



Wind Orchestra

Flute/Piccolo

Leah Ebener
Micole Gauvin
Madeline Justice
Taylor Kloha
Anna Schmidt

Oboe/English Horn

Alyssa Bach
Jenna Dahlke
Katie Schlinder

Clarinet

Katie Dolata
Kylee Dycus
Brittany Eggert
Alison Lange
Allison Schafernak
Megan Puhek
Adam Vande Ven

Bass Clarinet

David Godbold

Bassoon

Jennifer Birkholz
Alex Blessing

Saxophone

Chris Bogusch
Tim Haworth
Samantha Whalen
Hope Wittmus

Horn

Luis Perez Diaz
Victoria Northrup
Karis Stephens
Haven Wells

Trumpet

Beth Kanter
Cheryl Pelka
Nick Stolfe

Trombone

Angela Barone
Andy Ewert
Lauren Waligorski

Tuba/Euphonium

Sam Kral
Karl Stefans

Percussion

Nick Blessing
Rachel Clark
Kendall Drake
Dustan Eckmann
Justin Hall
Kristen Verdoorn

String Bass

Sal Abonce

Piano

John Pendray



Carthage

Department of Music
presents

140 Years Young

Concert Band

Margaret Young-Weitzel, conductor

Wind Orchestra

James C. Ripley, conductor

Saturday May 10, 2014

7:30 pm

A. F. Siebert Chapel



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

Program

Brighton Beach
William Latham
(1917-2004)

Jenna Dahlke, student conductor

Heart Songs
I. Quiet Song
II. Song with Variations
III. Heart Song
David Maslanka
(b. 1943)

The Machine Awakes
Steven Bryant
(b. 1972)

Concert Band
Margaret Young-Weitzel, conductor

Intermission

Liquid Compass
Alex Shapiro
(b. 1962)

World Premiere
Commissioned for the 140th Anniversary of the Carthage College Band
Christo et Ecclesiae

British Eighth
Zo Elliott
(1891-1989)

sol solator
Timothy Mahr
(b. 1956)

Tahiti Trot, after *Tea for Two* (Youmans)
Dmitri Shostakovich
(1906-1975)

Wind Orchestra
James Ripley, conductor

Program Notes

Brighton Beach

Brighton Beach, a concert march composed in 1954, was an immediate success with school band directors and was listed among the 100 most popular marches by *The Instrumentalist* four times between 1960 and 1976. The style is British, in the tradition of Edward Elgar, Gustav Holst, William Walton, and Ralph Vaughan Williams. The title refers to the famous resort on the southern coast of England. Latham was a distinguished professor of composition for many years at the University of Northern Iowa, and later at the University of North Texas.

Heart Songs

David Maslanka's music is characterized by a very contemporary blend of heart-felt lyricism and rhythmic drive, coupled with uncanny and remarkable musical sonorities. Particularly in his well-known works for wind band, the music is notable for its poetry, warmth and spiritual qualities. He writes:

The title *Heart Songs* comes from the image of watering the tree of life with the blood of the heart. It is my hope to provide a substantial and deeply felt piece for young players. The second and third songs are based on melodies from the 371 Chorales by J. S. Bach.

The Machine Awakes

The Machine Awakes is the sound of something not human (but of humans hands) - something not entirely organic, but most definitely alive - waking up for the first time. From the opening swirling textures, we sense the first hesitant sparks of thought, attempting to find form and coherence. This new machine - sentient, aware - comes fully awake, possessed of emphatic self-determination and unfathomable purpose.

British Eighth

Alonzo "Zo" Elliott was born in Manchester, New Hampshire, and known primarily as a composer of popular songs, which he began writing around the age of fourteen. His extensive educational background included studies at Phillips Academy in Andover, Massachusetts, Yale University, Trinity College, Cambridge University (England), Columbia University Law School and the American Conservatory (France). His teachers included Nadia Boulanger, Leonard Bernstein and Robert Zellner. In addition to an active musical life as composer and conductor, he was also an active sportsman with interests in hiking, swimming, canoeing, tennis, boxing, wrestling, skating, skiing and polo. *British Eighth March* was dedicated to General Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in which Montgomery defeated Rommel in 1942.

Tahiti Trot

Shostakovich's *Tahiti Trot* is a fox trot style arrangement of Vincent Youmans' song "Tea for Two", which was published in 1926. The story of its origin is that Shostakovich was challenged by conductor Nicolai Malko to write an orchestral arrangement of this song in less than an hour. He is reported to have completed the challenge, totaling 132 measures and 7 variants, in a mere 45 minutes. The arrangement for wind band is by Jerry Brubaker.

sol solator

Commissioned by the New Trier High School Symphonic Wind Ensemble, *sol solator* is a loving tribute to Anne Steiner, a member of that ensemble as well as the composer's own St. Olaf College Band.

In the composer's words:

At Anne's memorial service, it was mentioned that Anne loved to watch sunsets and she always tried to find someone to watch them with her. Each summer, she and her family spent two weeks at a cabin on a lake in northern Wisconsin and the sunsets there were spectacular. Anne's family gave me a photograph of a particularly beautiful sunset from the spot where Anne had spent so many twilights watching the grand unfolding of light, color, and glory. It was also said at the service that Anne's spirit would live on in each sunset by anyone who knew her.

The title for this composition is a Latin phrase which means "the sun, the comforter." The music came about by imagining myself sitting at the edge of this lake, just listening. Melodies in my composition start with great promise but do not find melodic completion, their "lives" cut short. Much of the music is calm or contains a quiet agitation. I chose to incorporate phrases from the *Shaker Melody* [a favorite melody of Anne's] into the work, as she exemplified the sentiment of that beloved tune, 'tis a gift to be simple.

