



Corinne Ness, Soprano
Sunday, September 14
A.F. Siebert Chapel
5:00 p.m.

Carthage String Trio
Jane Livingston, piano
Darlene Rivest, violin
William Anthony Porter,
violoncello
Saturday, September 27
A. F. Siebert Chapel
7:30 p.m.

Teresa Walters, piano
Sunday, September 28
A. F. Siebert Chapel
3:00 p.m.

Chamber Music Series
Gryphon Trio
Sunday, October 5
A. F. Siebert Chapel
3:00 p.m.

Homecoming Alumni Recital
Sunday, October 12
A. F. Siebert Chapel
1:30 p.m.

For current recital information and
updates please call 262-551-5363

Ushers courtesy of Lambda Kappa Professional Music Fraternity



Carthage Music Department
2001 Alford Park Drive
Kenosha, Wisconsin 53140
262-551-5859



Carthage

Department of Music

presents

Gaudete Brass Quintet

Richard Barrick Hoskins, Organ

Tuesday, September 9, 2008

A.F. Siebert Chapel

7:30 p.m.

Fanfare for the Vienna Philharmonic (1924)	Richard Strauss (1864-1946)
Venetian Canzoni (1597) Canzon Duodecimi Toni Canzon Septimi Toni #2	Giovanni Gabrieli (ca. 1555-1612)
La Nativité Les Anges	Olivier Messiaen (1908-1992)
Sonatine (1951) Allegro Vivo Andante ma non troppo Vivo Largo - Allegro	Eugene Bozza (1905-1991)
Confitemini Domino (1997)	Carlyle Sharpe (b. 1965)

Intermission

Grand Choeur Dialogué (1895)	Eugène Gigout (1844-1925)
English Madrigals (1608) Sweet Honey-sucking Bees Yet Sweet Take Heed	John Wilbye (1574-1638)
Nun danket alle Gott Ach bleib bei uns, Herr Jesu Christ Von Gott will ich nicht lassen	Johann Sebastian Bach (1685-1750)
Solemn Entry of the Knights of the Order of St. John (1909)	Richard Strauss (1864-1949)

About the Music

Fanfare and Solemn Entry Richard Strauss (1864-1949)
Richard Strauss had a great affinity for brass. His father, Franz Strauss, was one of the great horn players of his generation and premiered many of Wagner's works. Although Strauss is known for bridging the 19th and 20th century musical aesthetic in Germany both these works are closer to the 19th century musical world of Strauss's father. The Solemn Entry, even though it is the earlier work is a bit more harmonically adventurous. The Vienna Philharmonic Fanfare was written for the first benefit ball to raise money for the musicians pension fund.

Venetian Canzoni Giovanni Gabrieli (ca.1555-1612)
Giovanni Gabrieli's music represents the epitome of the Venetian Renaissance Style. These pieces were written for St. Mark's Cathedral for two different groups of instruments positioned in different places in the church to create an antiphonal effect enveloping the 16th century Venetian worshippers in stereo sound.

Les Anges Olivier Messiaen (1908-1992)
Olivier Messiaen was Organiste Titulaire at La Trinité, Paris and will be remembered as the most important French composer of the 20th century. Not only did he create a new compositional language for the organ, wrote phenomenal works for orchestra, piano, chamber groups, and a phenomenal opera, he also influenced many of our most prominent contemporary composers through his teaching at the Paris Conservatory. La Nativité du Seigneur, a collection of nine meditations on the birth of Christ, was one of his first important contributions to the organ repertoire. Each meditation portrays various aspects of the miraculous birth such as the Virgin and Child, the shepherds, the Wise Men, as well as theological meditations on the life of Jesus, salvation, and the continuing presence of God on earth. Les Anges, the fourth meditation, is a joyous work, portraying the angels appearing to the shepherds proclaiming "Glory to God in the highest, and peace to all on earth". In its text-painting, the work vividly describes the sound of wings as the angels appear to the shepherds, the sheer joy of the moment, as well as the angel's sudden disappearance.

