

Coming Events

Thursday - Friday, November 11 - 12

Music Theater Production

"Godspell"

7:30 pm

Siebert Chapel

Sunday, November 14

Chamber Orchestra Concert

3:00 pm

Siebert Chapel

Friday - Saturday, December 3 - 4

Carthage Christmas Festival

7:30 pm

Siebert Chapel

Sunday, December 5

Carthage Christmas Festival

4:00 pm

Siebert Chapel



Carthage

Carthage College Music Department
2001 Alford Park Drive
Kenosha, Wisconsin 53140-1994

Carthage College Music Department
presents

Wind Orchestra

Concert Band

James C. Ripley, conductor

Megan Lyne, soprano

John Sorenson, guest conductor

Peter Klemp, guest conductor

Sunday, November 7, 2004

7:00 pm

A. E. Siebert Chapel

Program

Prelude, Siciliano and Rondo Malcolm Arnold
transcribed by John P. Paynter (b. 1921)
edited version by James Ripley

- I. Allegro
- II. Andantino
- III. Allegro Vivace

John Sorenson, guest conductor

Cajun Folk Songs Frank Ticheli

- I. La Belle et le Capitaine (b. 1958)
- II. Belle
- III. Ballad
- IV. Country Dance

Peter Klemp, guest conductor

Eight Russian Folk Songs Anatol Liadov
transcribed by Richard Franko Goldman (1855 - 1914)

- I. Religious Chant
- II. Christmas Song
- III. Plaintive Song
- IV. Humorous Song
- V. Legend of the Birds
- VI. Cradle Song
- VII. Round Dance
- VIII. Village Dance Song

Intermission

Prelude, Siciliano, and Rondo (1963)

Prelude, Siciliano, and Rondo was originally written by Malcolm Arnold as a British brass band work, and was titled *Little Suite for Brass*. Each movement is written in a five-part song form. The melody lines in each movement are often repeated in different sections of the band. The first movement, *Prelude*, contains a woodwind ostinato. It opens with a fanfare, climaxes in the middle, then closes with a quiet melody. *Siciliano* is a slower, lyrical movement. It calls for solo instruments and smaller choirs of instruments for a more sensitive, contrasting effect. The piece ends with a rousing *Rondo*, in a fast and lively tempo. The arrangement for

Malcolm Arnold was born in 1921 in Northampton. He is one of the major contributors to contemporary British music. Arnold attended the Royal College of Music and later taught music at the school. Throughout his life, Arnold has composed nine symphonies, twenty concertos, chamber music, five ballets, and many film scores. He was awarded an Oscar for his music in the movie, *Bridge on the River Kwai*. Malcolm Arnold was also the principal trumpet in the London Philharmonic Orchestra for a number of years.

Cajun Folk Songs (1990-1997)

Frank Ticheli was born in Monroe, Louisiana in 1958. He is currently the Professor of composition at the University

of Southern California. Ticheli earned his masters and doctoral degrees from the University of Michigan.

The first movement, "La Belle et le Capitaine," is about a young girl that fakes her death in order to avoid being seduced by a captain. There is a very lyrical alto saxophone solo that repeats itself and is built upon by the ensemble.

The second movement, "Belle," is about a man from Louisiana who ventures to Texas only to arrive and find out that his sweetheart back home is ill. He travels back only to find her unconscious and sells his horse for some money to try to save her but is unsuccessful. Despite this seemingly tragic story, the movement is very upbeat and dance-like.

The third movement entitled, "Ballad," opens with a brass chorale, a tribute to Ticheli's father. Next, there are two different melodic settings based on the folksong "Aux Natchitoches." The first melody dates from the 18th century and is scored as a haunting English horn solo. The second melody dates back to the 19th century and is played as a chorale for brass instruments.

The final movement is "Country Dance." It begins and ends with music that reflects the energetic Cajun two-step, which shares similarities with Scottish folk dances and the American Hoedown. The middle section of the piece is a canon that uses two old pentatonic folksongs called "Et ou c'est que tu es parti," and "Joe Ferail est un petit n gre."