About our Composer

Alex Shapiro (b. New York City, 1962) composes acoustic and electroacoustic pieces known for their lyricism and drama. Published by Activist Music, her music is heard daily in concerts and broadcasts across the U.S. and internationally, and can be found on over twenty commercially released CDs from record labels around the world. Educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano, Ms. Shapiro's honors and awards include those from The American Music Center, ASCAP, the American Composers Forum, Mu Phi Epsilon, Meet the Composer, The California Arts Council and The MacDowell Colony. An enthusiastic leader in the new music community, Alex is a strong advocate for other artists through her speaking appearances, published articles and volunteerism. She is the elected Symphonic and Concert music representative on the ASCAP Board of Directors, co-chairs ASCAP's Symphonic & Concert Committee, and chairs the Media Council for New Music USA. Ms. Shapiro is the past President of the Board of Directors of the American Composers Forum of Los Angeles, and has also served as on the boards of national music organizations including The American Music Center, The MacDowell Colony, The College Music Society, NACUSA, and The Society of Composers & Lyricists. Raised in Manhattan and later a longtime resident of Malibu, California, Alex now lives on Washington State's remote San Juan Island. When she's not composing she can be found communing with the sea life, as seen on her music and photo-filled blog, www.notesfromthekelp.com and her website, www.alexshapiro.org.

Concert Band

Flute

Rebecca Anderson
Hannah Becher
Hannah Dietrich
Laura Kelly
Brittany Thissen

Oboe

Jason Karrels

Clarinet

Desiree Halonen
Mayuko Kawashima
Katie Kennedy
Marissa Landsverk

Bass Clarinet

David Godbold

Bassoon

Jennifer Birkholz
Lisa Michalowski

Alto Saxophone

Chris Bogusch
Andrew Rewerts
Hope Wittmus

Tenor Saxophone

Kyle Miskovic

Horn

Victoria Northrup

Trumpet

Pat Berard
Stephanie Bradshaw
Sam Grant
Ryan Lindsay
Gina Pacenti

Trombone

Brian Dunnum
Andy Ewert
Roger Lakes
Michael Merritt

Tuba

Sam Kral
Karl Stefans

Percussion

Nick Blessing
Justin Hall
Matt Thome
Erik Wilson

Baritone Saxophone

Catherine Northrup



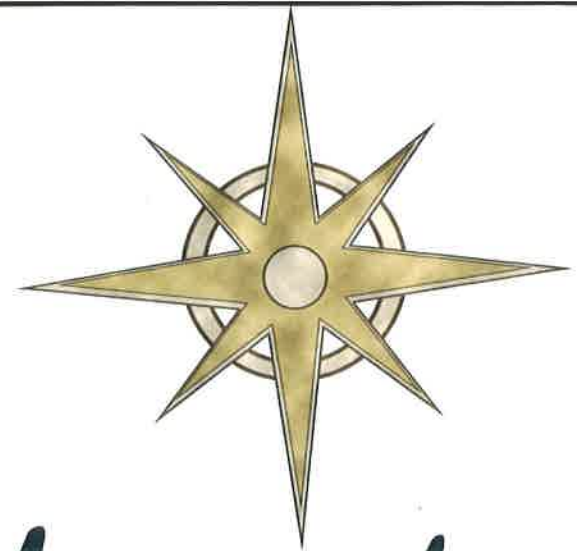
Program NOTES

LIQUID COMPASS commemorates the 140th anniversary of Carthage College's wind band. As with the school and its history of four campuses, this piece moves to different places, but never loses its bearings. Like Carthage, the music remains close to the baptismal power of water, in many layers of sound, both recorded and live. Spiritual mystery inspires a pursuit of truth and direction, and the musical compass becomes centered on the true north of the opening interval of Carthage's Alma Mater. Those two notes are an anchoring motive that appears throughout this journey, leading to an anthemic theme. The piece, like the school itself, continues to push forward while observing that which has come before. Because one can't celebrate history, without reflecting on the waters over which time and experience have passed.

Tonight's premiere is special for many reasons, one of which is because the audience is filled with current and past members of this significant and congenial community. Many in these seats share an emotional connection with this school, and some, with the ensemble as well. A passage in the music is orchestrated to recall the first iteration of Carthage's 1873 band, with just 2 trumpets, 1 horn, 2 trombones, and a tuba. Alumni may recognize the iconic, opening notes of their Alma Mater, which appear throughout the piece. And in each quiet, watery passage connecting one musical statement to the next, we feel the waters that flow across an ocean to Japan, connecting Lake Michigan and the Takahashi River which flanks Carthage's music partner school, Kurashiki Sakuyo University. This sacred liquid reflects that of which we are made, and the global span of the community which we consciously create.

The initials "L.C." of LIQUID COMPASS nod to the Lutheran church, which is referenced at the conclusion of the piece as tubular bells ring out in celebration, like bell tower chimes. The Carthage College seal states *Christo et Ecclesiae*, "for Christ and for the Church," but could also be translated as, "for Christ and for the Band." In the early years of the college, the student mission group at Carthage was known as "the Band." As the school pauses to honor its heritage, celebrate its contributions to students' lives, and welcome a promising future, it maintains its mission to uplift the community and serve the greater good.

Fostering the creation of art to expand the wind band repertoire is a significant acknowledgment of that mission. My heartfelt gratitude goes to Carthage College, its generous alumni, and its visionary band director Dr. James Ripley, for allowing me the privilege of taking them on this sonic voyage. From this invitation to reflect upon that which is



Liquid
COMPASS

WORLD PREMIERE

