



Upcoming Events

Friday, April 1
Student Recital
Jillian Swanson, voice
7:30 p.m., H. F. Johnson Recital Hall

Saturday, April 9
Sunday, April 10
Student-directed musical
See What I Wanna See
2:30 p.m., Niemann Theater

Saturday, April 2
CHAMBER MUSIC SERIES
Trio Levade
3:00 p.m., A. F. Siebert Chapel

Sunday, April 10
Student Recital
Michael Ward, saxophone & organ
4:30 p.m., A. F. Siebert Chapel

Saturday, April 2
Student Recital, clarinet
Nathan Larsen & Samantha Whalen
7:30 p.m., H. F. Johnson Recital Hall

Friday, April 15
Student Recital
Stephanie Drymalski, voice
5:00 p.m., H. F. Johnson Recital

Sunday, April 3
Student Recital
Mark Paisar, organ
3:00 p.m., A. F. Siebert Chapel

Saturday, April 16
Student Recital
Elizabeth Hood, voice
3:00 p.m., H. F. Johnson Recital Hall

Sunday, April 3
Student Recital, trumpet
Matthew Maccari & Gregory Schroeder
7:30 p.m., H. F. Johnson Recital Hall

Saturday, April 16
Student Recital
Tommy Novak, voice
7:30 p.m., H. F. Johnson Recital Hall

Wednesday, April 6
Jazz Ensembles Concert
7:30 p.m., A. F. Siebert Chapel

Sunday, April 17
Were You There?
A Liturgy of the Palms and the Passion
3:00 p.m., A. F. Siebert Chapel

Saturday, April 9
Student Recital, voice
Kirsti Hamilton & Tess Warner
1:00 p.m., H. F. Johnson Recital Hall

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



Department of Music
presents

Guest Artist Series

Deborah Masloski, piano soloist

Merit School of Music Wind Ensemble
Bryan Polacek, conductor

Carthage Concert Band
Carthage Wind Orchestra
James Ripley, conductor
Michael Becker, student conductor
Matthew Maccari, student conductor

Wednesday, March 30, 2011
7:30 p.m.
A. F. Siebert Chapel

Ushers Provided by Lambda Kappa Professional Music Fraternity



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

Program

Concert Band

A Tribute To Grainger
Country Gardens, arr. Chalon Ragsdale
Ye Banks and Braes O' Bonnie Doon
The Gypsies' Wedding Day, arr. Chalon Ragsdale
Michael Becker, student conductor

Percy Grainger
(1882-1961)

The Beethoven Machine
Walls of Zion
Matthew Maccari, student conductor

Michael Colgrass
(b. 1932)
Greg Danner
(b. 1958)

Palimpsest
Robert Sheldon
(b. 1954)

Merit School of Music Wind Ensemble

Barnum and Bailey's Favorite
Variations on a Korean Folk Song
Kingfishers Catch Fire

Karl L. King
(1891-1971)
John Barnes Chance
(1932-72)
John Mackey
(b. 1973)

Wind Orchestra

Concerto for Piano and
Wind Instruments
Deborah Masloski, piano

Igor Stravinsky
(1882-1971)

Combined Merit and Carthage Wind Orchestras

Occident et Orient
Camille Saint Saëns
(1835-1921)

Program Notes

A Tribute to Grainger

Chalon Ragsdale is Professor and Chair of Music at the University of Arkansas, Fayetteville. He is a percussionist, conductor, and arranger.

Country Gardens, the best known of all of Grainger's settings of English folksong, was sketched out for whistlers and a few instruments in 1908. It was then redone for piano solo in 1918. It wasn't until the 1950's that Grainger set *Country Gardens* for band. Ragsdale's arrangement relies on the 1918 piano version for texture, but borrows its form and length from a later version Grainger did for young pianists.

Ye Banks and Braes o' Bonnie Doon was originally set by Grainger in 1901 for mixed voices, whistlers, and harmonium. This wind band version was set in 1932, also by Grainger. The folk song is based on Robert Burns' poem "The Banks o' Doon."

The Gypsy's Wedding Day was in the repertoire of many of the Lincolnshire singers whose songs Grainger recorded and noted in the period 1905-1908. Joseph Taylor was perhaps Grainger's favorite folksong singer, and his version of the tune appears on the important recording "Unto Brigg Fair", a historical documentation of British folksong. Grainger's setting for SATB Chorus is the basis for this arrangement and has a delightful madrigal-like quality that exemplifies the composer's remarkable skill in part-writing.