Eight Russian Folksongs (1906)

Eight Russian Folksongs, composed by Anatol Liadov, is a charming set of uncomplicated, yet engaging folksongs. The songs portray the ambitions of turn-of-the-century Russian nationalist composers pushing towards a new musical language. Liadov used unconventional, regionally inflected harmonies and orchestral colors to enhance these simple tunes.

Anatoly Liadov was born in St. Petersburg in 1855, and studied at the St. Petersburg Conservatory. He was dismissed from Rimsky-Korsakov's composition class for attendance reasons, although he was allowed at a later date to return to the Conservatory. He eventually was awarded a teaching position there. At the beginning of the 20th century, Liadov was regarded as the "most progressive of musicians of his generation" by Stravinsky.

Liadov shared the common nationalistic beliefs of composers in the "Russian Five," led by Mili Balakirev. Their goal was to develop a distinctively Russian musical language. In 1893 the Imperial Geographic Society appointed both Liadov and Balakirev to a commission for the collection and preservation of Russian Folk music. Liadov's music tends to be forgotten with the names of other great Russian composers, but his best efforts are among the finest of his generation.

Sparkle (1999)

Sparkle is a rhythmic, celebratory work, about four minutes long. It was commissioned by the Oklahoma State University Wind Ensemble, and first performed by that group in April 1999.

Most sections of *Sparkle* are lightly scored and focus on a single group of instruments. The first half of the work alternates between solos for the flutes and the clarinets. The flute solos are cheerful scales, while the clarinet solos are somewhat darker but still rhythmically playful. Later solos are assigned to the trumpets (muted), horns, and saxophones. A busy percussion ostinato underlies all of these solo passages. Gradually, these solos grow louder and more melodic; they culminate in a final passage for the entire ensemble and a brief fanfare for brass and percussion.

Shafer Mahoney was born in 1968 in Albany, NY. He graduated from Princeton University and also received graduate degrees at the Eastman School of Music. Mahoney's most influential composition teachers include Steven Mackey, Christopher Rouse, and Joseph Schwantner. Mr. Mahoney has won several prestigious awards including a Morton Gould Award from ASCAP. His music has been performed at such venues as Carnegie Hall and the Lincoln Center. Mr. Mahoney is currently an Assistant Professor at Hunter College in New York City, teaching composition and harmony.

Wind Orchestra Personnel

Piccolo

Krystal Wienke

Flute

Lauren Croix
Heather Wynn
Adriene Wohler
Stacey Bumgarner

Oboe

Aaron Ledvina
Rachael Dickman
Sarah Sprenger (+English Horn)

Bassoon

Elisa Poquette
Sadie Schroeder

E♭ Clarinet

Anelle Cheney

Clarinet

Stephanie Berg
Amy Beppler
Jennifer Bodrie
Michaela Ross
Madeline Banschbach
Sarah Dawson

Alto Clarinet

Lauren Neverman

Bass Clarinet

Alicia Fatka

Alto Saxophone

Aaron Naatz
Jason Conner

Tenor Saxophone

Adam Dubis

Bari Saxophone

Andrew Johnson

Cornets

Alex Jennings
Josh McCormick
Jessi Gimble

Trumpets

Marla Gluth
Courtney Baumann

French Horns

Samantha Bickel
Stacey Smith
Jacinda Ross
Nick Sluss-Rodionov

Trombones

Arnold Wernecke
Jennifer Hansen
Aaron Steckman
Jamie Wilson

Euphonium

Andrew Geocaris
Nathan Hawk

Tuba

Scott Kruger

Harp

Ashley Steeves

Percussion

Kristen Reimers
Maureen Rancourt
Scott Neilitz
Mike Wagner
Katie O'Shaughnessy
Michael McDonald

Translation for *Five Folk Songs*:

III. Yerakina (Greek)

Yerakina went for water
cold water to bring

To find her
listen to her bracelets

And she fell into the well
and let out a loud scream

I will pull you out Yerakina
and I will take you as my wife

IV. El Burro (Spanish)

The donkey that used to carry the vinegar died.
God has now taken him away from his miserable life.

He was brave and stubborn.
He was the cure for all unpleasantness.

