

**PERCY  
WIND**

**GRAINGER  
BAND  
FESTIVAL**

**February 19-22, 2015  
March 5-8, 2015**



*"...in the folk-song there is to be found the complete history of a people, recorded by the race itself, through the heartoutbursts of its healthiest output. It is a history compiled with deeper feeling and more understanding than can be found among the dates and data of the greatest historian..."*

*-Percy Aldridge Grainger*

# Percy Grainger

The 6th annual Percy Grainger Wind Band Festival will feature four outstanding wind ensembles conducting stand-alone performances of Percy Grainger literature in an afternoon matinee performance in Chicago's Historic Orchestra Hall at Symphony Center. Each participating ensemble will also take part in a clinic with Col. Arnald D. Gabriel.

All band selections are made through Music Celebrations, and every effort will be made to ensure that each ensemble's program will not overlap onto one another.

Ensembles will be accepted on a first-come, first-serve, rolling basis. Early applicants are given preference and priority.



## CHICAGO'S ORCHESTRA HALL AT SYMPHONY CENTER

For nearly the first fourteen years of its history, the Chicago Orchestra performed at the Auditorium Theatre (completed in 1889). Orchestra Hall—the long-standing dream of Theodore Thomas—was designed by CSO trustee and Chicago architect Daniel H. Burnham and completed in 1904, at a cost of \$750,000. The dedicatory concert, led by Thomas, was held on December 14 of that year.

Orchestra Hall has been host for a variety of performances and presentations since its dedication in 1904. During its first fifty years, Orchestra Hall was the regular home of the Chicago Symphony Orchestra as well as the Apollo Mu-

sical Club, the Mendelssohn Club of Chicago, the Chicago Business Men's Symphony, the Commonwealth Edison Orchestra, and the Marshall Field Choral Society. Mayors Richard M. Daley, Jr. and Harold Washington both were inaugurated during ceremonies held at Orchestra Hall. In addition, the Hall has hosted countless lectures (including Amelia Earhart, Eleanor Roosevelt, and Martin Luther King, Jr.); movies; commencement ceremonies; billiards tournaments, religious services; suffrage and other political rallies; and visiting orchestras, choruses, and dance companies from all over the world.

# FESTIVAL TOUR ITINERARY

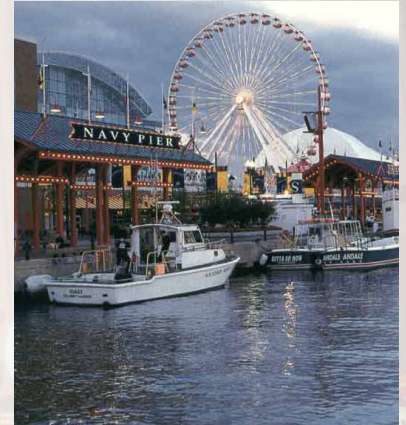
THURSDAY, FEBRUARY 19, 2015 | MARCH 5, 2015

- Arrive in Chicago, where you will meet your tour manager who will be with you each day during your tour
- Take a motorcoach city tour of Historic Downtown and the Loop
- Check into the Hilton Chicago
- Dinner at Ed Debevec's feisty Fifties Diner, or similar
- Return to the hotel for overnight



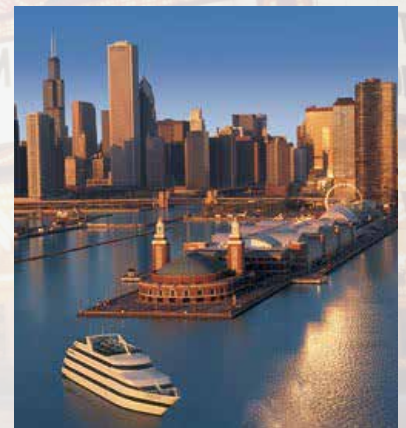
FRIDAY, FEBRUARY 20, 2015 | MARCH 6, 2015

- Breakfast at the hotel
- Visit the Field Museum of Natural History
- Lunch, on own
- **Clinic with Col. Arnard D. Gabriel**
- Dinner at a local restaurant
- Evening tour of Willis (Sears) Tower, including a visit to its SkyDeck
- Return to the hotel for overnight



