. Coranto III. Pavane IV. Morris Dance  
V. Galliard VI. Lavolta VII. March

*Queen Elizabeth I, House of Tudor, ruled 1558-1603*

*Queen Elizabeth II, House of Windsor, ruled 1952-present*

ARNOLD H.R.H. The Duke of Cambridge March

*H.R.H. Prince George, Duke of Cambridge, 1819-1904*

GREGSON The Sword and the Crown

I. Henry the Fifth, too famous to live long!  
II. And she will sing the song that pleaseth you  
III. Sound all the lofty instruments of war

*King Henry V, House of Lancaster, ruled 1413-1422*

*King Henry VI, House of Lancaster, ruled 1422-1461*

*King Edward IV, House of York, ruled 1461-1483*

*King Edward V, House of York, ruled 1483*

*King Richard III, House of York, ruled 1483-1485*

ELGAR Pomp and Circumstance March No. 1

*King Edward VII, House of Saxe-Coburg-Gotha, ruled 1901-1910*

INTERMISSION

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PROGRAM (continued)

JACOBS    The Earle of Oxford's Marche  
*Henry de Vere, 18th Earl of Oxford, 1593-1625*

WALTON    Prelude to *Richard III*  
*King Richard III, House of York, ruled 1483-1485*

WAKEMAN    The Six Wives of Henry VIII  
*King Henry VIII, House of Tudor, ruled 1509-1547*

1. Catherine of Aragon  
*Born 1485, married 1509, divorced 1533, died 1536*
2. Anne Boleyn  
*Born 1502, married 1533, executed 1536*
3. Jane Seymour  
*Born 1509, married 1536, died 1537*
4. Anne of Cleves  
*Born 1515, married 1540, marriage annulled 1540, died 1557*
5. Catherine Howard  
*Born 1521, married 1540, executed 1542*
6. Catherine Parr  
*Born 1512, married 1543, died 1548*

WALTON    Orb and Sceptre Coronation March  
*Queen Elizabeth II, House of Windsor, ruled 1952-present*

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**ABOUT THE CONDUCTOR**

**Dr. Edward C. Harris** is in his seventh season as music and artistic director of the San Jose Wind Symphony. After an extensive national search in 2001, Harris was named as only the second conductor in the group's 51-year history. Dr. Harris brings to his position a broad knowledge of both traditional and contemporary wind band literature. Under his direction the San Jose Wind Symphony has gained wide recognition for its diverse, creative and entertaining programs.

Dr. Harris has been director of the School of Music & Dance and the director of bands at San Jose State University since 2000. Born and educated in Santa Monica, Dr. Harris received his bachelor of music degree in music education and master of arts degree in clarinet performance from San Francisco State University. He received his doctor of arts degree in conducting and clarinet performance from the University of Northern Colorado, where he studied under Eugene Corporon.

Before joining the San Jose State faculty, Dr. Harris served in a similar capacity at California State University, Stanislaus; Humbolt State University; and at the Univer-

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city of Wisconsin, Platteville. Preceding these appointments he served as director of instrumental music at Sequoia High School in Redwood City, California, from 1971 to 1978. Dr. Harris maintains an active schedule as guest conductor and lecturer throughout the United States. He has guest conducted honor groups and festivals in over eight states and has been selected to conduct both the California Community College All-State Honor Band and the California All-State Honor Band.

## PROGRAM NOTES

### **Rule, Britannia!**

*Thomas Arne (1710-1778), arranged by Michael Brand*

This British patriotic song originated from the poem “Rule, Britannia” by James Thomson and was set to music by Thomas Arne in 1740. It was written in honor of King George II of the House of Hanover, who ruled from 1727-1760.

When Britain first at Heav'n's command  
Arose from out the azure main;  
Arose, arose, arose from out the azure main;  
This was the charter, the charter of the land,  
And guardian angels sang this strain:  
Rule, Britannia! Britannia, rule the waves!  
Britons never, never, never will be slaves!  
Rule, Britannia! Britannia, rule the waves!  
Britons never, never, never will be slaves!

