

WIND SYMPHONY

DIRECTED BY GARY HALL
ALTO AND BASS CLARINET
Christina Muggenburg

PICCOLO
Trena Primavera

FLUTE
Beth Eggerling
Brittany Holzer
Tzetz Mendez
Joan Michaud
Adrianna True
La Velle Van Voast
Katherine Wilkins

OBOE
Su Schultz

BASSOON
Stephanie Barker

CLARINET
Damon Blanton
Kevin Daugherty
Amanda Douglas
Erica Kachner
Jay Jerome
Haley McKee
Mikayla Michael
Jessika Spaulding

CONTRA-ALTO CLARINET
Kay Reiman

BASS CLARINET
Laurianna May
Kay Reiman

ALTO SAX
Charlene Beltran
Shannon Douglas
Emily Rhodes

TENOR SAX
Aaron Sitton

TRUMPET
Angie Bishop
Russ Chapman
Rodney Colvin
Keaton Elsasser
Angie Parks
Linda Uzzell
Jim Smith
Vince Zakis

HORN
Rebecca Mazur
Tony Noyes
Cindy Schmid

TROMBONE
Jeff Bowell
Mary Guthrie
Clay Johnson
Douglas Johnson
Bonnie Olson
Doug Parks

BARITONE
Brad Becker
Libby Szott
Marisa Thomas

TUBA
Adam Burris
Bil Miligan
Steve Miller
Jim Sparks

PERCUSSION
Dillon Cogdal
Mark D'Ambrosio
Roland Henderson
Connor Lynch
Preston Sitton
Robyn Young

LEGENDS *Myths* & STORIES

LCCC WIND SYMPHONY
7 P.M. TUESDAY

MARCH 11, 2014

CHEYENNE CIVIC CENTER
FREE ADMISSION

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THE COMEA HOUSE



LARAMIE COUNTY
COMMUNITY COLLEGE

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WIND SYMPHONY

1ST SOUTH DAKOTA INFANTRY MARCH..... F.M. HALSTAD/ARR JOSEPH F. PEKAS

Initially composed in 1899, and “Respectfully dedicated to the Officers and Men of the 1st South Dakota Infantry, U.S. Volunteers,” this is a classic 6/8 march. Featuring bugle calls and exuding a bouncy energy, this new version has been orchestrated to fit the instruments of the modern wind band.

APOLLO: MYTH AND LEGEND..... ROB ROMEYN

The most widely worshiped of the Greek gods, Apollo, was the son of Zeus and the Titan Leto, and the twin brother of Diana, the goddess of the hunt. Apollo had many roles in Greek mythology, including god of the sun, of the arts (especially music, poetry, and dance), of medicine, protector of herdsmen and their flock, and prophecy. His oracle at Delphi was the most famous in the world, and his cult spread far beyond the Greek world.

According to legend that drives our composition, Apollo was born on the Greek island of Delos and grew to adulthood in just four days. To escape the island, he changed himself to a dolphin and caused a great storm on the sea. He then threw himself on the deck of a distressed ship and led it safely to shore. Having reached ground, Apollo set off for Python, the site of an important oracle of Gaia, the earth goddess. A monstrous serpent named Python not only guarded the oracle, but also spoke its prophecies. Apollo killed Python and took the oracle to himself. The name of the site was changed to Delphi as Apollo had become a dolphin (delphis in Greek) in order to reach it. This story encompasses love, war, challenges, and family drama, and this expansive tone poem captures these contrasts with a wonderful palette of musical expression.

ON A HYMN SONG OF PHILIP BLISS..... DAVID R. HOLSINGER

“When peace like a river, attendeth my way,
When sorrows like sea billows roll;
Whatever my lot, Thou hast taught me to say,
It is well, it is well, with my soul.”

In 1873, Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family. Due to unexpected last-minute business developments, he had to remain in Chicago, but he sent his wife and four daughters as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days.

On November 22, the ship was struck by the Lochearn, an English vessel, and sank in 12 minutes. Several days later, the survivors finally landed at Cardiff, Wales, and Mrs. Spafford cabled her husband, “Saved Alone.” Shortly afterward Spafford left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, and still be able to say with such convincing clarity, “It is well with my soul...”

Hymn-writer Philip Paul Bliss was so impressed with the experience and expression of Spafford’s text that he wrote the music for it, first published in 1876. The arrangement of this hymn by Dr. David R. Holsinger—an American composer, writing primarily for concert band—has become his most popular work, played by bands across the world.

SAXOPHONE QUARTET

GABE ROCHA, AARON SITON, DAMON BLANTON, EMILY RHODES
SELECTION TBA

WIND SYMPHONY

GODDESS OF FIRE..... STEVEN REINEKE

Pele, the Goddess of Hawaii’s volcanoes, is the most respected and feared deity in Polynesia. She is both the creator of the sacred land and destroyer when she devours the land with her flames. This programmatic work for symphonic band is an offering to Pele.

The work opens with primordial, mysterious sounds representing the foreboding volcanoes of Hawaii. We are then introduced to Pele as a tall, beautiful young woman. This is one of the forms she can take and it represents her powers of creation and beauty. This gives way to the active and destructive Pele, often taking the form of an old woman, wrinkled and bent with age. The following lyrical section of the piece is the full statement of Pele’s theme of creation and beauty. As this theme settles, we begin to hear the ground pop and crack letting us know that new lava is beginning to bubble and flow. Suddenly and violently, one of her volcanoes erupts, creating massive chaos and destruction. After the eruption subsides, Pele’s theme of creation and beauty returns; this time it is more of a prayer or offering to the Fire Goddess. The ending of the piece again portrays the sounds of lava bubbling, signifying the Pele’s work is never finished. The final measures of the piece represent the mythological idea that Pele always gets the last word!

CAJUN FOLK SONGS..... FRANK TICHELLI

I. LA BELLE ET LE CAPITAINE II. BELLE

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the 20th century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

“La Belle et le Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. The melody is remarkably free, shifting back and forth between duple and triple meters. “Belle” is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail.

THE QUEST (SYMPHONY NO. 3, “DON QUIXOTE,” MVT. I)..... ROBERT W. SMITH

Robert W. Smith based this major work upon classic literature. Symphony No. 3, Don Quixote musically portrays the classic tale of the errant knight, his trusty yet bumbling squire and their adventures in the name of chivalry. The Quest, the first of four movements, is distinctly Spanish in flavor. Using a blend of classic and contemporary techniques, the composer weaves together a sonic tale of the gentleman of La Mancha who takes up his lance and sword to defend those that are helpless and destroy those that are evil.