

**THE ST. CLOUD**



**MUNICIPAL BAND**

**LIVE AT THE  
PARAMOUNT!**

**Monday, May 20, 2002**

# PROGRAM

## **Flourish for Wind Band..... Ralph Vaughan Williams (1872-1958)**

Vaughan Williams is arguably the greatest composer Britain has seen since the days of Henry Purcell. In a long and extensive career, he composed music notable for its power, nobility and expressiveness, representing, perhaps, the essence of 'Englishness'. This short work (only about 90 seconds long) was scored for military band. Having been written as an overture to a pageant in the Royal Albert Hall, the score was then lost - only to reappear in 1971.

## **Festive Overture.....Dmitriyevich Shostakovich (1906-1975)**

Dmitry Shostakovich belongs to the generation of composers trained principally after the Communist Revolution of 1917. He graduated from the St. Petersburg Conservatory as a pianist and composer, his First Symphony winning immediate favor. His subsequent career in Russia varied with the political climate. Outwardly and inevitably conforming to official policy, posthumous information suggests that Shostakovich remained very critical of Stalinist dictates, particularly with regard to music and the arts. He occupies a significant position in the 20th century as a symphonist and as a composer of chamber music, writing in a style that is sometimes sparse in texture but always accessible, couched as it is in an extension of traditional tonal musical language. The Russian Band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band. Donald Hunsberger has rescored the work for the instrumentation of the American symphonic band.

## **First Suite in Eb, Opus #28 ..... Gustav Holst (1874-1934)**

- 1. Chaconne**
- 2. Intermezzo**
- 3. March**

In 1909, Holst composed the *First Suite in E-flat*, a revolutionary piece in that it was written exclusively for wind band. At that time, concert wind band repertoire consisted of reductions of pieces originally scored for orchestras, essentially program music. Holst wanted to make the concert band a serious concert medium, and this piece is seen as the first step in that direction. Holst's style differs from other composers, who generally wrote for the concert band as they would for an orchestra without strings. The suite was first performed in 1920.

## **I've Made My Plans for the Summer..... John Philip Sousa (1854-1932)** **Ms. Marlene Dingmann, Guest Vocal Soloist**

Throughout his career, John Philip Sousa was disappointed by the lack of public enthusiasm for his songs. Indeed, Sousa could count among his closest friends some of the 20<sup>th</sup> centuries finest American songwriters: Irving Berlin, Jerome Kern, George Gershwin, and Victor Herbert. But for all the success Sousa's marches have enjoyed, to this day his songs receive few performances. However, the lyrics and music live happily ever after in one delightful Sousa "topical" song, "I've Made My Plans for the Summer." This humorous waltz-song was composed in 1907. The occasion was a request by the management of Luna Park, a summer amusement park where the Sousa Band often performed. Luna Park was situated along the Brooklyn seashore in an area now called Coney Island. The verse tells the story of a boy/girl encounter while "strolling on the White Way", presumably a main thoroughfare in the park. The chorus extols the numerous virtues of spending "happy days...down at Luna Park."

**Nobles of the Mystic Shrine..... John Philip Sousa (1854-1932)**

*Nobles of the Mystic Shrine* is unique among Sousa's marches. It calls for triangle and tambourine as part of the percussion texture. In addition of these instruments to the normal complement of reeds, brasses, and percussion found in his scorings was intended to provide those touches of color that are such an integral part of the "Turkish Music" so intimately associated with public appearances of Shrine marching units. Cymbals, triangles, and tambourines were some of the many fascinations the Crusaders beheld in their contacts with life in the Holy Land when they sought to wrest it from the Turks (1096-1271). The Noblemen of Europe were indeed so fascinated by the trumperies of the Turkish and Saracen forces that they brought them back to Europe and adapted them to their own ceremonial life.

