



## About our soloist

Laura Kaeppler is a graduating senior music major with an emphasis in Vocal Performance. As a resident of Kenosha, she attended St. Joseph High School and has studied voice for 6 years. Here at Carthage, she is involved in Carthage Choir, Lincoln Chamber Singers and is the Vice President of the music fraternity Lambda Kappa. She is an activate participant in the yearly NATS competition, and the J-Term opera, her most recent being "The Pirates of Penzance." She is honored to be singing with the Carthage Wind Orchestra this evening.

### Upcoming Music Events

**Lakeside Choral Festival**  
Thurs. – Fri., November 12 – 13  
A. F. Siebert Chapel

**Chamber Music Series**  
**Ying Quartet**  
Friday, November 13  
7:30 p.m., A. F. Siebert Chapel

**Thanksgiving Service of**  
**Word and Song**  
Sunday, November 15  
3:00 p.m., A. F. Siebert Chapel



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



Department of Music  
presents

## *"Special Delivery"*

### *Carthage Wind Orchestra*

**Dr. James Ripley, conductor**  
**Laura Kaeppler, soprano**

**Tuesday, November 10, 2009**  
**7:30 pm**  
**A.F. Siebert Chapel**

Program

“Ancient Mysteries” Asclepius	Michael Daugherty (b. 1954)
Asuka	Tesunosuke Kushida (b. 1935)
Suite from MASS	Leonard Bernstein (1918-1990) arr. Michael Sweeney
Sandburg Reflections	Lewis Buckley (b. 1948)
Good Babies Make Good Poems The Fog Ezra (Pound) Jazz Fantasia	
<b>Laura Kaeppler, soprano</b>	
Overnight Mail	Michael Torke (b. 1961)
Priority Standard Saturday Delivery	
Prelude on Three Welsh Hymn Tunes	Ralph Vaughan Williams (1872-1958) arr. James Curnow

Unauthorized recording of tonight's concert is not allowed.  
Please refrain from the use of flash photography.

***Asclepius***

*Asclepius* (2007) fanfare for brass and percussion was, commissioned by Dr. Cyrus Farrehi for the grand opening of the University of Michigan Cardiovascular Center. The work was premiered June 7, 2007 by the CVC Brass and Percussion Ensemble, conducted by Emily Threinen. The title refers to Asclepius, the Greek God of medicine. Using the pulse of a beating heart as a musical metaphor, the majestic fanfare celebrates men and women who devote their lives to the noble cause of medical research and healing.

Michael Daugherty is one of the most frequently commissioned, programmed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76) and the Manhattan School of Music (1976-78). In 1978, Pierre Boulez, then the Music Director of the New York Philharmonic, invited Daugherty to apply to his recently opened computer music institute in Paris: IRCAM. A Fulbright Fellowship enabled Daugherty to move to Paris to study computer music at IRCAM from 1979-80. Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-1990 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in Ann Arbor, Michigan where, since 1991, he has been a mentor to many of today's most talented young composers.

***Asuka***

Tetsunosuke Kushida was born in Kyoto in 1935. While majoring in mathematics at Kyoto University of Education, he studied composition with Tadashi Fukumoto. After graduation, he continued studies under

Nagomi Nakaseko and film-music composer Nakaba Takahashi. He also participated in the group "Tsu-ku-ru, Composers' Group in Kyoto" and began his wide compositional activities. Kushida was born in a family of Japanese musicians and grew up surrounded by Japanese instruments so his compositional style is generally based on traditional Japanese music.

After he won the Ongaku-no-Tomo-sha Corporation Prize for Composition in 1969 for *Stone Garden* he studied composition and arranging for wind music under Paul Yoder, ABA first president, and Ichitaro Tsujii, the premiere conductor for *Asuka*. Tsujii has been a major influence on Kushida's works for winds. *Asuka* was recorded by the Tokyo Kosei Wind Orchestra and judging from its frequent performances both in Japan and foreign countries, is known as one of the major repertory works from a Japanese composer.

#### ***Suite from MASS***

Leonard Bernstein was born in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. Before graduating in 1939, he made an unofficial conducting debut with his own incidental music to "The Birds," and directed and performed in Marc Blitzstein's "The Cradle Will Rock." Then at the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson.

In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant. A well-documented life devoted to music making in all its forms followed, particularly as a conductor of the New York Philharmonic and Boston Symphony Orchestras, but also significantly as pianist, educator, and composer.

