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# WANDERERS

MUSIC INSPIRED BY PERSONAL JOURNEYS

**Waco Community Band**  
Jon R. Conrad, Conductor

**Jubilee Woodwind Quintet**

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*Tuesday, February 28, 2017*  
*Wilbur A. Ball Performing Arts Center*  
*7:30 p.m.*

# Program

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Canzona (1951) ..... Peter Mennin  
(1923-1983)

A Movement For Rosa (1992) ..... Mark Camphouse  
(b. 1954)

Petite Symphonie (1885/1994) ..... Charles Gounod  
(1818-1893)  
Arranged by Jane Whally

IV. Finale: Allegretto

*Jubilee Woodwind Quintet*

Mary Kuhl, flute

Trish Gear, oboe

Carey Kuhl, clarinet

Mark Stansel, bassoon

Sarah Harris, horn

English Folk Song Suite (1924) ..... Ralph Vaughan Williams  
(1872-1958)

Florentiner March (1907) ..... Julius Fučík  
(1872-1916)

Slava! (1977) ..... Leonard Bernstein  
(1918-1990)



## Program Notes

### **Mennin: Canzona**

*Canzona*, published 1958, was commissioned in 1950 as part of an effort by Edwin Goldman to develop a significant repertoire for concert band. It remains a standard in the core repertoire of wind band/ensemble literature. Peter Mennin, an American composer, chose the title in homage to the Renaissance instrumental forms of that name. While Gabrieli would have used strings, voices, and winds as choirs, Mennin uses the woodwinds and brasses as blocks of sound. Like the canzoni of Gabrieli, this work features contrasting, antiphonal statements from opposing voices which Mennin has combined with contemporary harmony and structure. *Canzona* was premiered by the Eastman Wind Ensemble, Frederick Fennel conducting, in New York on June 15, 1951.

### **Camphouse: A Movement For Rosa**

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title “Mother to a Movement” for her act of personal courage, sparking the Civil Rights movement of the 1950’s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: “To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom.”

Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor’s assistant in a men’s clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

America’s proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled Rosa Parks: My Story.

The final three paragraphs of that book:

I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways.



All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people's hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence.

In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people, including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.

*A Movement for Rosa*, commissioned by the Florida Bandmasters Association was composed and orchestrated over a three-month period: August - November, 1992. With a duration of approximately 11 1/2 minutes, this 'movement'-- a quasi-tone poem -- contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book Stride Toward Freedom, Dr. King states: "When the history books are written in future generations, the historians will have pause and say, 'There lived a great people - a black people - who injected new meaning and dignity into the veins of civilization.' This is our challenge and responsibility."

### **Gounod: Petite Symphonie**

The premiere of Gounod's *Petite Symphonie* for nine winds was the result of a convergence of circumstances. The first contributing factor was Theobald Boehm's revolutionary improvements to the structural design of woodwind instruments. Boehm re-imagined the mechanism of these instruments so that they could be built with ideal acoustical properties in mind. These advances improved projection of tone, stability of intonation, and technical facility in addition to bringing woodwind instruments to a standard of consistency that string instruments had achieved centuries prior. The second factor contributing to the premiere of the *Petite Symphonie* was the concurrent resurgence of wind



music as championed by flutist Paul Taffanel. Taffanel founded the Société de Musique de la Chambre pour Instruments à Vent (Chamber Music Society for Wind Instruments) in 1879 to commission and promote music for the newly-perfected Boehm-style woodwind instruments. He reached out the several belle époque composers for new woodwind works, and Gounod responded with the *Petite Symphonie*.

The work calls for the standard Mozart serenade instrumentation of two oboes, two clarinets, two bassoons, and two horns, but Gounod also included a single flute part for Taffanel. The resulting work exhibits a Classical clarity of form and phrase structure with shades of Romantic harmony and expressivity.

### **Vaughan Williams: English Folk Song Suite**

*English Folk Song Suite* was commissioned by the band of the Royal Military School of Music. It was premiered on 4 July 1923, at Kneller Hall, H.E. Adkins conducting. In three movements, the Suite contains many different folk songs from the Norfolk and Somerset regions of England. The Suite originally had a fourth movement called *Sea Songs*, but after the first performance, the composer pulled it and published the song separately. Historically, the suite is considered (along with Holst's two suites for military band) to be a cornerstone work in the literature, and one of the earliest "serious" works for the wind band.