The Beethoven Machine

Michael Colgrass is a native of Chicago, who now lives in Toronto and maintains an eclectic professional life as composer, writer, lecturer, and percussionist. He received the Bachelor of Music degree from the University of Illinois, and he has studied composition with Lukas Foss and Darius Milhaud. Colgrass held Guggenheim fellowships in 1964 and 1968, and in 1978 he was awarded the Pulitzer Prize in Music for *Déjà vu*, a concerto for four percussionists and orchestra. *Winds of Nagual*, his first original composition for wind band, won the Louis B. Sudler Wind Band Competition, the National Band Association Composition Competition, and the Barlow International Composition Competition.

He writes:

"*The Beethoven Machine* is based on a sonatina written by Beethoven as a child. The band is divided into what I call the 'Children's Orchestra,' made up of the winds, and the 'Adult Orchestra,' which is made up of primarily brass instruments. A handful of musicians make up a third group, a funny-sounding little machine that somehow has the ability to crank out music in the style of Beethoven. 'The Machine' opens the piece, out of which comes the Children's Orchestra playing their playful version of Beethoven's melody. This music is answered by the Adult Orchestra in a more mature Beethoven style, almost like parents saying, 'This is the way it should be.'

'The Machine' brings the children back in again, playing blissfully in their own light manner, and the adults respond in a minor key, ominously asserting their authority. As the music develops, the two orchestras gradually find a common ground and finally play together in one style and finish in harmony – though the astute listener will notice that the Adult Orchestra somehow got maneuvered into playing the children's key (Bb)! *The Beethoven Machine* is dedicated to children of all ages."

Walls of Zion

Greg Danner is Professor of Music at Tennessee Technological University. He received the Bachelor of Arts degree from Southeast Missouri State University, the Master of Music from Eastman School of Music, and the Ph.D. from Washington University. He has received annual ASCAP awards for composition since 1989. In addition to being awarded the 1999 College Band Directors National Association Composition for Young Band prize (for *Walls of Zion*), he is the recipient of the Louisiana Music Teachers Association Composer Commission Award, and has won composition contests sponsored by the Taghkanic Chorale (NY) and Sigma Alpha Iota music fraternity. Danner participated as a resident composer at the Charles Ives Center for American Music and has been an associate in the Kennedy Center for the Performing Arts "Performing Arts Centers and Schools" program.

The American spiritual tradition has provided the world with many beautiful melodies. *Walls of Zion* is a free setting of the revival spiritual "Zion's Walls." A favorite at camp meetings and revivals during the late 1800s, the melody suggests a noble simplicity coupled with energy and vitality. This setting for band develops the melodic material throughout, with particular emphasis on varied tonal colors and instrumental textures. *Walls of Zion* is dedicated to the composer's daughter, Katie, whose love of this melody suggested this composition.

Palimpsest

Robert Sheldon has taught instrumental music in the Florida and Illinois public schools and has served on the faculty at the Florida State University where he taught conducting and music education classes and directed the university bands. He now maintains an active composition and teaching schedule in Illinois, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music degree from the University of Miami and the Master of Fine Arts degree from the University of Florida.

He writes:

"A palimpsest is a document that, although it has been altered, still retains some of its original form. In medieval times, the words of ancient documents were sometimes rubbed out in order to re-use the parchment. In some cases, the original was left intact, but a newer document was written between the lines of the original. In ecclesiastical circles, it was thought that a Christian document written over the top of a 'pagan' Green writhing might actually make the ancient document more holy.

In this composition, I have attempted to use an ancient psalm-chant that I heard sung by the monks at the Abbey of Saint-Pierre de Solesmes in France. This chant is presented by the instrumentalists, sung as a 'Kyrie' in the opening of the piece. In subsequent sections of the piece, elements of the original chant are used in a variety of ways, creating a wide range of textures and moods, until the chant reappears at the end of the piece, scored for full ensemble."

Concerto for Piano and Wind Instruments

Stravinsky's only piano concerto was written in his characteristic neo-classical style. By returning to a more compact and formalized manner of composition (contrasting the typical bombast and overwrought style of late romanticism and expressionism), Stravinsky found the wind instruments of the orchestra to be most favorable for his musical palette. He said, "Strings and piano, a sound scraped and a sound struck, do not sound well together. Piano and wind, sounds struck and blown, do." During this span of 1920-30, he composed the veritable canon of neo-classic works: *Octet*, *Symphonies of Wind Instruments*, *Symphony of Psalms*, and the *Concerto for Piano and Wind Instruments*. Stravinsky himself gave the first performance of the concerto, conducted by Serge Koussevitzky, on May 22, 1924, in Paris. The score is dedicated to Koussevitzky, one of the early twentieth century's great promoters of contemporary composers and their music.

