March from “Symphonic Metamorphosis on Themes of Carl Maria von Weber”

In 1940 Hindemith collaborated with choreographer Leonid Massine on a ballet utilizing music of Carl Maria von Weber. The project was eventually scrapped due to artistic differences between the parties. Hindemith felt he was just being used as an arranger, while Massine found the music too complex to dance to. The musical ideas were salvaged, three years later, when Hindemith completed his *Symphonic Metamorphosis*. The work was originally written for orchestra, but the composer believed that it should be available for band, also. Hindemith asked his Yale colleague, Keith Wilson, to do the transcription, which was completed in 1961. The *March* is the fourth and final movement of the composition and is based on a piano duet by Weber. The two-bar opening statement by the brass is heard in several forms throughout the movement. The woodwinds underscore the sonorous melodies of the brass with a driving rhythm and articulation that carries the movement to its finale.

*The Carthage Wind Orchestra would like to thank the members of the Hedberg Library Media staff for their assistance in the production of tonight’s concert.*

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The Carthage Music Department presents

**Wind Orchestra & Concert Band**

Winds a la Carte
James C. Ripley, conductor
Andrew Geocaris, student conductor

Thursday, May 11, 2006
7:30 pm
A. E. Seibert Chapel
Dance Sequence

I. Getting Started
II. Folk Dance
III. M.A.R.C.(H)

Carthage Concert Band

Serenade No. 12 in c minor, K. 388
I. Allegro
II. Andante
IV. Allegro

Wolfgang A. Mozart
(1756-1791)

Symphony No. 17 for Metal Orchestra, Op. 203
II. Largo
III. Allegro
I. Andante

Alan Hovhaness
(1911-2000)

Le Bal de Beatrice d’Este
I. Entrée pour Ludovic le More
II. Lesquercade
IV. Iberienne
V. Leda et l’Oiseau
VI. Courante
VII. Salut Final au Duc de Milan

Reynaldo Hahn
(1875-1947)

March from “Symphonic Metamorphosis”
Transcribed by Keith Wilson

Paul Hindemith
(1895-1963)

Scenes from “The Louvre”

I. The Portals
II. Children’s Gallery
III. The Kings of France
IV. The Nativity Paintings
V. Finale

Andrew Geocaris, student conductor

Carthage Wind Orchestra

Program Notes

Dance Sequence

Marco Pütz is well-known in Europe for his outstanding compositions in the areas of brass band, wind band and fanfare band (brass instruments with saxophones). His Dance Sequence was commissioned by the World Association of Symphonic Bands and Ensembles, under the leadership of Marc Crompton, conductor of the Pacific Wind Ensemble of Vancouver, British Columbia.

The composer writes:

There are three short movements, all inspired by dance. The first, entitled Starting Up is marked Allegro vivo, and is mostly in 3/4 time. Syncopated block chords and a chromatic theme heard first on muted trumpet build with some spicy harmonies to an intense climax. This is followed by Folk Tune, an Allegretto giocoso movement, with solos for trombone, oboe and flute as it explores a succession of interesting metrical and colouristic ideas. The finale is the longest movement, headed M.A.R.C.(H) The theme, in march time of course, is also a coded musical tribute, a cipher on the name of one of the dedicatees (Marc Crompton). The slow opening soon develops both in tempo and texture, alternating solos for euphonium, clarinet and flute till a tam tam roll interrupts the onward march of the movement to bring back the opening maestoso, all capped off with a brisk coda.
Serenade No. 12 in C minor, K. 388

Mozart began his residence in Vienna during the summer of 1781, finally freeing himself from an oppressive Archbishop and overprotective father in Salzburg. One of the notable developments in his compositional output during this time was the use of the serenade to replace the divertimento. His three serenades for wind instruments are true testaments to the more formal and serious tone taken on by Mozart, while still maintaining the effervescence and elegance of music meant for outdoor entertainments.

The C minor serenade apparently was composed quickly during the summer of 1782. Mozart was terribly pressed for time—"I am up to my eyes in work," he wrote to his father on July 20—because he had other deadlines to meet and was moving to a new house in preparation for his own marriage. But the music itself shows the greatest care and thought: The very fact that Mozart later arranged it for string quintet and published it along with two of his masterpieces in that form suggests that he had a very high opinion of it.

The work is in four movements, three of which will be performed this evening. The opening Allegro is in sonata form, followed by an Andante in ternary form and a concluding theme and variations.

Symphony No. 17 for Metal Orchestra

Alan Hovhaness, one of the most prolific composers of the 20th century, left behind a legacy of hundreds of works, including more than 60 symphonies, numerous choral works, ballets and operas, and all manner of chamber music. Hovhaness, born of Scottish and Armenian descent in 1911, took an early interest in composition, and by the age of 13, had composed two operas. The works of Hovhaness' early period both reflect the influence of Renaissance music and utilize the harmonies of the late 19th century. During the 1930s, the composer developed an interest in Indian music, which became one of the most pervasive influences upon his own works from that time on.

In 1942, he received a scholarship to the Berkshire Music Center at Tanglewood, where he attended composition seminars led by Aaron Copland (assisted by Leonard Bernstein). The experience, unfortunately, was less than positive, since both Copland and Bernstein were highly critical of Hovhaness' music. The ridicule he experienced led Hovhaness to leave Tanglewood early. Discouraged, he destroyed many of his early works. Serendipitously, though, the composer's return to Boston was followed by a meeting with the Greek painter and psychic, Herman DiGiovanni, who convinced him to study the music of his Armenian ancestry.

During the 1940s, Hovhaness furthered his study of the Armenian culture and took a further interest in the Eastern philosophies. A commission from the Houston Symphony, the Symphony No. 2-Mysterious Mountain, provided Hovhaness his first popular success. After receiving a Fulbright Fellowship in 1959, Hovhaness again toured the East and was the first Western composer invited to participate in the music festival in Madras, India. He was also received warmly in Japan, where he made television appearances and conducted his music with the Tokyo Symphony. During a return to Asia in 1962, on a Rockefeller Grant, Hovhaness studied the ancient court music of Japan and Korea. The aural result of the composer's immersion in Eastern culture is a musical language invested with a sense of mysticism and spirituality, notably in the Symphony No. 17-Symphony for Metal Orchestra written in 1963.
Le Bal de Beatrice d'Este

Reynaldo Hahn is often considered an archetypal French composer — a product of effective French music education coupled with the cosmopolitan atmosphere of Paris. The fact that Hahn was not actually French (he was born in Caracas, Venezuela) has never deterred this notion — even among the nationalistic French — since he made Paris his home for nearly his entire life. Today, as he was during his life, he is best known for his vocal works, ranging from serious opera and operetta to solo songs. His affinity for both the stage and the human voice eventually led to his appointment in 1945 as director of the Paris Opéra.

“The Ball of Beatrice d’Este” is a ballet describing activity in the renaissance court of the Milanese patron of the arts. Several elegant dance movements are framed with grand processional music. The score is dedicated to another archetypical French composer, Claude Debussy.

Scenes from “The Louvre”

The band version of “The Louvre” is taken from the original score of the NBC television special that was first broadcast nationally in November 1964 — and that would win the Emmy Award for the most outstanding music written for television that year. The five movements of the suite cover the period of The Louvre’s development during the Renaissance, and utilize themes from composers of that time.

Norman Dello Joio is one of America’s most distinguished composers and has written extensively for the wind band during his illustrious career. He won the 1957 Pulitzer Prize for his string orchestra work, Meditation on Ecclesiastes. He retired from teaching at Boston University in 1978, but has continued to actively compose.