

CALTECH PRESENTS THIRD ANNUAL

BANDORAMA

MAY 6, 1982

THURSDAY

8:00 PM

ramo auditorium

caltech campus

william bing,

conductor



FEATURING

caltech wind ensemble

AND

caltech jazz band

GUEST ARTIST

LOREN MARSTELLER, trombone, euphonium

PROGRAM

The Caltech Jazz Band-----Selections to be Announced

INTERMISSION

The Caltech Wind Ensemble

Prelude and Fugue in D minor-----J. S. Bach, arr. Moehlmann

The Alcotts, from Piano Sonata N. 2-----Charles Ives,
arr. by R. Thurston

The Great Crush Collision March-----Scott Joplin,
arr. by Thad Marciniak

Symphony in B Flat-----Paul Hindemith
first movement, Moderately fast, with vigor

Reincarnation (world premiere)-----Richard Bellis
movement I, "Earthbound"
II, "Life in the Flesh"
III, "Death, Chrysalis, Ascention"

Loren Marsteller, trombone

Hands Across the Sea-----John Phillip Sousa

caltech jazz band

SAXES

Curtis Yoshimura, alto I
Dwight Garcia, alto II
Reed Burkhardt, tenor I
Jon Quilliam, tenor II
Al Goldsmith, bari

TRUMPETS


John Brugman, lead
Rob Manning
Ray Burkhardt
Brandon Mymudes
Allan van Asselt

TROMBONES

Eric Kurzweil, lead
Jennifer Haase
Don Korycansky
James Blinn
George Pitt
Paul Barger, tuba

RHYTHM

Les Deutsch, piano
Evan Cromwell, piano
Geoff Rubin, bass
Greg Endries, drums
Steve Thomas, drums

 On Tuesday, May 18, at the Ice House in Pasadena (24 North Mentor Ave.), the Caltech Jazz Band will present two shows, 8:00 and 10:00 PM. Featured artist will be Joel Di Bartolo, bass player with the "Tonight Show" orchestra. For further information, please call the Ice House at 449-4053.

caltech wind ensemble

WOODWINDS

CLARINETS

Safford Chamberlain
Melinda Brinza
Alex Grant
Conrad Josias*
Greg Jordan**
Stan Manatt
John Morrison
Mark Pitt
Trudi Wreede

E Flat Clarinet
Stan Manatt

Bass Clarinet
Tom Drouet

FLUTES

Jean Pierre Bardet
Charlotte Clark
Lisa Flitz**
Mats Nordahl
Julie Paque
Tom Skelton*

Piccolo
Julie Paque

OBOES

Stan Manatt
Teresa Solberg*

BASSOONS

Russell Almond
Josh Seeger*



SAXOPHONES

David Love (alto I)
Dwight Garcia (alto II)
Al Goldsmith (tenor)
Reed Burkhardt (baritone)

* principal
** associate principal

caltech wind ensemble

BRASS AND PERCUSSION

CORNETS

Allan van Asselt
John Brugman*
Chung Chan
Keith Nauls

TRUMPETS

Albert Coleman
Randy Tivens*

FRENCH HORNS

Dan Coffman*
Jean Eldredge
Sid Heyman
David Hodge

TROMBONES

Mike Gorder
Jennifer Haase
Mark H. McAdon
George Pitt

BARITONES

Chuen Goh
Paul Kienker*
R. J. Snock***

TUBAS

Paul Barger
Mark Cohen

PERCUSSION

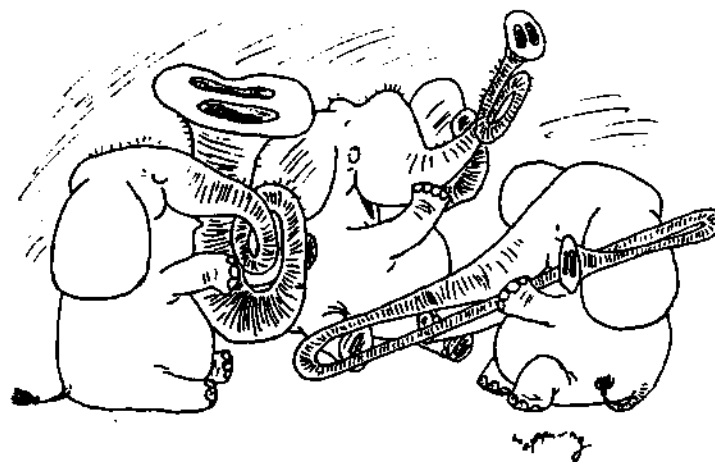
Kathy Lohr
Ed Rhodes
Steve Thomas

TYMPANI

Ed Rhodes

* principal

*** librarian and equipment
manager



PROGRAM NOTES

The Prelude and Fugue in D Minor by J. S. Bach comes from his Eight Little Preludes and Fugues, originally for keyboard, and transcribed for symphonic band. The prelude and fugue represents one of the characteristic large musical structures of the late Baroque period. Bach's preludes and fugues are idiomatic to the keyboard instrument for which they were written. They are technically difficult, but do not display the empty virtuosity of some lesser composers.