*Seventeen Come Sunday* opens after a four-bar introduction with the principal melody – the folk song *Seventeen Come Sunday* – played by the woodwind section. This melody is repeated, and the woodwind is joined by the brass. The phrasing is irregular – the melody lasts for thirteen bars. This is followed by *Pretty Caroline*, a quiet melody for solo clarinet and solo cornet, which is also repeated. A third tune, *Dives and Lazarus*, then enters in the lower instruments.

*Intermezzo: My Bonny Boy* opens with a solo for the oboe on the tune of the folk song of the same name, which is repeated by the low-register instruments. Halfway through the movement, a Poco Allegro begins on *Green Bushes*, typically an English waltz, first sounded by a piccolo and oboe in the minor context, then repeated in the major with the lower-brass. The first melody is played again in fragmented form before the close of the movement.

*Folk Songs from Somerset* opens with a light introduction of four measures before the first melody, the folk song *Blow Away the Morning Dew*, played by the solo cornet. This melody then dovetails around the ensemble before finishing with a fortissimo reprise. A second melody (*High Germany*) then takes over, being played by the tenor and lower register instruments, while the remainder takes over the on-beat chordal structure. As this second



melody dies away, the original melody is heard once again with the tutti reprise. The trio introduces a more delicate melody, *The Trees So High*, played by the woodwinds with a light accompaniment.

### **Fučik: Flortiner March**

The march Florentiner was written by Julius Fučík, this being his opus 214, while in Budapest, the political and cultural capital of Hungary. There, he had access to many regimental bands and talented musicians anxious to perform his music. Widely recognized for his march music, he became interested in orchestral works. This was a time when central European composers were writing in the style of foreign lands including the Orient, Spain, and Italy. This composition bears the subtitle *Grande marcia Italiana* with the main title giving homage to Florence, Italy. It has the length and content of a condensed operetta. One can imagine the theater curtains opening to two trumpet fanfares followed by a stately march as the residents of that grand city rush to welcome the large entourage of a nobleman. Flowers are thrown to the procession and everyone is excited. Suddenly, our nobleman sees a beautiful courtesan and the two converse in a gentle interlude that becomes quieter as the conversation gets more personal. Chirps from the woodwinds denote the start of gossip by the village women in response. The brass give a loud proclamation that the couple are to be wed and a celebratory theme concludes the happy scene as the curtains close.

### **Bernstein: Slava!**

The overture was written to celebrate Rostropovich's inauguration as music director of the National Symphony Orchestra in Washington, D.C., in 1977. Leonard Bernstein, the son of a Russian immigrant, was born near Boston, Mass., and studied composition at Harvard. Called "an authentic American hero, an arts hero," Bernstein had a distinguished career as composer and conductor.

The first theme of Slava! is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. The second theme is a canon, and after a brief development section, the two themes recur in reverse order. Near the end, they are combined with a quotation (proclaimed by the ubiquitous trombones) from the Coronation Scene of Moussorgsky's "Boris Goudonov", where the chorus sings the Russian word slava!, meaning, glory! In this way, the composer is paying homage to his friend Mistislav Rostropovich, called "Slava" by his friends and to whom the overture is fondly dedicated.



# Personnel

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## Flute/Piccolo

^ Karen Brown, piccolo – Accountant, YMCA  
Pamela Dudark – Homemaker  
Rita Huie – Art Teacher, Clifton ISD  
Mary Kuhl – Freelance Musician  
Lindsey Merritt – P.E. Teacher, Lorena ISD

## Oboe

Trish Geer – Registered Nurse, retired

## Bassoon

Sarah Lieber – Teacher, Vanguard Preparatory  
Mark Stansel – M&M Mars, Inc., retired

