

The Carolina Wind Symphony



“Scenes, Songs & Dances”

Union United Methodist Church

*7852 Woodrow Street
Irmo, South Carolina 29063*

November 21, 2011

7:30 pm

The Carolina Wind Symphony

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In Concert

at

Union United Methodist Church

Rose Ellen Magruder, Guest Artist & Organist

Dr. Fred Teuber, Concert Moderator

Alleluia! Laudamus Te.....Alfred Reed (1921-2005)

Commissioned by Malone College, Canton, Ohio; *Alleluia! Laudamus Te!* is described by the composer as a celebration hymn for winds, percussion and organ. The work is actually a canticle of praise without words: the wind symphony being treated as both a single massive choir, and at time broken down into individual sections, each functioning as a separate sub-choir or semi-chorus. The organ joining the winds and percussion brings this work to a conclusion of almost overwhelming power, sonority, and joyous triumph. The first performance took place in February 1973 at Malone College under the direction of the composer.

Two Choral Masterpieces Transcribed for Winds & Percussion

Ave Maria.....Franz Biebl (1906-2001)

Ave Maria was published in 1964 in Dortmund, Germany, for seven-part men's voices. The version utilized in this transcription, however, is the version for mixed choir because it best matches the registration of the wind ensemble. This adaptation by Robert Cameron is a transcription rather than an arrangement in that every attempt has been made to preserve every possible detail of the original choral music composition.

Salvation Is Created.....Pavel Chesnokov (1877-1944)

Salvation Is Created is a fine example of the choral literature of the Russian Orthodox Church. The English translation of the choral text is: "Salvation is created, in midst of the earth, O God, O our God. Alleluia." The setting for wind band is by Bruce Houseknecht

Scenes from "The Louvre".....Norman Dello Joio (1913-2008)

This band version of *Scenes from "The Louvre"* is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. The composer received the Emmy Award for that season's most outstanding musical score written for television. Bearing the subtitle "*Based on Ancient Airs*," the five movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period. *The Portals* begins with a low brass choir and evokes notions of the grandeur of the Louvre. The light, delicate staccato playing of the clarinets conveys the gaiety of children at play in the *Children's Gallery*. Visions of state occasions and courtly dances evolve from the contrapuntal brass parts in *The Kings of France*. The religious theme, *In Dulci Jubilo* appears in *Nativity Paintings* and features the solo clarinet and oboe. The *Finale* is introduced by a royal fanfare and bears the pomp and elegance of the era as the ensemble brings the work to a noble conclusion

Intermission

An American Elegy.....Frank Ticheli (b. 1958)

An American Elegy is, above all, an expression of hope. It was commissioned in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of terrible tragedy. I hope that the work can also serve as a reminder of how fragile and precious life is and ultimately connected we all are as human beings. - *Frank Ticheli*

Mock Morris.....Percy Aldridge Grainger (1882-1961)

Grainger produced several versions of *Mock Morris* for different media. This transcription is based on the string orchestra version, composed in 1910, but takes several scoring ideas from the 1950 version, which Grainger made for Leopold Stokowski. Grainger describes the composition in his preface to the string orchestra score: "No folk-music tune stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape." This composition was influenced by the London music hall song, *Always Merry and Bright*.

Armenian Dances (Part I).....Alfred Reed (1921-2005)

In his *Armenian Dances*, Alfred Reed has captured many of the styles, tempos, and subtleties of the Armenian folk songs and dances. Part I, completed in 1972, is based on five authentic Armenian folksongs drawn from the vast collection of Gomidas Vartabed (1869 - 1935). Gomidas has been credited as the founder of Armenian classical music for his work on preserving and documenting over four thousand folk songs. The opening (*The Apricot Tree*) is a sentimental song with a declamatory beginning. *The Partridge's Song* is an original song by Gomidas. Its simple, delicate melody was intended for a children's choir and is symbolic of that bird's tiny steps. A young man sings the praises of his beloved (named Nazan) in the lovely, lively love song *Hoy, My Nazan*. *Alagyaz* is the name of a mountain in Armenia represented by a beloved folk song that is as majestic as the mountain itself. Part I ends with a delightful and humorous laughing-song *Gna, Gna (Go, Go!)*.

The Carolina Wind Symphony gratefully acknowledges the generosity and support of....

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Amy Craighead
Libby Cross
Laura Dennison
Susan Tollison

Piccolo & Flute

Betty Myers

Oboe

Glynn Keisler
Jean McKay

Oboe & English Horn

Kenneth Evans

B-Flat Clarinet

Katie Annan
Angela Dear
Emily Frye
Sherry Moncer
Roger Pemberton
Gayle Sims
Jessica Supplee
Kelly Tucker

B-Flat Clarinet & Alto

Clarinet

Franklin Buie

Bass Clarinet

Erin Burdick
Richard Dixon

Bassoon

Melissa Browne
Rebecca Henderson
Peggy Shallow

Saxophone

Joel Collins
Donald Drummond
Tommy Fitzgerald
Tim Patterson

Trumpet & Cornet

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April 23, 2012

at Riverland Hills Baptist Church

For more information visit www.carolinawindsymphony.org