### **The Courtly Dances, from *Gloriana*, Op. 53**

*Benjamin Britten (1913-1976), arranged for symphonic band by Jan Bach*

Benjamin Britten was born exactly 100 years after Verdi. His *Peter Grimes* revitalized British opera, but his *Young Person's Guide to the Orchestra* and other works for children are most memorable to the public. He wrote several operas, many of which touch on the themes of the individual and society and the violation of innocence. However, he also wrote other vocal and instrumental works for some of his favorite performers, among them cellist Rostropovich.

*The Courtly Dances* was written in honor of Queen Elizabeth I of the House of Tudor, who ruled from 1558 to 1603, and for Queen Elizabeth II of the House of Windsor, who has ruled from 1952 to the present.

### **H.R.H. The Duke of Cambridge March, Op. 60**

*Malcolm Arnold (1921-2006)*

Malcolm Arnold earned a significant and unique position in contemporary British music. At a time when much new music was foreboding or despairing, his optimistic outlook and high spirits were welcome. He studied at the Royal College of Music, where he later returned as an instructor. His list of works includes nine symphonies,

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twenty concertos, five ballets, chamber music and music for several films. He received an Oscar for his music for the 1958 film *The Bridge on the River Kwai*. His suites of English, Scottish and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra.

*The Duke of Cambridge March* was written for the centennial of the Royal Military School of Music (RMSM) in 1957. The RMSM was founded in 1857, when the Duke of Cambridge was Commander in Chief of the British Army. The opening and finale are richly scored and contrast with the singing melody of the middle section, illustrating the contrast between the band sounds of the 19th and 20th centuries.

## **The Sword and the Crown**

*Edward Gregson (b. 1945)*

Edward Gregson represents the younger school of composers who are bridging the gap between the romantic music played by many brass and wind bands earlier in the 20th century and the more experimental avant-garde compositions written during the last decade or two. Gregson began to take an interest in music at about the age of eight and was soon taking piano lessons and playing in a local Salvation Army band. At eleven he began to compose piano pieces, and at eighteen he entered the Royal Academy of Music in London. Gregson taught at the University of London Goldsmiths College. He is now Principal of the Royal Northern College of Music, Manchester, UK.

*The Sword and the Crown* was composed for a series of plays about British kings who reigned during the 15th century. Gregson writes, “All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword), and they portray one of the most turbulent periods in the history of the British monarchy. The first movement opens with a brief fanfare for two antiphonal trumpets, but this only acts as a preface to a Requiem aeternam—the death of Henry V—before changing mood to the English army on the march to France. The second movement takes music from the Welsh Court in Henry IV, which is tranquil in mood; distant fanfares foreboding battles to come are heard, but the folk tune is heard three times in different variations. The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the ‘war machine’ and savagery of battle. Trumpet fanfares and horn calls herald a heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV’s defeat of the rebellious forces.”

## **Pomp and Circumstance, Military March No. 1, op. 39**

*Edward Elgar (1857-1934), transcribed by M. Retford, revised and edited by Alfred Reed*

Elgar was arguably the leading English composer of his generation and a significant figure among late Romantic European musicians. Born in England in 1857, the

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son of a piano tuner and owner of a music shop, he earned his earlier living as an organist, violinist and teacher. After his marriage in 1889, he moved to London and worked as a composer. However, success came later, only after his return to the West Country, confirmed by the *Enigma Variations*, first performed in 1899.

*March No. 1* was composed in 1901 and had its premiere in Liverpool on October 19, 1901. In the United States, March No. 1 is sometimes known as *Pomp and Circumstance* or simply *The Graduation Song*, when associated with graduation ceremonies. The piece opens with an introduction marked *Allegro, con molto fuoco* (“fast, with a lot of fire”), which is astonishingly innovative, bursting upon the listener like a window suddenly opened to view a passing ceremonial troop of trotting cavalry. This leads to a theme that is the expected march: strong pairs of beats alternating with short notes and a bass that persistently clashes with the tune. The famous lyrical “Land of Hope and Glory Trio” follows, played softly before its strong repetition by the full ensemble. Next is a repetition of what has been heard before, including an even grander statement of the Trio. The march ends, not with the big tune, but with a short section which has another brief reminder of the brisk opening march, sweeping the piece to a resounding end.