Sonatine Eugene Bozza (1905-1991)
Eugene Bozza's Sonatine is one of the most important compositions for the brass quintet. Its existence was one of the keys in establishing the brass quintet as a modern chamber ensemble. Bozza's Sonatine received its premiere in a concert by the newly formed New York Brass Quintet

on August 7, 1954. The brass quintet literature at that time consisted mostly of adaptations of early music, and the young brass quintet only had a few other works to program, including a quintet of Romantic period influence by Russian composer Victor Ewald and this Sonatine by Eugene Bozza. New York Brass Quintet tubist Harvey Phillips recounts of the premiere:

“...as a concert closer, the Eugene Bozza Sonatine featuring technical and dynamic fireworks that left the audiences breathless. Attending brass players and composers were impressed that the Quintet could play such a piece...”

The Sonatine opened composers to the possibility of writing for the brass quintet in a chamber music concert setting. The New York Brass Quintet has been able to catalogue over 1000 new brass quintet compositions since they premiered the Sonatine.

The music of the Sonatine is, in many ways, a product of Bozza's musical coming of age in 1920's Paris. Eclecticism and wit are a large part of this music while the aesthetic of the romantic and the impressionist appear only in artful parody. The 4th movement contains musical references to Shostakovich's Ninth Symphony and Ravel's ballet *Ma Mere l'Oye*. The individual lines are exquisitely crafted with the capabilities of the instruments pushed to their limits.

Confitemini Domino Carlyle Sharpe (b. 1965)
Carlyle Sharpe is Assistant Professor of Music at Drury University in Springfield Missouri. The National Endowment for the Arts has recognized his compositions as “American Masterpieces” and he has received multiple honors from the American Society of Composers and Publishers. His *Confitemini Domino* won the Holtkamp American Guild of Organists Award for Organ Composition in 1997-1998 and has since been enthusiastically performed and received by brass players, organists, and audiences across the country.

Grand Choeur Dialogue Eugéne Gigout (1844-1925)
Eugéne Gigout was Organist-Titulaire of the church of St. Augustin in Paris, an impressive edifice built as part of Baron Hausmann's reorganization of Paris in the mid-1800's. The *Grand Choeur Dialogue*, a joyous and brilliant work, was written to contrast the power and colors of the beautiful Cavallé-Coll organ which was installed shortly after the

building was opened. In its original organ version, the fiery reeds of the *Récit* division played in dialogue with the organ *tutti*. In this arrangement for brass quintet and organ, the brass take the part of the *Récit*, combining with the organ for a brilliant display of power and virtuosity.

Four Madrigals John Wilbye (1574-1638)
John Wilbye's music represents the epitome of the English Renaissance Madrigal. His texts, which were often his own, deal with love and nature flavored with elements of Greek and Roman mythology that were so popular at the time. The music, however, transcends the period. It challenges even the modern listener with quick shifts between major and minor modes and complex polyphonic lines.

Three Chorales Johann Sebastian Bach (1685-1750)
Bach's setting of Nun danket all Gott (Now thank we all our God) is from his great collection of chorale preludes written during his years at Weimar, then revised in Leipzig, and known as the *Eighteen Great or Leipzig Chorales*, the collection summing up the mature Bach's most profound thoughts on faith and spirituality. This setting places the chorale melody in the soprano voice, played in long notes on a solo stop. The accompaniment uses elements of the chorale tune contrapuntally, stating the opening notes of each phrase of the chorale.

Ach bleib bei uns, Herr Jesu Christ (Abide with us, Lord Jesus Christ) is one of the six Schübler chorales, Bach's transcriptions of movements from various cantatas. This collection was published during his lifetime. The setting is in trio form: the melody is heard in the soprano while the left hand and pedal play a lively accompaniment.

