



“From Sea to Shining Sea”

Edward C. Harris, conductor

Joseph Alessi, trombone

Sunday, February 21, 2010, 3:00 pm

McAfee Center, Saratoga, California

TICHELH *Nitro*

PISTON *The Incredible Flutist*

Arrival of the Circus

Circus March

The Flutist

Tango of Merchant’s Daughters

Spanish Waltz

Polka Finale

BOURGEOIS *Trombone Concerto*

Allegro

Adagio

Presto

Joseph Alessi, trombone

INTERMISSION

SOUSA *The Gallant Seventh March*

CAMPHOUSE *Yosemite Autumn*

COOK *Bolivar*

Joseph Alessi, trombone

WILLSON *76 Trombones*

ABOUT THE ARTISTS

DR. EDWARD C. HARRIS is the Music and Artistic Director of the San Jose Wind Symphony (SJWS) and only the second conductor in the group's 51-year history. Dr. Harris currently serves as the Director of the School of Music & Dance and the Director of Bands at San José State University. Born and educated in Santa Monica, California, 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 Migliaro Corporon. Before joining the San José faculty, Dr. Harris served in a similar capacity at California State University, Stanislaus; Humboldt State University; and at the University of Wisconsin, Platteville. As a professional clarinetist, Dr. Harris has performed in Colorado with the Greeley Philharmonic and in California with the Pacific Symphony and the Modesto Symphony. He recently conducted the San Jose Wind Symphony in a well-received performance at the 2009 Midwest Clinic in Chicago on December 18th.

JOSEPH ALESSI was appointed principal trombone of the New York Philharmonic in the spring of 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr., as a high school student in San Rafael. He was a soloist with the San Francisco Symphony before continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the New York Philharmonic, Mr. Alessi was second trombone of the Philadelphia Orchestra for four seasons and principal trombone of L'Orchestre Symphonique de Montreal for one season. In addition, he has performed as guest principal trombonist with the London Symphony Orchestra in Carnegie Hall led by Pierre Boulez.

Mr. Alessi is an active soloist, recitalist and chamber music performer. In April 1990 he made his solo debut with the New York Philharmonic, performing Paul Creston's *Fantasy for Trombone*, and in 1992 he premiered Christopher Rouse's Pulitzer Prize-winning *Trombone Concerto* with the Philharmonic, which commissioned the work for its 150th anniversary celebration. His most recent appearance with the Philharmonic as soloist was in world premiere performances of Melinda Wagner's *Trombone Concerto* in February 2007.

Mr. Alessi has been a guest soloist with the Lincoln Symphony, National Repertory Orchestra, Colorado Symphony Orchestra, Syracuse Symphony Orchestra, Virginia Symphony, Alabama Symphony Orchestra, Santa Barbara Symphony, South Dakota Symphony, New Japan Philharmonic, Seoul Philharmonic,

Orchestra of Teatro Massimo Bellini in Catania, Sicily, Mannheim National Theater Orchestra, National Symphony of Taiwan, Puerto Rico Symphony, Hague Philharmonic, Helsinki Philharmonic, and the Hartford Symphony. Mr. Alessi has also participated in numerous festivals, including the Festivale Musica di Camera in Protogruaro, Italy; Cabrillo Music Festival; Swiss Brass Week; and Lieksa Brass Week in Finland. He was featured in the 1997 International Trombone Festival in Feldkirch, Austria, and the International Meeting of Brass Instruments in Lille, France. He is a founding member of the Summit Brass Ensemble at the Rafael Mendez Brass Institute in Tempe, Arizona. In 2002 Mr. Alessi was awarded an International Trombone Association Award for his contributions to the world of trombone music and trombone playing.

Mr. Alessi is currently on the faculty of The Juilliard School; his students now occupy posts with many major symphony orchestras in the U.S. and internationally. As a clinician for the Edwards Instrument Co., he has also given master classes throughout the world and has toured Europe extensively as a master teacher and recitalist. He has performed as soloist with several leading concert bands, including the U.S. Military Academy Band at West Point, U.S. Army Band (Pershing's Own), and the U.S. Marine Band (President's Own).

Mr. Alessi was invited by the International Trombone Association to record a solo disc of newly composed works, which was distributed to the Association's membership of 5,000 trombonists in early 1999 and is now available as *Beyond the End of the Century* through Summit Records. Recently, his recording of George Crumb's *Starchild* on the Bridge record label, featuring Mr. Alessi as soloist, won a Grammy Award for 1999–2000. Other recordings featuring Mr. Alessi are with the Canadian Brass on Sony Classical and Philips Records. Further information about Mr. Alessi can be found at www.slidearea.com.

PROGRAM NOTES

Nitro

Frank Ticheli (b. 1958)

Frank Ticheli was born in Louisiana and received his bachelor of music degree in composition from Southern Methodist College and his master's degree in composition and doctorate of musical arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for band, wind ensemble, orchestra, chamber ensembles and the theater. His music has garnered many prestigious awards.

The inspiration for *Nitro* was the element nitrogen, which composer Ticheli called “life-giving, energizing, healing, cleansing, explosive.” He composed this work in 2006 to mark the 50th anniversary of the Northshore (IL) Concert Band. Trumpet calls and a busy chattering in the woodwinds create a bright, festive mood, building to a thunderous conclusion.