"The Alcotts" is the third movement of the Piano Sonata No. 2, "Concord, Mass., 1840-1860," composed between 1909 and 1915 by Charles Ives (1874-1954). Each movement of this piano sonata bears the name of a famous mid-19th century resident of Concord, the others being Emerson, Hawthorne, and Thoreau. To some degree, each movement of the sonata is a musical impression of the personality and philosophical attitudes of its subject. In his Essays Before a Sonata, Ives himself describes the Alcott home, known as "Orchard House" as having "A kind of spiritual sturdiness underlying its quaint picturesqueness." In this composition Ives makes musical allusions to Beethoven's Fifth Symphony and to old Scotch airs. Ives explains "And there sits the little old spinet-piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at the Fifth Symphony."

The Great Crush Collision, written in 1896, is dedicated to the Missouri, Kansas and Texas Railroad. It is a musical description of an actual locomotive accident that was masterminded as a publicity stunt by William George Crush. Two old locomotives Nos. 999 and 1001 locked head on as their engineers jumped to safety to the applause of an excited crowd. The huge success of this pre-hollywoodish event inspired Scott Joplin to compose this unusual "character" piece.

Symphony in B Flat, for concert band, by Paul Hindemith, was written in 1950-51 at the request of Major Hugh Curry who had invited Hindemith to appear as guest conductor of the U.S. Army Band at one of its concerts in the Nation's capital on April 5, 1951. The opening movement, which is the one you will be listening to tonight, is ternary in form, the outer sections containing three ideas. The first is a wide sweeping melody; the second is an extended passage built on a short figure and set exclusively for woodwind, and the third, preceded by a long unison woodwind passage, is an impressive chorale-like melody announced by the horns and building up in the brass to a triumphant climax.

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Reincarnation (world premiere)

This work for solo trombone and band depicts three phases of reincarnation based on yogi philosophy. The trombone is used to represent the eternal individual soul.

The first movement begins with the soul alone on its astral sojourn. As a result of its own desire for lessons only to be learned by human experience, it becomes caught in the whirlpool of desire. Funneling down to earth, it is implanted in a fertile egg and born into earth life.

The second movement, "Life in the Flesh", is a journey through human existence. The soul experiences infancy, adolescence, romance, marriage, the "rat race" of material pursuit, and finally the solitude and peace of maturity.

The third movement opens with human death, represented by a fugue of bewilderment. Heart and respiration stop, and the soul finds itself suddenly relocated in the astral world. Finding its way to the chamber of slumber, the chrysalis or purification takes place. This time is the spiritual gestation period. Finally there is the ascension to a heavenly plane perfectly suited to that soul. The soul is again home, from whence it came and shall come again and again and again.

(program notes by the composer)

Loren Marsteller-raised in La Canada, and graduate of John Muir High School and USC, Mr. Marsteller was a soloist with the "Presidents Own" Marine Band in Washington, D.C. He has been a featured soloist with the International Tuba-Euphonium Workshop, and has performed with the Los Angeles Philharmonic, Pasadena Chamber Orchestra, and with the William Hall and Roger Wagner Chorales. Mr. Marsteller is currently on the faculties of Cal-State Northridge, Pepperdine University, Pasadena City College, the Community School of Performing Arts, and Santa Ana College. His first solo album will be released this spring.

Richard Bellis-also a graduate of John Muir High School, Mr. Bellis was in the Army, stationed at Ft. Leonard Wood, where he played the trumpet and composed and arranged for the band. He spent a number of years in Las Vegas, where he kept busy as musical director for such musical luminaries as Connie Stevens, and Leslie Uggams. Since returning to Los Angeles, he has composed the music for many television shows. Some of the more recent screen credits include: The Other Victim (CBS), Shinning Season (CBS), Black Market Baby (ABC), and Fallen Angel (CBS).

William Bing, a high school graduate of the Interlochen Arts Academy, with graduate work in education and performance at the University of Michigan, Boston University, and the University of Southern California, Mr. Bing combines his duties at Caltech with a career as a professional trumpet player. Mr. Bing has played with everybody from the great trumpeter and bandleader Don Ellis, to Philadelphia and Los Angeles Symphony orchestras. He is in his tenth year at Caltech, and likes his work very much.