In **Von Gott will ich nicht lassen** (*From God I ne'er will turn*), also from the *Leipzig Chorales*, the haunting and serene melody is heard in the pedal on a 4' stop, the accompaniment using elements of the chorale melody. It is remarkable for its moments of harmonic tension and resolution as well as a restless forward motion, evocative of the human journey

The **Gaudete Brass Quintet** has quickly established itself as one of the finest brass chamber ensembles in the country today. Founded in 2004, the quintet is committed to sharing the great brass quintet literature with audiences in an exciting and relevant way. They are Artist-in-Residence at Carthage College in Kenosha, Wisconsin, and have been featured on a number of prominent concert series, including the Fourth Presbyterian

Noon Concert Series in Chicago, the Noon Concert Series at the University of Chicago, Fine Arts at First at the First Methodist Church in Kenosha, Wisconsin, and Musical Mondays in Milwaukee. The quintet has also performed on live radio broadcasts on the "Live in Studio C" program on Nashville Public Radio, the 21st Century Classical program on WSME in Milwaukee, and Kenosha Public Radio. The group is committed to expanding the brass quintet repertoire, commissioning works by James Woodward, John Cheetham and Jan Bach. The Gaudete Brass has collaborated with many accomplished organists on numerous organ and brass programs. In 2005 they were the guest artists at the Freedom Celebration at the Northland Family Camp in Dunbar, Wisconsin. Sought after as teachers as well as performers, the group has presented clinics at several colleges and universities, including Vanderbilt University, Western Illinois University, Lincoln Memorial University, the University of Georgia, the University of Alabama, Furman University, Western Carolina University, Eastern Illinois University, and the University of Notre Dame. In 2006, the Gaudete Brass released its first CD, Brass Outings, featuring Andre Previn's Four Outings for Brass.

For more information about the quintet please visit our website:
www.gaudetebrass.com

Richard Barrick Hoskins is Director of Music, Organist & Carillonneur of St. Chrysostom's Episcopal Church, Chicago and College Organist of Carthage College, Kenosha, Wisconsin, teaching Organ and Church Music courses.

He has played recitals in churches and at universities throughout the Midwest, in Paris at St. Sulpice and Le Temple du Saint-Esprit, in Canada, and in England at York Minster. He has appeared as soloist with the Northern Illinois University Philharmonic and the LaPorte County Symphony, as organist with the Milwaukee Symphony Orchestra, the Grant Park Symphony Orchestra, the Chicago Youth Symphony Orchestra under the direction of Andreas Delffs, Carlos Kalmar, James Paul, and Allen Tinkham, as well as with the Chicago Symphony Brass, Music of the Baroque, the St. James' Chamber Orchestra, the Gaudete Brass Quintet, Asbury Brass Quintet and the Millar Brass Ensemble. He is Organist-in-Residence for the William Ferris Chorale, Chicago. He has been featured on Pipedreams, the nationally syndicated MPR program playing the Fisk organ. During the 2004-2005 season he

appeared as Organist for the Chorale, under the direction of Bruce Barber, on WTTW's Sunday evening program, "30 Good Minutes". He served as Organist for the Choir of Christ Church, Winnetka, under the direction of Richard Clemmitt, for the Choir's residencies at Wells Cathedral (2003), Durham Cathedral (2005), Lincoln Cathedral (2007), and at Grace Cathedral (2008), and with the NIU Chamber Choir, under the direction of Dr. Eric Johnson, at Worcester Cathedral (2006). He has recorded organ works of Charles Tournemire on the Cavallé-Coll organ of St. François de Sales in Lyon, France. With the professional choir of St. Chrysostom's Church, he produced and recorded "In dulci Jubilo - Christmas at St. Chrysostom's". His CD's include several live concert recordings from St. Chrysostom's, Organist on the Christmas CD "O be Joyful" by the Music of Baroque, as organist for the Choir of the Lutheran Theological Seminary of Chicago, and on DVD as Organist on the soon-to-be-released 2007 Christmas Concert by Music of the Baroque, produced by Channel 11 WTTW which will also be broadcast nationally on Public Television.

He began organ studies in Freeport, Illinois with Velma Wachlin in 1971. He received his Bachelor and Masters of Music degree from Northwestern University in 1976 and 1989 (William H. Barnes Scholar & Pi Kappa Lambda), studying with Dr. Richard Enright. In 1979 he was awarded two scholarships by the French government for organ study in France with Daniel Roth, then Organiste-Titulaire of the Basilica du Sacre-Coeur, now Organiste-Titulaire of St. Sulpice. He also studied with M. Roth at the Summer Academy for Organists in Haarlem, Holland in 1977.

For more information about Richard, please visit his website:
<http://rbhoskins.googlepages.com>