



ALMA COLLEGE  
DEPARTMENT OF MUSIC

*presents*

# THE ALMA COLLEGE CONCERT BAND

EDWARD L. KOTTICK, Conductor  
SALLY SHEPARD, Student Conductor

## Christmas Concert

DOW AUDITORIUM

Thursday, December 13, 1962

8:00 p.m.

Overture to Iphigenia in Aulis . . . . . Christoph Willibald Gluck

arranged for band by Irving Cheyette

In the year 1772, hoping to recoup his recently lost fortunes, Gluck began the composition of *Iphigenia in Aulis*. It was accepted for production at the Paris Opera in 1774, although only after skillful diplomacy on Gluck's part, and the direct intercession of Marie Antoinette. The opera has been called "one of the most perfect emotional utterances of the Eighteenth Century," and the overture, "Gluck's finest instrumental composition."

The libretto was adapted from Racine's tragedy which, in turn, was based on the Greek myth. Preparing to sail to Troy and the war immortalized by Homer, the Greek forces gather at Aulis. Here the prophet Calchas tells them that they cannot sail until Agamemnon, chief of the Greek forces, has sacrificed his beautiful daughter, Iphigeneia, to the goddess Artemis. Although Agamemnon refuses, Iphigeneia is brought to the island through trickery. Just as the sacrifice is to be consummated, Artemis herself intervenes and transports Iphigeneia to Tauris.

Folk Song Suite . . . . . Ralph Vaughan Williams

I March—"Seventeen come Sunday"

II Intermezzo—"My Bonny Boy"

III March—"Folk Songs from Sumerset"

Although she has always been a nation of music lovers, England's great composers stretch few and far between. Hence her Twentieth-Century musicians have felt it necessary to turn to the giants of the Sixteenth Century (such as Thomas Tallis and William Byrd), and to her folk music, for expressions of nationalism. The amalgamation of these two currents with a strong personal style has been most successful in the music of Vaughan Williams, who must be considered one of the outstanding composers of our time. The Folk Song Suite, written in 1924, indicates also his interest in the military band, an ensemble that his countrymen admire greatly.

Trauersinfonie . . . . . Richard Wagner

A few years after the death of Carl Maria von Weber, often called the father of German romantic opera, his remains were moved from London to Dresden, the city of many of his triumphs. On that occasion Wagner delivered an oration and conducted his newly composed *Trauersinfonie*. Based on themes from von Weber's *Euryanthe*, this little known work indicates another facet of Wagner's versatility. It is scored lightly for military band and is unusually restrained for the composer. But the depth, majestic power, and emotional content leave no doubt that the work is from the pen of Richard Wagner.

The Devil's Footprints . . . . . William Presser

The composer of this original work for band, now with the University of Southern Mississippi, graduated from Alma College in 1938. According to Dr. Presser, the work was based on the following story:

On February 8, 1855, early risers in South Devon, England, found odd prints in the snow. They occurred in nearly every yard in Lymptone, and were found in places over one-hundred miles apart. Some of the prints were found crossing high walls and roofs, with never a variance in the spacing. The populace was mystified. What animal, or person, could have walked in a straight line over houses, and covered over a hundred miles in one night? The tracks, which were never explained and never reappeared, were named the "Devil's Footprints."

The composition is divided into three sections: the first portrays the night when the tracks were made; the second indicates the discovery of the tracks by the people; the third consists of many repetitions of a tune of the type usually associated with the only individual (some people said) who could have made the tracks.

Chester Overture . . . . . William Schuman

Commissioned in 1956 by Pi Kappa Omicron, the National Band Fraternity, *Chester* ranks as one of the outstanding modern works for the symphonic band. The hymn

tune on which the overture is based was written during the American Revolution by William Billings, a major figure in early American music. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the Continental Army, sung around the campfires and played by fifers on the march.

The work divides into two main sections: in the first the hymn-tune is stated twice, once by the woodwinds, once by the brass; the second section, still utilizing Billings' tune, subjects the thematic material to extensive melodic and rhythmic development. The overture closes with a fiery coda containing a restatement of the hymn-tune.

INTERMISSION

Colonel Bogey March . . . . . Kenneth Alford

Although Sousa may be considered the King of March Music, Alford's *Colonel Bogey* is probably the most frequently played march in the world. It is in the repertoire of every service band in the English-speaking countries, and former possessions of England. Its popularity increased even more a few years ago when it appeared in the motion picture, "The Bridge on the River Kwai."

Troika, from Lieutenant Kije Suite . . . . . Serge Prokofieff

arranged for band by Harold L. Walters

The Troika is an old Russian sleigh drawn by three horses harnessed abreast of one another. It has become somewhat of a tradition with Russian composers to portray musically such a sleigh-ride; its gaiety and animation, the sounds of the sleigh bells, the horses' hooves, and the rush of the wind. Prokofieff's *Troika* is the Russian equivalent of *Jingle Bells*. Thus it is particularly appropriate to this season of the year.

Sally Shepard is the conductor of the two preceding selections.

Suite from the Water Music . . . . . George Frederic Handel

edited by Hershy Kay

- I Allegro
- II Air
- III Minuet
- IV Hornpipe
- V Finale

For a concert on the Thames given for King George I in 1717, Handel composed what is now called the *Water Music*. This consisted of twenty-five movements that were rendered by fifty wind players on a barge adjoining that of the King. When Handel was Music Director at the Court of Hanover, Germany, the Elector George permitted him a visit to London on the condition that he return "within a reasonable time." He had still not returned two years later when his master, the Elector, was proclaimed King George I of England. According to legend, the truant Handel restored himself to favor with George by composing and conducting the *Water Music* as a surprise for the King. The anecdote, though attractive, is probably untrue.

A Christmas Festival . . . . . Leroy Anderson

From one of America's favorite composers comes this medley of Christmas Music. Included are: Joy to the World, Deck the Halls, God Rest Ye, Good King Wenceslas, Hark! The Herald Angels Sing, Silent Night, and Jingle Bells.

Finale from Symphony No. 1 . . . . . Vassili Kalinnikov

arranged for band by Glenn Cliffe Bainum

A contemporary of Tchaikovsky, Kalinnikov was a lesser known Russian Romanticist of the late Nineteenth Century. Although his works generally have been neglected, there has been lately a trend toward greater recognition of his talents.

The present work, the first of two symphonies, is probably also his most successful. Its formal structure is complex and consists of a series of episodes on the various themes presented in the first part of the movement. The melodic material is Russian in character and evokes stylistic comparison with the music of Tchaikovsky and Rachmaninoff. The last portion of the movement is a brilliant coda that calls for the utmost in power from the brass section.

