



THE DEPARTMENT
OF MUSIC PRESENTS

Wind Symphony Fall Concert

Sunday
November 9, 1997
4:00 p.m.

A.F. Siebert Chapel
Carthage College
Kenosha, Wisconsin

PROGRAM

Marriage of Figaro..... Wolfgang A. Mozart-Slocum
Elsa's Procession to the Cathedral Richard Wagner-Cailliet
The Pearl Fishers Georges Bizet-Cailliet
Prelude & Fugue In G minor Johann S. Bach-Moehlmann
The Italian In Algiers..... Gioacchino Rossini- Cailliet

INTERMISSION

2nd Regiment Connecticut, N.G. March.....D.W. Reeves
American Patrol.....F.W. Meacham
Nearer, My God to The..... Lowell Mason
Aeroplane Dip..... Arthur Pryor

ENCORE

1. The Stars & Stripes Forever John Philip Sousa
2. Hydrophobia (A trombone smear)G.E. Holmes
3. Our Director March F.E Bigelow
4. His Honor March.....Henry Fillmore
5. Cosmopolitan American MarchHelen May Butler

Marriage of Figaro Wolfgang Amadeus Mozart-Slocum

Originally, Mozart had considered an overture for this opera in the conventional Italian form, that is, a slow section sandwiched between two fast ones; however, he discarded the slow section and presented a swiftly moving, scampering little masterpiece just as tuneful and high-spirited as the opera itself. It is a perfect piece of mood-setting which has been transformed by the arranger, Earl Slocum, into a wonderful challenge for bands to perform the music of Mozart which demands clarity and elegance.

Elsa's Procession to the Cathedral Richard Wagner-Cailliet

Among the most famous arrangers or transcribers for band there few equal to Lucien Cailliet. A former member of the Philadelphia Orchestra for Stokowski and the arranger of many of the Bach transcriptions for which this orchestra is famous, also became a college band director and a Hollywood composer and arranger (Ten Commandments). In later years Cailliet lived in Kenosha where he was the Education Representative for the LeBlanc Corporation.

conductor of the Kenosha Symphony, and very active in supporting the exemplary Kenosha school music program.

This music from Act II portrays a slow and solemn procession of long-robed women moving to a cathedral for Elsa's wedding to Lohengrin. The music builds upon a restrained ascending melody and gradually launches into a typical Wagnerian ending with several glorious melodies in moving counterpoint and full of magnificent sonority; this ending perhaps explains why most brass performers worship at the altar of Wagner.

The Pearl Fishers

Georges Bizet-Cailliet

While many people are quite familiar with Bizet's most famous opera, Carmen, many possibly would not know the wonderful music to another, The Pearl Fishers. This overture with brief samples from the opera includes an opening and closing based on somber, repeated bass notes over which a lyrical melody develops. The first middle section features fast-moving eighth note figures which alternate with more chordal passages. This is followed by an ever so brief taste of the famous melody which is done in duet form in the actual opera. Next ensues a swaying six-eight melody which is answered by a similar counter melody that echoes each phrase of the melody. The emotional peak of the overture offers the full sonority of the concert band on a slow, march-like theme which culminates in a sonority of great intensity. The overture ends with the heavy calmness of the opening bass figures and the first melody.

Prelude & Fugue in G minor

J.S. Bach-Moehlmann

R.L. Moehlmann in the 1930s artfully transcribed a number organ selections by Bach. Transcriptions of the music of Bach were often played on the programs of bands of years ago and certain selections still are. This prelude and fugue is from the collection of Eight Little Preludes and Fugues.

The Italian in Algiers

Gioacchino Rossini-Cailliet

More properly called "The Italian Girl in Algiers," this overture captures much of the essence of Rossini's appeal. Elegant, facile, lyrical melodies contrast with fast rhythmic figures and driving, unison passages of great excitement; tunes that one could whistle are never far-removed from the listener. This transcription by Lucien Cailliet was, and still is, one of the standard "War Horses" that bands frequently played prior to the many original band selections that were composed from the 1960s to the present day.

2nd Regiment Connecticut, N.G. March

Daniel Wallace Reeves

Written in 1880 to honor a military regiment, this march swings in a six-eight meter with intermittent sounds of a drum and bugle corps.

American Patrol March

Frank W. Meachem

Many bands in the early part of the century played "patrols," that pieces that start softly in the distance, move closer and louder, and then fade out in the distance again. Within this patrol from 1891 are also the melodies of The Red, White and Blue (Columbia, the Gem of the Ocean) and Dixie which add a further patriotic cast to this composition.

Nearer, My God to Thee

Lowell Mason

Lowell Mason, considered by many to be the father of American public school music, was also known as the composer of over 600 hymns and who published fifty collections of hymns. Mason was quite influential in the Singing School Movement which helped teach musical literacy for church musicians and others. This hymn has particular significance in that it has associations with fraternal societies of the time such as the Masonic Lodge and often would be played for member's funerals.

