

PERCY
GRAINGER
WIND BAND FESTIVAL
CHICAGO
MARCH 3 - 5, 2017





The 8th annual Percy Grainger Wind Band Festival will feature four outstanding wind ensembles conducting standalone performances of Percy Grainger literature in an afternoon matinee performance in Chicago's Historic Orchestra Hall at Symphony Center.

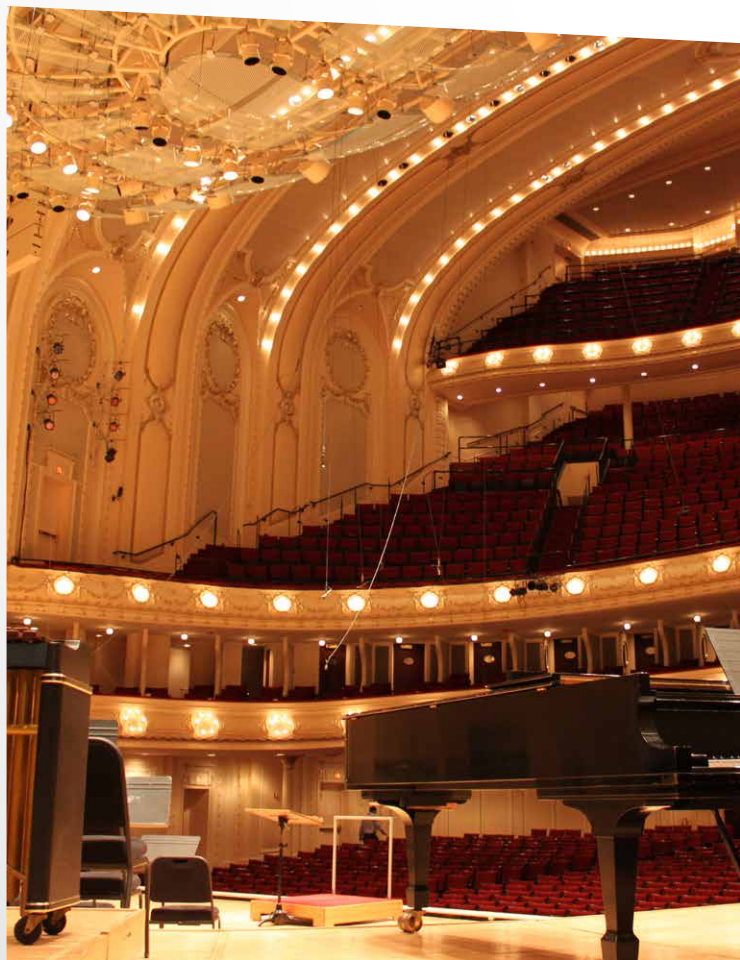
All band selections are made through Music Celebrations, and every effort will be made to ensure that each ensemble's program will not overlap onto one another.

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

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 Musical 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.



SAMPLE FESTIVAL TOUR ITINERARY

THURSDAY, MARCH 2 2017

- 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-in to the hotel
- Dinner at a local restaurant
- Return to the hotel for overnight

FRIDAY, MARCH 3

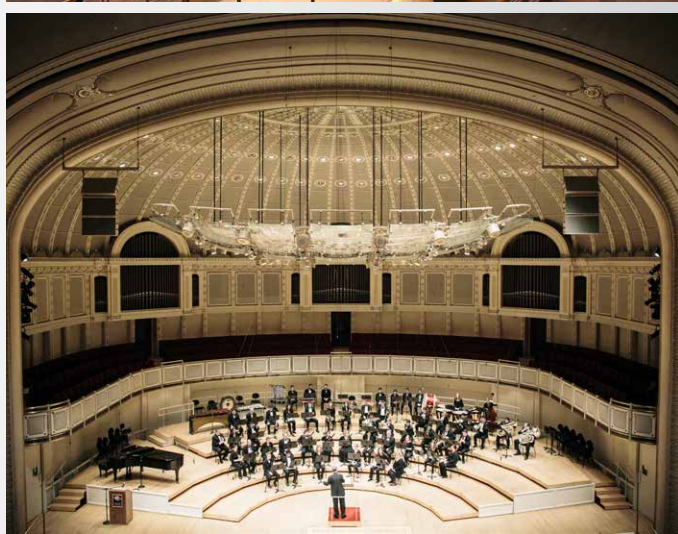
- Breakfast at Corner Bakery
- Visit the Field Museum of Natural History
- Lunch, on own
- **Participate in a clinic with the festival clinician**
- Dinner at a local restaurant
- Evening tour of Willis (Sears) Tower, including a visit to its SkyDeck, or the John Hancock Building, including a visit to 360 Chicago
- Return to the hotel for overnight

SATURDAY, MARCH 4

- Breakfast at Corner Bakery
- *Participate in a sound check and rehearsal in Orchestra Hall at Symphony Center*
- Visit the Museum of Science and Industry or the Art Institute of Chicago
- Lunch, on own
- **Percy Grainger Wind Band Festival Performance in Orchestra Hall at Symphony Center**
- Dinner at a local restaurant
- Free time to spend at the Navy Pier attractions
- Return to the hotel for overnight

SUNDAY, MARCH 5

- Breakfast at Corner Bakery
- 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:

"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 passionate sway it exerts."



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