Bernstein's *Mass* was a monumental 90-minute work written for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. in 1971. Subtitled "A Theater Piece for Singers,

Players and Dancers," *Mass* uses the Liturgy of the Roman Mass with additional texts by Stephen Schwartz and the composer. Its original scoring was for a large pit orchestra, two choruses, boy's choir, ballet company and cast, plus a marching band and rock combo. In this suite commissioned by the Canadian Brass and the Eastman Wind Ensemble, arranger Michael Sweeney focuses on a select number of movements, set for concert band with optional brass quintet.

*Mass* uses an eclectic mix of musical styles and reflects the turmoil of the era, being viewed by some as blasphemous and by others as politically subversive. However, in his program note at the premiere, Bernstein states his intent is "to communicate as directly and universally as I can a reaffirmation of faith." Over the years it has become recognized as one of his greatest achievements, as well as one of his most controversial. Selections included in the suite are: Alleluia, Sanctus, A Simple Song, Offertory (De Profundus) and Almighty Father.

#### ***Overnight Mail***

Michael Torke was born in Milwaukee, Wisconsin, graduated from Wauwatosa East High School, and studied at the Eastman School of Music with Joseph Schwantner and Christopher Rouse, and at Yale University. With his two best known early pieces, *Ecstatic Orange* and *Yellow Pages*, written in 1985 while still a composition student at Yale, Michael Torke practically defined post-Minimalism, a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world. At 23, Torke cut short his graduate study to begin his professional career in New York City.

*Overnight Mail* was commissioned by the Orkest de Volharding, a pioneering contemporary music ensemble from The Netherlands, in 1997 for their 25th anniversary. 17 minutes long, it is scored for their usual complement of instruments, 3 saxes, 3 trumpets, 3 trombones, flute, horn, piano and bass. The composer writes, "The titles of each of its three movements, Priority, Standard, and Saturday Delivery present the options for expediency when sending things, but musically, they represent different reactions to an abstract compositional problem I set up for myself: resolve dissonant notes (non chord tones) by leaps rather

than steps. For me this was important, because I want to write music that follows all the old rules of voice leading and counterpoint, but sound fresh. I truly believe that it is unusual and interesting to avoid parallel 5ths and octaves, for which the result is not archaic. I view that concern as being almost radical.”

### ***Prelude on Three Welsh Hymn Tunes***

In the early 1950's, Ralph Vaughan Williams was asked to serve as chairman for a concert given by the International Staff Brass Band of the Salvation Army in London, England. He was so thoroughly impressed with the musicianship and sonority of the all brass band that he decided to compose a piece especially for them. Captivated by the vocal-like quality of the ensemble, he designed a prelude based on the hymn tunes *Ebenezer*, *Bryn Calfaria*, and *Hyfrydol* from the male chorus singing tradition. James Curnow made this transcription for the University of Illinois Symphonic Band in 1981.

Vaughan Williams was born in 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Charles Stanford and Hubert Parry at the Royal College of Music after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. As musical editor of *The English Hymnal* he composed several hymns that are now world-wide favorites (*For all the Saints*, *Come down O love Divine*). Later he also helped to edit *The Oxford Book of Carols*, with similar success.

In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.

### **Flute**

Carli Allen  
Christine Kelley  
Anna Nielsen  
Rebecca Saathoff  
Karin Stefans

### **Oboe**

Lauren Keating  
Erin Zimmerman

### **Clarinet**

Marissa Beckman  
Nathan Larsen  
Kim Schultz  
Brittany Sebetic  
Leslie Sink  
Victoria Terleski  
Samantha Whalen

### **Bassoon**

Jessica Arney  
Kenton Rauwerdink

### **Saxophone**

Nate Card  
Patrick Girdaukas  
Brad Potts  
Brian Schoettler  
Mike Ward

### **Horn**

Kelsey Epping  
Adryana Kusyk  
Elizabeth Martin  
Liz Plapp

### **Trumpet**

Thomas Battersby  
Charlotte Finch  
Matt Maccari  
Greg Schroeder

### **Trombone**

Jon Laxton  
Austin Pancner  
Katie Stevens

### **Euphonium**

Patrick Stumpf

### **Tuba**

Taylor Weinstock

### **Percussion**

Michael Becker  
David Bedell  
Dan Cooke  
Melissa Gorlewski  
Matthew Holmes  
Chase Tonar  
Tyler Zumbrock

### **Bass**

Glenn Knuth

### **Piano/Saxophone**

Mark Paisar