He stretched his hoof and raised his snout
and with his stiff rear end
he said goodbye to his friend the parrot.

All the neighbors went to the burial
and Aunt Maria played the cowbell.

The donkey that used to carry the vinegar died.
God has now taken him away from his miserable life.



Megan Lyne, soprano

Megan Lyne is a sophomore vocal performance major at Carthage and studies voice with Dr. Richard Sjoerdsma. She has been a NATS (National Association of Teachers of Singing) finalist for the past two years. Ms. Lyne was privileged to perform in the Carthage opera production as Despina in the Mozart opera, "Cosi fan tutte." Recently she played the role of Luisa in the Kenosha Lakeside Player's performance of "The Fantasticks."

In 2003 she represented the city of Kenosha as Miss Kenosha and placed in the top five at the Miss Wisconsin pageant. There she was the youngest competitor and was recognized as the talent award recipient. Megan continues to be active in the southeastern Wisconsin community as a singer and emcee and an advocate of the importance of music in one's life.

Ms. Lyne is a violist and violinist and teaches music lessons to young instrumentalists and budding singers. She plays viola in the Carthage Chamber Orchestra. A dedicated dancer, Megan continues to enjoy studying numerous forms of dance.

V. The Fiddler (Yiddish)

My father brought me a new fiddle from the fair;
do, re, mi, fa, sol, la, si,
I now play didl, di, di, di.

Hold your little head down, both eyes in a dream;
do, re, mi, fa, sol, la, si,
I now play didl, di, di.

Right foot in front a bit, tap the time with the feet;
do, re, mi, fa, sol, la, si,
I now play didl, di, di.

Mama smiles proudly; this is probably the next
Jascha Heifetz! Do, re, mi, fa, sol, la, si,
I know play didl, di, di.

Concert Band Personnel

Piccolo

Krystal Wienke

Flute

Adriene Wohler
Danielle Just
Megan Condie
Heather Wynn
Leane Snyder

Oboe

Lauren Lindemulder
Alexa Sity
Sara Sullivan
Elizabeth Jacobson
Stephanie Stein
Ashley Van Dreser

Bassoon

Elisa Poquette

Clarinet

Livi Dangler
Sarah Gates
Heather Hill
Salome Yigzaw
Shannon Busch
Elizabeth Weber

Bass Clarinet

Alicia Fatka
Chris Small

Alto Saxophone

Jason Conner
Sarah Walker
Ryan Scheible

Tenor Saxophone

Andrew Johnson

Bari Saxophone

Meghan Kuecker

Trumpets

Josh McCormick
Robert Hulina
Valerie Bogie
Christopher Ruthenbeck
Joe Mielke
Kristina Matthews
Aaron Hurt

French Horns

Stacey Smith
Jennifer Hansen
Jacinda Ross

Trombones

Steven Grenawalt
Xavier Aldridge
Andrew Geocaris

Euphonium

Matt Notter
Margaret Manteufel

Tuba

Jamie Wilson

Percussion

Kristen Reimers
Maureen Rancourt
Scott Neilitz
Mike Wagner
Michael McDonnald
Katie O'Shaughnessy
Pat Milne

Five Folksongs for Soprano and Band (1966)

Bernard Gilmore received his B.A. and M.A. in composition from UCLA, and his D.M.A. in conducting from Stanford University. He also taught at Cornell, which is where he composed the *Five Folksongs*, and Oregon St. University. From 1982-present, Mr. Gilmore has been a professor at UC-Irvine, teaching music theory, composition, and several other courses relating to 20th Century music.

Mr. Gilmore also plays French horn and has toured with the Boston Pops, played a season with the Haifa (Israel) Symphony Orchestra, and has also performed with the Los Angeles Philharmonic.

Mr. Gilmore's *Five Folksongs for Soprano and Band* was the first piece written expressly for soprano and band. The folk songs were taken from particular cultures and performed in their native languages.

