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Ensemble Concerts: The Varsity Band, March 23, 1972

Roger R. Faulmann Conductor

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ILLINOIS STATE UNIVERSITY

BANDS

P R E S E N T

THE VARSITY BAND

Roger R. Faulmann, Conductor

March 23, 1972

8:15 p.m.

Student Union Ballroom

Overture to "La Gazza Ladra"

G. Rossini

Rossini was the composer of a number of operas which are seldom heard. Although many of them were "flops" in the Broadway vernacular, each was almost invariably preceded by an overture almost Mozartian in its spice, gaiety, and utter perfection of form. Such an overture is the music which precedes the rising of the curtain on **The Thieving Magpie**. It could be that such music as this impelled Maestro Arturo Toscanini to argue, with complete unreserve, that Rossini was at least as great a composer as Mozart. It is quite possible that we will not all agree with the Maestro, but it is impossible to dispute the charm and elegance, the vivacity and color, of this captivating prelude to an opera that is never given.

Jupiter from "The Planets"

G. Holst

The suite—The Planets—was composed for large orchestra and organ, and in one section, a chorus of female voices. The composer, when interviewed before the performance of The Planets in 1920, gave the following statement, which is quoted from the program notes of the Boston Symphony Orchestra for the concert of Holst's music, conducted by the composer, on January 22, 1932: "These pieces were suggested by the astrological significance of the planets; there is no program music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in a broad sense." The guide Holst provides for this movement—Jupiter—is simply "Jupiter—The Bringer of Jollity."

The Directorate

J. P. Sousa

John Philip Sousa was born in Washington, D.C., in 1854, and died in 1932. After conducting with various theatre companies he became conductor of the U.S. Marine Band in 1880. Twelve years later he formed his own famous band, with which he achieved an unprecedented success at home and abroad. He composed over one hundred marches, among them *Semper Fidelis*, *Washington Post*, and *High School Cadets*. His comic operas, of which he composed ten, include *El Capitan*, *The Bride-Elect*, *The Charlatan*, and *the Free Land*.

INTERMISSION

March to the Scaffold
from "Symphonie Fantastique" Op. 14

H. Berlioz

The *Symphonie Fantastique* was written as an outgrowth of Berlioz' passion for the celebrated Irish actress, Henrietta Smithson, and was played for the first time in Paris on December 5, 1830. Berlioz provided program notes about the Symphony in general: "A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair. The narcotic dose he had taken was too weak to cause death, but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition, his sensations, his feelings, and his memories find utterance in his sick brain in the form of musical imagery. Even the beloved one (Smithson) takes the form of a melody in his mind, like a fixed idea which is ever returning and which he hears everywhere." He dreams that he has murdered his beloved, that he has been condemned to death, and, in this particular movement, is being led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession. At the last instant, the fixed idea of the beloved returns for a moment, but is cut short by the deathblow.

Carmina Burana

C. Orff

Carl Orff, born 1895, might best be described as a latter-day medievalist, for his chantlike vocal parts with strong rhythms and mildly dissonant harmonies revive twelfth- and thirteenth-century polyphonic practice. Coming after the complex styles of Wagner, Strauss, and even Schoenberg, Orff's simple vocabulary, direct expression, and uncomplicated technique create fresh, vital music.

Orff is known to the general public chiefly through *Carmina Burana*, his exciting cantata for soloists, chorus, and orchestra. His subtitle is "Secular Songs for Solo and Chorus Accompanied by Instruments and with Magic Pictures." The song texts are based on poems from a thirteenth-century manuscript found in a monastery in Upper Bavaria. They treat of love, student life, and drinking. Orff's musical settings for 24 of the most typical, colorful poems are instinctively appropriate. He establishes and sustains an atmosphere of medieval pageantry through his forceful, original musical language, and he uses percussion and rhythm to heighten the feelings of excitement. The titles of the songs heard in this treatment are:

O Fortune, variable as the moon
I lament Fortune's blows
Behold the spring
The noble forest
Were the world all mine
When we are in the tavern
I am suspended between love and chastity
Hail to thee, most beautiful
Fortune, Empress of the World

Stars and Stripes Forever

J. P. Sousa

Program notes compiled by Gary Sudano

PERSONNEL
The Illinois State University Varsity Band
Roger R. Faulmann, Conductor

PICCOLO

Christine Quigley

FLUTES

Martha Siddall
Sharon Higus
Candice Hildebrandt
Linda Hallstrom
Carol Kravitz
Patricia Campbell
Cathy Agnew

OBOES & ENGLISH HORN

Marvin Carlton
Jon Gilliland
Ron Friedrich

SOPRANO CLARINETS

Margaret Meyer
Betty Nixon
Carolyn Holtman
Susan Waldorf
Mary Larson
Jan Ferraro
Dave Guthrie
Bill Anderson
Claudia Wallies
Kris Baker
Sara Metcalf
Susan Kuy Kendall
Sandra Legner
Joanne Purdue

ALTO CLARINETS

Betsy Klopccic
Pat Miller

BASS CLARINETS

Rita Kirk
Cathy Allen

BASSOONS

Nellie Hastings
Chris Drais

SAXOPHONES

Bruce Gibson
Ellen Curtain
Cinda Boward
Julie Stenemeyer

TRUMPETS & CORNETS

James Cassens
Joanne Wogulis
George Marion
Tim Martin
Lee Hendershot
Carolyn Aman
Ann Shreffler

HORNS

Diane Dermott
Gloria Miller
Chris Vandre
John Frame
Kathy Burnett

TROMBONES

Gary Morgan
James Royer
Steve Harms
Larry Deguisne
Dave Bucher
Steve Scoggan

BARITONES

Carlyle Weber
Cory Tibbits
Nancy Yesinowski

TUBAS

Brett Reno
Jerry Ulrich
David Wallace

PERCUSSION

Manuel Rivera-Cepeda
Mary Novy
John Tierney
Scott Kalbacken
Jeff Robinson
Jayne Weakman
Steve Poltun