### **The Earle of Oxford’s Marche, from *William Byrd Suite***

*Gordon Jacob (1895-1984)*

Gordon Jacob was born in London and received his education from both Dulwich College and the Royal College of Music, earning a doctor of music degree in 1935. He became a member of the faculty at the RCM in 1926 and taught counterpoint, orchestration and composition. A long line of his composition students, including Malcolm Arnold, went on to successful careers. His orchestral and choral works include a ballet, concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus and a variety of chamber works, songs and film music.

Composer William Byrd (1542-1623), a pupil of Thomas Tallis, was known for his polyphonic choral and keyboard music. The 300th anniversary of Byrd’s death was celebrated in 1923 with appropriate performances of his music. Gordon Jacob selected six of Byrd’s pieces for inclusion in this commemorative suite. The opening movement, *The Earle of Oxford’s Marche*, was Byrd’s initial movement to *The Battell*, a 16th century program work of 15 movements depicting the participants and events of a battle. The music flows to a steady, stately beat, adding dignity to the event.

### **Prelude to *Richard III***

*William Walton (1902-1983), arranged by Norman Richardson*

Sir William Walton composed the music for the 1955 film *Richard III*, starring Laurence Olivier. This work was originally scored for orchestra.

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## The Six Wives of Henry VIII

*Rick Wakeman (b. 1949), arranged by Robert Lowden*

*The Six Wives of Henry VIII* is the title of a 1973 concept album by progressive rock keyboard player Rick Wakeman. It was his first solo album released in the U.S., though several other members of the band “Yes,” to which Wakeman belonged at the time, appeared on various tracks.

While the music has little to do with Henry VIII’s six wives, the album performed respectably on the charts and is viewed as one of Wakeman’s strongest solo works. Wakeman explains the title and visual themes in the liner notes: “This album is based around my interpretations of the musical characteristics of the wives of Henry VIII. Although the style may not always be in keeping with their individual history, it is my personal conception of their characters in relation to keyboard instruments.”

## Orb and Sceptre Coronation March

*William Walton (1902-1983), arranged by Norman Richardson*

Born in Lancashire, England, to a musical family, William Walton was a chorister at Christ Church Cathedral at Oxford and later studied at the university. Walton was self-taught and received the guidance of his teachers only when necessary. He began writing tunes for the choir at age eleven. He said of himself (in Tony Palmer’s film *At the Haunted End of Day*) that after his voice broke he decided that, if he wanted to stay at school, perhaps he had better write something; so at sixteen he began writing his *Piano Quartet*. His other compositions include a symphony, concertos, and orchestral, choral and chamber works. Walton was considered the foremost composer of Britain and became a symbol of the hope that English music might recapture the brilliance it had in Handel’s day. He was knighted in 1951.

As the composer of the splendid march *Crown Imperial* for the coronation of King George VI and his consort, Queen Elizabeth, 18 years earlier, Walton was an obvious choice to write the *Orb and Scepter Coronation March* for Elizabeth II in 1953. The title incorporates the two symbols of royal power carried by the Queen at her coronation. The music critic of the London Times reported, “It makes a joyful noise in the march proper, and it is in the trio that majesty comes to the fore with a sweeping diatonic tune.”

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Program notes are edited by Karen Berry. They are excerpted from the composers’ notes, *Band Notes* by Norm Smith, *The Pepper Music Catalog* and:

Foothill College Symphonic Band

([www.windband.org/foothill/pgm\\_note.htm](http://www.windband.org/foothill/pgm_note.htm))

<http://en.wikipedia.org>

<http://www.answers.com/topic/>

orb-and-scepter-coronation-march-for-orchestra

<http://edwardgregson.com/en/works/20/sword-and-the-crown>

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