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Concert: Ithaca Military Band School

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Ernest Williams
Paul Lester
Craig McHenry
Carleton Stewart

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ITHACA CONSERVATORY AND AFFILIATED SCHOOLS

CONCERT

given by the

Ithaca Military Band School

ERNEST WILLIAMS, Conductor

Soloists

PAUL LESTER
CRAIG McHENRY
CARLETON STEWART

LITTLE THEATRE

Wednesday Evening, January Twenty-second

At Eight-Thirty
I. Triumphal March from "Sigurd The Crusader".................Grieg

Most of the dramatic compositions of Edward Grieg were inspired by poetic works of Björnson.

In its entirety, the incidental music to this play consists of characteristic numbers which are wonderfully in keeping with the dramatic story of the adventurous Norwegian Crusader.

The "Triumphal March" is one of the most superb marches in existence, equalled only by the Marches of Schubert, Wagner and Tschaikowsky. It is among the longest of Grieg's composition and one of the most stirring.

The work is virtually a symphonic poem. The pui mosso (its second part) is one most exquisitely tender episodes in all musical literature; a melody rivalling Schubert, the greatest of all melodists, at his very best.

II. Overture "The Flying Dutchman"...............................Wagner

The chief theme of this marvelous piece of tone-poetry, the theme of the Dutchman, the doomed wanderer, is among the enduring glories of the creative imagination—one of those exhibitions of miraculous strength and pregnancy of expression which made Wagner the most triumphantly articulate of composers.

It belongs in the class of those great themes, charged with intense and concentrated power, wherewith Wagner was able to achieve his epics of heroes and of Gods, sad stories of the death of kings, immortal fables of the heart of man.

The story of this opera is taken from Heine’s legend of the unhappy mariner who, after repeated efforts to pass the Cape of Good Hope, made an oath that he would not desist, even though he had to sail the ocean until the end of time. The fates took him at his word and condemned him to sail the seas eternally. The only possibility of salvation held out to him being through the devotion of a woman, which would continue until death in spite of any trial or obstacle.

Once every seven years he is permitted to go ashore in the hope of finding such a maiden. On one of these periodical visits, he meets Senta, who fascinated by the legend of the dutchman, devotes her life to his redemption.
True love triumphs and the curse is at last dispelled. The overture gives us practically the whole opera in miniature, offering snatches of the music indicating the events which follow throughout its course. The raging storm with which the overture opens is one of the most graphic pieces of descriptive writing of its character, and has never been excelled by any other composer.

III. Trombone solo
Cujus Animam from “Stabat Mater” ........................................... Rossini

PAUL LESTER

Rossini’s “Stabat Mater” is deservedly popular among music lovers the world over. The secret of its popularity lies in the fact that it is replete with delightful and fascinating melodies. Outstanding among these is the tenor aria “Cujus Animam”.

IV. Selections from the opera “Andrea Chenier” ..................... Giordano

The opening scene is in the Ball-room at the Chateau de Coigny. Gerard, a servant is secretly in love with Madeleine, the daughter of the Countess. The guests arrive, among them Andrea Chenier, a poet, who subsequently wins the love of Madeleine.

Chenier later incurs the disfavor of the revolutionists by denouncing Robespierre. A spy, who has watched Chenier, reports to Gerard, now a leader among the revolutionists, telling him of a contemplated meeting between Madeleine and Chenier. Gerard finds them and the two men fight a duel. Gerard is wounded and the lovers make their escape.

Upon Gerard’s recovery he is informed of the whereabouts of Chenier by the spy and is persuaded to bring about Chenier’s capture and write an indictment against him, denouncing him before the Revolutionary Tribunal as a traitor.

Madeleine pleads with Gerard for the life of her lover and offers to marry Gerard if he will bring about his freedom. Gerard moved by her devotion promises to save the life of Chenier. However the mob demands the life of the prisoner, and the jury returns a verdict of death.

In the final act Chenier is seen at the prison awaiting execution. Gerard now moved with compassion, arranges for a final interview between Chenier and Madeleine. In this interview Madeleine explains to Chenier that Gerard has in response to her pleading permitted her to bribe the guard to arrange that she should take the place of Idia Legray, who is condemned to die at the same time as Chenier. Thus rejoicing in a love which is stronger than death, the two go together to the scaffold.
V. Cornet duett

The Two Friends..........................................................................................Lozes

CARLETON STEWART—CRAIG McHENRY

This charming composition was brought out in 1887 and is one of the finest examples of Lozes' work. The duett is one that makes instant appeal because of its brightness and tuneful melodies. The allegretto in particular is most alluring.

VI. Prelude C Sharp Minor........................................................................Rachmaninoff

This Prelude is one of the composer's most celebrated and is known wherever music is heard.

It has been described as depicting the deep-toned bells of the Kremlin at Moscow, rung on some Festival morning and answered by all the bells of the city, until the air is filled with a volume of clanging sound.

Rachmaninoff was but twenty years of age when he completed the C Sharp Prelude, yet the work is one of extra-ordinary power and is deeply emotional and thrilling.

VII. Hungarian Rhapsody, No. 2....................................................Liszt

It was through the series of brilliant works, which he called Hungarian Rhapsodies, that Liszt made known to the musical world the beauties of native Hungarian music.

The native folk dances and songs of the Hungarian people are the basis of these Rhapsodies and their gold and colors have been woven by Liszt into a gorgeous musical fabric without equal in musical transcription of this character. Number two of the series is the best known and most loved.