## Clarinet

Amanda Albrecht – Band Director, Rappaport Academy  
Rachel Berg – Band Director, Wortham ISD  
Donna Flowers – Tarpley Music  
\* David Hooten – MCC Music Faculty  
Carey Kuhl – Band Director, retired  
^ \* # Mary Lampert – American Income Life, Exec. Rptg. Asst.  
Teresa Lee – Band Director, Waco ISD  
\* # Nancy Nye – Homemaker, Admin. Assistant  
# Elizabeth Scheifley – Sr. Assistant, MCC  
Suzanne Stanton – Stanton Glass Studio  
Calvin Zwernemann – Band Director, retired

## Bass Clarinet

Lynette Geary – Dean's Assistant, Baylor University

## Contra-Alto Clarinet

# Ben Taylor – Engineer, Oldcastle Jewell Concrete

## Alto Saxophone

Todd Woods – Band Director, retired  
Michael Johnson – Choir Director, Indian Springs ISD

## Tenor Saxophone

Michael Trevathan – Consultant

## Baritone Saxophone

^ Scott Radell – Band Director, Hubbard ISD

## Trumpet

Brad Cates – Judge, McLennan County Court at Law  
^ # Bryan Fonville – Central National Bank  
Randy Hayes – Band Director, Retired  
Keith Lightfoot – Central National Bank  
Danny Norton – MCC Student  
Narciso Molina – MCC Student

## Horn

^ Casey Eichhorn – Texas Ranger Museum  
Sarah English – Band Director, Conally ISD  
Asa Hamilton – Band Director, Hamilton ISD  
Sarah Harris – MCC Music Faculty, retired  
David Rice – Band Director, retired

## Trombone

\* Mark Geary – Band Director, retired  
^ Paul Hagelstein – Baylor University Faculty  
Roland Huie – Band Director/Administrator, retired  
Holly Johnson – Band Director, Hallsburg ISD

## Bass Trombone

Matthew Fleeman – Baylor University Faculty

## Euphonium

^ \* # Lanny Nye – Nye & Associates

## Tuba

Caleb Hogue – Computer Helpdesk Technician, Connally ISD  
John Westbrook – Educational Consultant

## Piano

Gail Wade – MCC Faculty

## Percussion

Barry Brown – IT Specialist, Midway ISD  
Katey Dudark-Lawler – Artist, Musician  
J.P. Gagaza – Computer Specialist, Midway ISD  
Winona Kirkpatrick – Medical Records, Heart of Texas, MHMR  
Abby Sitton – Student  
^ Jennifer Sitton – Home Educator  
  
^ Section Leader  
# Board of Directors  
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# McLennan Community College Music Faculty & Staff

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Lise Uhl, Director, Visual and Performing Arts  
Gail Wade, Music Area Coordinator  
Rob Page, Music Industry Careers  
Estella Lopez, Administrative Assistant  
Fred Hills, Dean – Arts, Sciences & Business

## ENSEMBLES

Jon Conrad, *band*  
Bronwen Forbay, *opera*  
Mandy Morrison, *opera*  
Clark Nauert, *jazz band*  
Bonnie Sneed, *choir*

## MUSIC INDUSTRY CAREERS

Jon Fox  
Richard Gimble  
Bill Howard  
Brian Konzelman  
Jonathan Kutz  
Clark Nauert  
Beth Ullman

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Caitlin Adams, *tuba/euphonium*  
Kim Hagelstein, *horn*  
David Hooten, *woodwinds*  
Jonathan Kutz, *percussion*  
Mark Schubert, *trumpet*  
Gary Smith, *trombone*

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Jenna Lee Brummel  
Bronwen Forbay  
Justin Kroll  
Kari Peden  
Lise Uhl

## PIANO

Marsha Green  
Sharon Lavery  
Ruth Pitts

## MUSIC THEORY & LITERATURE

Ruth Pitts  
Bonnie Sneed  
Gail Wade

## ADMINISTRATIVE STAFF

Gerald Howard, *Theatre Technician*

Please join us for our upcoming MCC Band concerts. All performances are open to the public and admission is complimentary. Concerts begin at 7:30 p.m.

Tuesday, February 28, 2017  
Thursday, March 2, 2017  
Thursday, April 20, 2017  
Tuesday, May 9, 2017  
Tuesday, June 20, 2017  
Tuesday, July 4, 2017

Waco Community Band  
MCC Wind Ensemble  
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