## INTERMISSION

**The Sinfonians..... Clifton Williams (1923-1976)**

The Phi Mu Alpha Sinfonia Fraternity of America commissioned this march. It opens with an extended fanfare introduction before the horns state the familiar Sinfonian theme: "Hail Sinfonial Come, brothers, hail!" Charles Lutton sets the words to the music of Arthur Sullivan. The melody is then completed, embellished, and extended in the style of the composer. The work is dedicated to Archie N. Jones, former president of the fraternity and later director of that organization's foundation. Williams conducted the first performance at the fraternity's national convention in Cincinnati, Ohio, in July 1960.

**On an American Spiritual ..... David Holsinger (1945)**

David R. Holsinger, twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association, is now recognized as one of the most popular composers for band. After 15 years of service as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas, David has joined the School of Music faculty at Lee University, Cleveland, Tennessee, as Conductor of the Lee University Wind Ensemble. *On An American Spiritual* is a surprising departure from his previous hymn-song compositions. We expect the plaintive opening ("Were you there when they crucified my Lord? . . .") and majestic closing portions ("Were you there when He rose up from the dead? . . ."), but the chaotic, brutal nature of the center section would seem greatly out of place until one reminds oneself of the lyrics of this Easter lament, where the center verses recount how they nailed Him to a tree and laid Him in the grave. With this in mind, we realize that Holsinger has composed a variation very dependent on extramusical events (the traditional verses) for inspiration and understanding.

**As Summer was Just Beginning..... Larry Daehn (1939)  
(Song for James Dean)**

Larry Daehn was born in Rosendale, Wisconsin, in 1939 and grew up on the farms of that state. An avid admirer of Percy Grainger, he has written several arrangements of that composer's melodies and an article on the Grainger Museum. James Byron Dean (1931-1955) experienced the brightest and briefest movie career ever. In 16 months he made three movies: *East of Eden*, *Rebel Without A Cause* and *Giant*. Only the first had been released when he was

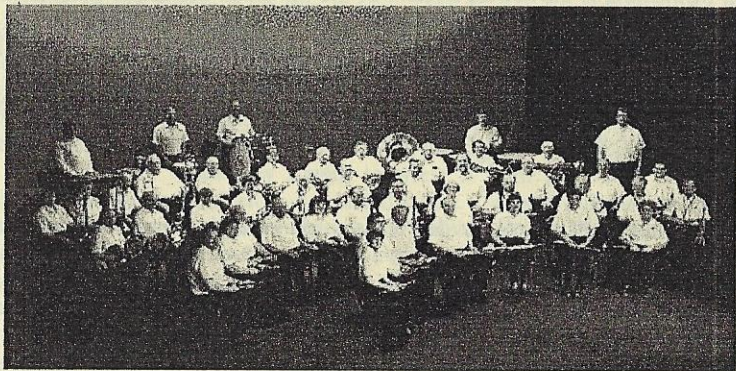
killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor. A bronze bust of James Dean stands near Giffith Park Observatory in Los Angeles, which has a Greek inscription on the right shoulder. When translated it reads "As Summer Was Just Beginning." The composer has based the main melody on an old British Isles folksong, "The winter it is past, and the Summer's here at last." It was chosen because of Dean's Quaker heritage goes back to England, Ireland, and Scotland, and because this simple bittersweet song about summer seemed appropriate for remembering James Dean.

### **The Cowboys.....John Williams (1938)**

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, 17 Grammys, three Golden Globes, and two Emmys. Williams' scores for such films as *Jaws*, *E.T.: The Extra-Terrestrial*, *Schindler's List*, as well as the *Indiana Jones* series, have won him multiple awards and produced best-selling recordings, and his scores for the original *Star Wars* trilogy transformed the landscape of Hollywood film music and became icons of American culture. This suite, arranged by Jim Curnow, is a typical example of John Williams' capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture "The Cowboy And The Girl," starring John Wayne and Colleen Dewhurst, the music portrays the high spirit of wild horses and their taming. The jollity around the ranch is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river, is rewarded in the end.