SATURDAY, FEBRUARY 21, 2015 | MARCH 7, 2015

- Breakfast at the hotel
- **Morning sound check in Orchestra Hall at Symphony Center**
- Visit the Museum of Science and Industry or Art Institute of Chicago
- Lunch, on own
- **Percy Grainger Wind Band Festival Performances in Orchestra Hall at Symphony Center**
- Dinner at Bubba Gump's and time to spend at the Navy Pier's attractions
- Return to the hotel for overnight



SUNDAY, FEBRUARY 22, 2015 | MARCH 8, 2015

- Breakfast at the hotel
- Hotel check-out
- Time for sightseeing and shopping, as time permits
- Afternoon departure for home



# ABOUT PERCY GRAINGER



Percy Aldridge Grainger was born in Brighton, Australia, and is best remembered as a pianist of great skill and a composer of many memorable tunes for piano.

The arrangement and compositional skills shown in his settings of many folk songs collected by him, as well as his original works for wind ensembles, are still considered pinnacles of achievement.

Grainger composed literature for winds - especially with an emphasis on the saxophone. He wrote a series of "Hillsongs," arranged many Scottish folk songs, and perhaps is best known for his wind band masterpiece, Lincolnshire Posy - which is based on a collection of folksongs Grainger collected in Lincolnshire, England.

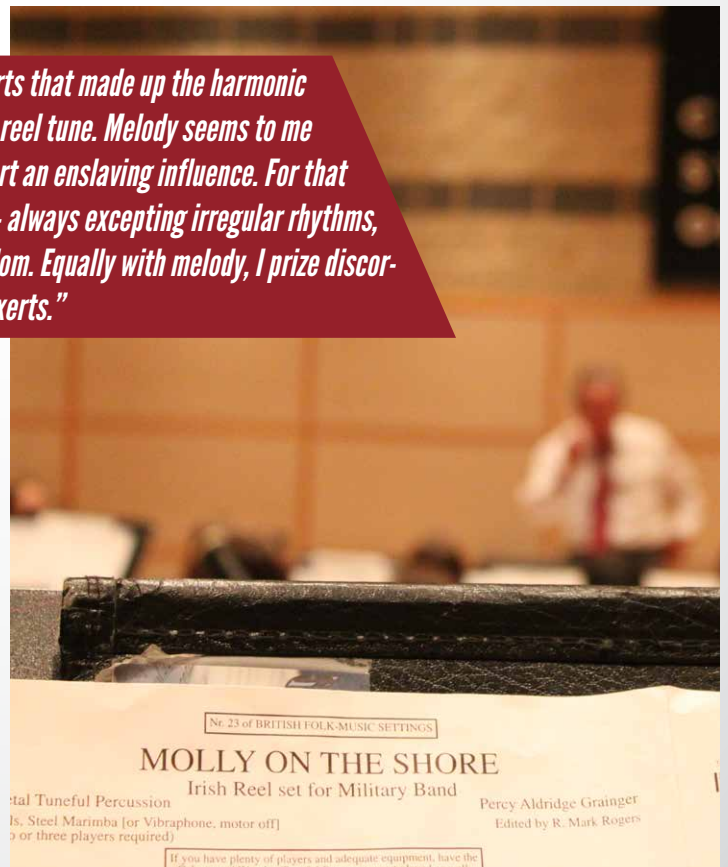
Grainger would often compose his music purposely out of tune or time in order to recreate the effect of the inaccurate and imprecise folksongs.

In his own program notes about Lincolnshire Posy, Grainger wrote:

*"Why this cold-shouldering of the wind band by most composers? Is the wind band, with its varied assortments of reeds, so much richer than the reeds of the symphony orchestra, its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments - the one closest to the human voice). And surely all musical instruments should be rated according to their tonal closeness to man's own voice!), its army of brass, both wide-bore and narrow-bore, not the equal of any medium ever conceived? As a vehicle of deeply emotional expression it seems to be unrivalled."*

In a letter to Frederick Fennell, Grainger said that:

*"In setting Molly on the Shore, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative; whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music - always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts."*



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