The Incredible Flutist, Suite for Concert Band

Walter Piston (1894–1976), transcribed by Frank Erickson

Walter Piston originally studied art and painting at the Massachusetts Normal Art School, with music as a sideline. He played saxophone in a service band during World War I, later enrolled at Harvard University, and continued his studies in music in Paris. After returning to the United States, he was appointed to the music faculty at Harvard. His works include compositions for orchestra, chamber ensembles and solo instruments, as well as textbooks on music theory. He received the Pulitzer Prize in 1948 and in 1961 for his Symphony No.3 and Symphony No. 7, respectively, and was a three-time winner of the New York Music Critics Circle Award.

The ballet *The Incredible Flutist* was Piston’s only composition for the stage. It describes a marketplace teeming with activity and enlivened by a circus. A flutist acts as a snake charmer, but also charms women. A rich widow flirts with a merchant, is discovered by her lover, faints, and is revived by the flutist’s music. The circus then leaves the square. *The Incredible Flutist* was first performed in 1938 with Arthur Fiedler conducting the Boston Pops Orchestra. Piston arranged music from the ballet into a suite for orchestra which premiered in 1940. The original suite is in thirteen movements, including the Introduction and Finale. This arrangement features six movements of the original suite.

Trombone Concerto, op. 114b

Derek Bourgeois (b. 1941)

Derek Bourgeois was born in England and earned a doctorate from Cambridge University. He studied composition and conducting at the Royal College of Music. He has composed symphonies, concertos, works for chorus and orchestra, two operas, a musical, chamber music, vocal pieces, and works for brass band and symphonic wind orchestra. He has also written a considerable amount of music for television productions.

Bourgeois’s *Trombone Concerto* was commissioned by the British Trombone Society for the International Trombone Workshop at Eaton, England, July 1989. The world premiere was given by Christian Lindberg.

The first movement is constructed classically: the solo trombone immediately launches into the opening theme in F minor, and it is the solo trombone that introduces the second lyrical theme in A-flat, presented over chords that are given mobility by dark-toned alto and bass clarinets. The movement closes with pianissimo chords, leading us in mood to the second movement, which opens a tone lower in E-flat.

Here, the rich tone of the soloist is matched by three accompanying trombones. Gradually the rest of the low brass join as the solo trombone weaves a seamless, almost Wagnerian theme, extending phrases sequentially.

After the passion of the slow movement, Bourgeois adopts a classical rondo form as a 6/8 Scherzo, marked Presto, which gives the release we need. It is fun, to be thrown off lightly as we enjoy the semitone shifts with a wry smile. Toward the end of the movement is a cadenza that alludes to the thematic content of the first movement. For the soloist, however, this music requires a virtuoso combination of slide and tongue.

The Gallant Seventh March

John Philip Sousa (1854–1932), edited by Loras John Schissel

The man who would become known as the “March King” was born in Washington, D.C., in the same year that his father, António de Sousa, had enlisted in the Marine Band. Sousa began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice “in the trade or mystery of a musician.” He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He was a prolific composer who found themes for his compositions in his country’s history, dedication events, military groups, and even newspaper contests. By the time of his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes and a wide variety of incidental works.

Sousa wrote *The Gallant Seventh March* for the 7th Regiment, 107th Infantry, of the New York National Guard. Its conductor, Major Francis Sutherland, had been a cornetist in Sousa’s band before joining the Army during the First World War. The march was premiered by Sousa’s band with members of the 7th Regiment band at the New York Hippodrome in November 1922. Written during the last decade of Sousa’s career, it is considered one of his best.

Yosemite Autumn

Mark Camphouse (b. 1954)

Born in Illinois, Mark Camphouse graduated from high school a year early and went on to receive his formal musical training at Northwestern University. He has taught at universities in Illinois, Minnesota, Oklahoma and Virginia. He began composing at an early age, and his *First Symphony* was premiered when he was just 17. Several of his compositions have won band association awards. Camphouse has appeared as a guest conductor, lecturer and clinician in North America and Europe. He has also played trumpet with the Roanoke Symphony since 1988.

The composer writes: “The majestic splendor of California’s Yosemite National Park inspired this work. From the opening horn call to the final pianissimo chord in the woodwinds, *Yosemite Autumn*’s sweeping melodies and profound harmonies portray the grandeur of the beauty of nature.”

76 Trombones

Meredith Willson (1902–1984), arranged by Naohiro Iwai

Born in Iowa in 1902, Meredith Willson attended the Damrosch School of Musical Art (later The Juilliard School) in New York. Willson served as the flute and piccolo soloist in John Philip Sousa’s concert band and later performed in the New York Philharmonic. He also worked as a radio music director in San Francisco. Willson scored two films, *The Great Dictator* and *The Little Foxes*, in addition to his work in radio and television. He also served in the military for a time during World War II. He found great success with his first Broadway musicals; he won a Tony Award and was named Showman of the Year (by the Broadway Historical Society) for *The Music Man*. He referred to the show as “an Iowan’s attempt to pay tribute to his home state.” It took Willson some eight years and thirty revisions to complete the musical, for which he wrote more than forty songs. The cast recording of *The Music Man* won the first Grammy Award for Best Original Cast Album (Broadway or TV) ever issued.

This arrangement of the song seamlessly integrates other popular marches from the time, such as Sousa’s *Stars and Stripes Forever* and *The Washington Post*, *The National Emblem* by Edwin Eugene Bagley, the Swedish *Under the Blue and Yellow Flag* by Viktor Widqvist and *Second Regiment, Connecticut National Guard* by D. W. Reeves.

Program notes are edited by Karen Berry and are excerpted from the composers’ notes, *Band Notes* by Norm Smith, *The Pepper Music Catalog* and other sources. Please visit www.sjws.org for more information.

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