### **The Stars and Stripes Forever ..... John Philip Sousa (1854-1932)**

With the possible exception of the *The Star Spangled Banner*, no musical composition has done more to arouse the patriotic spirit of America than this, John Philip Sousa's most beloved composition. It is the official march of the United States. Someone asked, "Who influenced you to compose *Stars and Stripes Forever*, and before the question was hardly asked, Sousa replied, "God – and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing "Stars and Stripes Forever." Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896."



## THE ST. CLOUD MUNICIPAL BAND

The existence of the Band was reported in news articles as early as 1887, and it is believed the band had been in existence at least a few years before then. The band is therefore at least 115 years old – thought to be one of the oldest in the Nation. Prior to the turn of the century, the band for a time played while riding bicycles. In 1895 the bicycle band was featured at the Minnesota State Fair.

In 1923, G. Oliver Riggs, St. Cloud's "Music Man" was invited to St. Cloud. By 1927, Riggs' band was 233 members strong and was billed as the largest band in the world. At the national Jaycee convention in Des Moines, Iowa, the band captured the national title of National Junior Chamber of Commerce Band. In 1928, the band came in first at the American Legion convention in Duluth. Alumni of the band have become members of the U.S. Navy Band, big bands of Tommy Dorsey and Gene Krupa, the Washington Redskins Football Band, and many other military bands and professional groups. In 1947 the band became a "full-time band" with rehearsals and concerts scheduled throughout the year. In the 1950's the band diversified and started playing more classical works arranged for concert band, Broadway scores, American folk music, and popular numbers. In 1964 the St. Cloud Municipal Band was the first group to perform in the newly created Benedicta Arts Center on the campus of the College of St. Benedict in St. Joseph.

Currently the band has a heavy concert schedule of 25 to 30 appearances per year. Perennially the band has performed summer concerts at Barden Park near the St. Cloud State campus. The band also performs at special events such as the Memorial Day program at the VA Medical Center, Wheels Wing and Water Festival and the 4<sup>th</sup> of July Fireworks. The latest honor to be bestowed upon the band was to represent the United States at Beijing's annual international band festival in April of 1999 in Beijing, China.

# THE CONDUCTOR

Gordon Schlichting is the newest director of the St. Cloud Municipal Band having taken the helm in March of 2002. Mr. Schlichting is also the director of bands at Sartell-St. Stephen High School in Sartell, Minnesota where he conducts the wind ensemble, concert band, Jazz I, Jazz Combo, and oversees the winter drumline program. Prior to coming to Sartell Mr. Schlichting was a graduate student at St. Cloud State University and a teaching assistant there. Gordon completed a Masters of Music degree in Instrumental Conducting and Literature from St. Cloud State University in 1997.

Gordon also has Bachelors of Arts degrees in music education, vocal music performance, and French Horn performance from Jamestown College of Jamestown, North Dakota from where he graduated in 1990. He has been on the staff of the International Music Camp, and a guest artist/clinician at the National School of Music in Mexico City, Mexico. Gordon also sits on the Minnesota Band Directors Association Board and the Minnesota Percussion Association Board of Directors. He performs on French Horn in the Amadeus Chamber Orchestra. Gordon remains active as a performer, guest conductor, adjudicator, and clinician throughout the state of Minnesota, South Dakota, and Iowa.

## The St. Cloud Municipal Band Summer Concert Series

Please join us at one of our summer concerts! The performances will feature a variety of classic favorites including patriotic numbers, Broadway scores, and marches! Bring your lawn chair and the entire family!

Monday, May 27	VA Medical Center	10:30 am
Thursday, June 13	Barden Park	7:30 pm
Thursday, June 20	Barden Park	7:30 pm
Saturday, June 29	Downtown	9:00 am
Thursday, July 4	Hester Park	8:30 pm
Wednesday, July 10	Sauk Centre	7:30 pm
Thursday, July 11	Barden Park	7:30 pm
Thursday, July 18	Barden Park	7:30 pm
Thursday, July 25	Barden Park	7:30 pm
Thursday, August 1	Barden Park	7:30 pm
Thursday, August 8	Barden Park	7:30 pm