The first movement begins opens with a solemn introduction followed by an allegro that is at first percussive and repetitive, then polyphonic, then melodic. Although it is rare for Stravinsky to repeat a long musical section as literally as he does here, the obvious symmetry of the movement is one of its most neoclassical features. The slow second movement opens with a simple melody played by the solo piano with chordal accompaniment. The beautiful but somewhat cold theme becomes more animated in the ensuing cadenza, followed by a faster polymetric section. The cadenza and the opening material return in reverse order, also giving this movement a symmetrical shape. The finale combines several variations on motifs from the first movement. It is much like the first movement at the piano's initial entrance. The music is lively and rhythmically agitated, and it continues on like this until the slower opening mood from the first movement returns, brilliantly setting up one last flourish to the end.

Occident et Orient

Camille Saint-Saëns, French composer and pianist, was one of the most prolific composers of the Romantic era. Born in Paris, Saint-Saëns was heralded as a child prodigy, composing his first piano piece at age three and studying composition at age seven. In 1848 he entered the Paris Conservatoire and at age eighteen composed his *Symphony no. 1 in E-flat*. He was a friend of Gounod, Rossini, and Berlioz; it was Franz Liszt who called Saint-Saëns the greatest organist in the world. His over 300 compositions encompass many genres from opera to sacred and from keyboard to chamber music. His most noted works include the *Symphony No. 3, "Organ,"* the opera *Samson et Dalila*, *Piano Concerto No. 4*, and *Le carnaval des animaux*.

The Occident et Orient (East and West) Grande Marche was composed in 1869 and is dedicated to Théodore Biais and l'Union Centrale des Arts Appliqués à l'Industrie. Settings of the work exist for piano (four hands), military band, and orchestra. First performed October 21, 1878, the eight minute Grande Marche was the first of four marches written for military band by Saint-Saëns. Reminiscent of an overture in three large sections, the "Occident" is characterized by a bold, sweeping melody in E-flat major complete with march-like trio in A-flat. The middle section, "Orient," is a slow, controlled moderato utilizing colors of unison woodwinds above the ostinato pulse of triangle, snare drum, cymbal, and gong. The "Occident" returns in a brief fugato and a derivation of the "Orient" material is heard before *Occident et Orient* closes with an energetic, deliberate coda.

Concert Band

Flute

Kristin Brandt
Stephanie Denfeld
Jayna Hulleman
Amanda Krueger
Rachel Martin
Carly Sebentsfeldt
Lindsay Townsend
Stephanie Zimmerman

Oboé

Jason Karrels
Rikka Nelson

Bassoon

Samantha Whalen

Clarinet

Jeffrey Berg
Jenna Copeland
Emily Sebald
Graham Welch

Flute

Carli Allen
Danielle Davies
Anna Nielsen
Rebecca Saathoff*
Anna Schmidt
Karin Stefans*

Oboe

Timothy Haworth*
Madeline Price*

English Horn

Jason Karrels*

Bassoon

Jennifer Birkholz*
Carissa Stevens*

Clarinet

Nathan Larsen*
Nicole Phelps
Kimberly Schultz
Leslie Sink
Adam Vande Ven
Samantha Whalen*

Bass Clarinet

Melanie McMahon

Alto Saxophone

Christopher Bogusch
Jason Conner
Morgan Weinstock

Tenor Saxophone

Parker Jones

French Horn

Natalie Murray
Karla Stoffel

Trumpet

Darwin Graser
Ryan Lindsay
Rachel Monroe
Jennifer Nicklaus

Wind Orchestra

Bass Clarinet

Faith Wittmus

Contrabass Clarinet

Alison Baker

Alto Saxophone

Nathaniel Card
Bradley Potts

Tenor Saxophone

Patrick Girdaukas
Mark Paisar

Baritone Saxophone

Michael Ward

Trumpet

Thomas Battersby*
Matthew Maccari*
Gregory Schroeder*
Nicholas Stolfe*

French Horn

Adryana Kusyk*
Elizabeth Martin*

Cheryl Pelka
Joseph Schwarzhoff
Jackson Tubbs

Trombone

Zachary Shields
Nathan Weirick

Euphonium

Nathaniel Swantek

Tuba

Stephanie Larson

Percussion

Eric Ceci
Curtis Gilman
Kelsey Miller
Kyle Miskovic
Jeffrey Thoman

Natalie Murray*
Haley Williams*

Trombone

Jonathan Laxton*
Austin Pancner*
Lauren Waligorski*

Tuba

Taylor Weinstock*

Bass

Jeremy Zondag*

Percussion

Michael Becker
David Bedell
Chase Tonar
Tyler Zumbrock*

*Denotes Stravinsky
Personnel