He writes:

In each of the five folk songs I tried to express a key element of each text in the accompaniment. "Mrs. McGrath" is clearly march-like, but as the bitter story unfolds, the band accompaniment becomes increasingly dissonant. As an ironic commentary, the march is set in its most conventionally "stirring" manner after the tragedy is revealed. The band

accompaniment in "All the Pretty Little Horses" features two lengthy clarinet cadenzas improvisational in feeling. In "El Burro", I had the image of a noisy funeral procession in mind. "Yerakina" is permeated with the sound of Yerakina's bracelets jangling in the sun. And at the end of A "Fiddler", Mama's dreams or her son are hinted at by a brief reference to the Mendelssohn *Violin Concerto*.

Funeral Music for Queen Mary (1992)

Funeral Music for Queen Mary was originally written by Henry Purcell. It was written by Purcell after Queen Mary died of smallpox 1694, and played for her funeral. Purcell wrote a series of pieces for the funeral, which included an anthem, four intensely austere pieces for trumpet and trombones, and two elegies. Later that year, the music Purcell had written for Queen Mary was also played at his own funeral.

Steven Stucky used three pieces that Purcell wrote for the funeral of Queen Mary when writing his transcription for wind ensemble. The idea to transcribe Purcell's music was given to Stucky by Esa-Pekka Salonen. The Los Angeles Philharmonic Association commissioned *Funeral Music for Queen Mary* in 1992.

Steven Stucky was born on November 7th, 1949. He later received degrees from both Baylor and Cornell University. His principal teachers include Karel Husa, Robert Palmer,

and Burrill Philips. Stucky is currently Professor of Music and Chair of the music department at Cornell.

Symphony for Band, Op. 69 (Symphony No. 6) (1956)

The *Sixth Symphony* is in four movements, following a classical design. There is a slow introduction with French horns playing a call and being followed by a scale passage that becomes the two main themes for the Allegro section in the first movement. The first movement then follows in sonata form. The second movement is based on "Round Me Falls the Night," found in Persichetti's collected *Hymns and Responses for the Church Year*. The third movement is in trio form and is a dance. The final movement is in rondo form, and restates music from throughout the whole symphony. This piece was commissioned by Washington University of St. Louis and premiered at the Music Educators National Conference in March of 1956.

At 11 years of age, Persichetti was making a living and paying for his music education by playing as an accompanist, working as a radio staff pianist, orchestra member, and a church organist. One could say that he was a child prodigy. He became a member of the Juilliard School of Music in 1947 and head of the composition department in 1963.

Persichetti received over 100 awards for his compositions throughout his career. His first-ever published work was called *Serenade*, and was written when he was only 14 years of age. His works for band are considered to be seminal studies in the world of contemporary music.

Marche (1976)

Marche was made for the Wind Band of the Gardiens de la Paix. It was originally titled "Marche burlesque," then "Marche militaire," but neither of these two names reflected the elegant French nature of the work. Instead, she decided on just "Marche." The rhythm contrasts with the martial metric pattern, with elegant accents to the second pulse of each measure, rather than the first.

Germaine Tailleferre was born in 1892 and died in 1983. She was the only female in a famous group called "Les Six." She studied piano with her mother and later attended the Paris Conservatory where she met Darius Milhaud, Georges Auric, and Arthur Honegger. Later these three composers along with Louis Durey, Francis Poulenc, and Tailleferre herself would become known as "Les Six." She later studied extensively with Maurice Ravel. In the 1960's, she composed for films and television. Tailleferre composed four full length ballets, four full length operas, and many other shorter ones along with many other orchestral and chamber works.

Program notes by Alex Jennings, '06

Sparkle Shafer Mahoney
(b. 1968)

Five Folk Songs Bernard Gilmore
Megan Lyne, soprano (b. 1939)

- I. Mrs. McGrath
- II. All the Pretty Little Horses
- III. Yerakina
- IV. El Burro
- V. A Fidler

Funeral Music for Queen Mary Henry Purcell
transcribed and elaborated (1659 - 1695)
by Steven Stucky

Symphony # 6 Vincent Persichetti
I. Adagio - Allegro (1915 - 1987)
II. Adagio sostenuto
III. Allegretto
IV. Vivace

Marche Germaine Tailleferre
orchestration by Desire Dondeyne (1892 - 1983)