Acroplane Dip: Hesitation Waltz-Valse Boston

Arthur Pryor-Lake

Arthur Pryor was among the most famous soloists for the Sousa Band. His trombone playing was phenomenal and he wrote many solos to feature his great technical facility and wonderful tone. later formed the Pryor Band which toured for many years. Pryor was interested in ragtime music, minstrel music and other dance music of the time and often wrote band music incorporating features of a particular dance step that was popular. Programs of the professional bands of Sousa, Pryor and Clark often used ragtime or dance tunes to enliven the program as this waltz from 1914 does.

Encore List:

• The Stars & Stripes Forever (1897)

John Philip Sousa

It was not until 1997 that this march officially became our national march, but, for many, it had been so in their hearts for decades. As the most famous march of Sousa, bands across this land play it in concert after concert. The Trio has three themes: the first is played by the lower woodwinds and brass represents the North, the second played as the piccolo variation over the first represents the South, and the West is represented by the bold counter melody of the trombones against the third playing of the Trio theme and the piccolo theme. Sousa wrote the march on a return trip from Europe on Christmas Day in 1896 with its premier in Philadelphia on May 14, 1897.

• Hydrophobia (A trombone smear) (1914)

Guy Earl Holmes

Guy Holmes, a Wisconsin composer, wrote this ragtime piece which represents one of many in the genre of trombone slide smear pieces which are great fun for both the trombonists and the audience.

- **Our Director March** (1895) F.E. Bigelow
Band performers over the years have tapped their feet to this march which swings in a bright martial tempo in six-eight meter.

- **Cosmopolitan American March** (1867-1957) Helen May Butler
This modern band version of Ms. Butler's march was arranged by O.H. Richter and is performed in a new edition by Patricia Backhaus, our guest conductor. Numerous tunes are quoted including: Up the Balloon Boys, Oh Maryland, Du Du Mir Liegst, and Eine Kleine Nachtmusik.

WIND SYMPHONY PERSONNEL

Flute

Heldi Blanton, Waterville, OH
Ann Helm, Greenfield, WI
Katie Nagao, Grayslake, IL
Melissa Nerling*, Kenosha, WI
Kerrl Taylor, Vernon Hills, IL

Oboe

Amanda Brinkman*, Edina, MN
Kara Van Bockern, Sioux Falls, SD

Bassoon

Annette Gallager, Racine, WI
Daniela Schippers, Mostsee, WI

Bb Clarinet

Graciela Baldwin, Racine, WI
Holly Gunderson, Gurnee, IL
Brian Kendl, Cudahy, WI
Diane Kosmala, Kenosha, WI
Marina Lambertl, Rockford, IL
George Staerkel, Kenosha, WI
Lisa Szymanski*, Dexter, MI
Roxanne Wilson, Rochester, MN

Bass Clarinet

Emil Pacetti, Kenosha, WI

Alto Saxophone

Heldi Jugenitz*, Saint Charles, IL
Shelly Anderson, Washinton, IL

Tenor Saxophone

Joshua Ingrahm, Battle Creek, MI

Baritone Saxophone

Corey Bergdorf, West Bend, WI

Placard Girl

Jessica Self, Kenosha, WI

Trumpet

Derek Galvictus, Bollingbrook, IL
Brent Knudson*, Kenosha, WI
Laura Miley, Sheboygan Falls, WI
Nick Simon, Greenfield, WI
Sean Shields, Kenosha, WI
Danille Syens, Sun Prairie, WI

Horn

Jennifer Armstrong, Fremont, OH
Melanie Mills, East Moline, IL
Sarah Ostrowski, Lake Villa, IL
Mark Short*, Kenosha, WI

Tenor Trombone

Peter Elling, Ladysmith, WI
Jeff Peterson, Kenosha, WI
Angela Wagner*, Eagan, MN
Jonathan Winkle, Shorewood, WI

Bass Trombone

Lee Matthews, Racine, WI
Andy Welch, Compton, IL

Euphonium

John Schoettler, Kenosha, WI

Tuba

Dave Boyd, Kenosha, WI

Double Bass

Robert Smith, Kenosha, WI

Percussion

Jennifer Garber,
Winthrop Harbor, IL
Michael Harrison, Waukegan, IL
Kelly Kruse, Janesville, WI
Roberta Swanepoel*
Glenwood City, WI

Music Events
Siebert Chapel

Thursday, November 13
Lakeside Band Festival I
8 a.m. - 3 p.m.

Wednesday, November 19
Departmental Recital
12:15 p.m.

Friday, November 21
Kari Engesnes
Norway
Guest Organ Recital
7:30 p.m.

Saturday, November 22
Stephen Swanson
Master Class
10:00 a.m.

Sunday, November 23
Stephen Swanson
Guest Voice Recital
4:00 p.m.

Wednesday, December 3
Departmental Recital
12:15 p.m.

Carthage Christmas Concert
Friday, December 5, 6:30 p.m.
Saturday, December 6, 7:30 p.m.
Sunday, December 7, 4:00 p.m.

* Chamber Series
General Admsstion: \$10, Senior Citizens & Students \$6
(There is no charge for the Carthage Students with ID)
All other events, except the Racine Symphony,
Kenosha Symphony and **Siebert Chapel Artist Series
are without charge.

Ushers for Music Events are provided by:
Lambda Kappa Music Fraternity
†Lambda Kappa Member