

QUAD CITY

WIND

ENSEMBLE



*Fall Concert*

Brian L. Hughes, Conductor  
Dr. Charles DCamp, Conductor Emeritus

Sunday, October 23, 2011  
3:00 p.m.

Allaert Auditorium  
Galvin Fine Arts Center  
St. Ambrose University  
Davenport, Iowa

**26<sup>th</sup> Concert Season**  
**2011-2012**



## A Message from your Performers

**Welcome to our first concert of the 2011-2012 concert season. We, the members of the Quad City Wind Ensemble hope that you enjoy our performance this afternoon.**

You will see our new logo which we believe represents the diverse and unique make up of our ensemble as well as our musical talents. You will hear challenging and enjoyable music as well as a special guest soloist. If you listen carefully, you may even hear the sounds of car parts being played!

In order to enhance the experience of our performance and your enjoyment of said performance, we ask that you please recognize simple concert etiquette.

~Turn off your cell phones or switch the ringers to silent.

~Please do not hold conversations during the pieces.

~If you leave during a piece, you may be asked to wait until the conclusion of the piece before reentering the concert hall.

Children are always welcome to any musical venue we provide. You will see a new Children's Program available for your children to enjoy. You may find it easiest to sit near an aisle or an exit should the concert become too long for them or they need a restroom break in the middle of a piece.

As always, we will have a cookie refreshment table available for your enjoyment after the concert, in the foyer. After the concert, please join us at the Jersey Grille on 53<sup>rd</sup> and Jersey Ridge Road for dinner. 10% of the sales of those saying they are with the QCWE will come back to help fund our Annual Fund.

We thank you for joining us and hope to see you at our future concerts as well. In the meantime, let the music keep playing!

Sincerely,

*Your Quad City Wind Ensemble Performers*

**QUAD CITY**  
**WIND**  
**ENSEMBLE**



## **Young Performers' Solo Competition**

The Quad City Wind Ensemble is pleased to announce the Twenty-Fourth Annual Young Performer's Solo Competition. Auditions will be held Sunday, March 18, 2012 at St. Ambrose University. The winner will appear as guest soloist with the Quad City Wind Ensemble on our May 1st concert in the Allaert Auditorium of the Galvin Fine Arts Center. Entry forms must be received by Friday, March 9, 2012.

In addition to performing with the Quad City Wind Ensemble, the first place winner will receive a \$250 scholarship from the Quad City Wind Ensemble for private study. The second place winner will receive a \$150 scholarship for private study, and the third place winner will receive a \$100 scholarship for private study.

The entrant must be a high school student and be a member of his or her high school instrumental music program. The soloist must perform a wind or percussion solo for which a band/wind ensemble accompaniment is readily available. There is no entry fee for this competition. The guest soloist must perform the same piece in the concert as performed during the audition. Previous first place winners must audition on different repertoire. All applicants must audition using piano accompaniment and furnish two copies of the solo part for the adjudicators. For further information please contact Susan Hanford at [shanford@geneseo.net](mailto:shanford@geneseo.net)

## Upcoming Events

**Sunday, December 11, 2011, 3:00 p.m.**

Chamber Ensemble Concert  
St. John's Lutheran Church, East Moline, IL

**Sunday, February 26, 2012, 3:00 p.m.**

QCWE Winter Concert  
St. Mark's Lutheran Church, Davenport, IA

**March 18, 2012**

Young Performers' Solo Competition  
Information later in the program.

**Sunday, April 29, 2012, 3:00 p.m.**

QCWE Spring Concert  
Galvin Fine Arts Center, St. Ambrose University, Davenport, IA



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Fall Concert  
Sunday, October 23, 2011

## “Symphonic Moments”

Star Spangled Banner.....John Stafford Smith

Symphony No. 1: The Lord of the Rings.....Johan De Meij  
I. Gandalf (The Wizard)

Symphonic Prelude: “Black is the Color...”.....Alfred Reed

Variations on a Theme from Bellini’s *Norma*.....Jean-Batiste Arban  
arr. L. D. Steiger  
David Greenhoe, Trumpet

Fanfara Alla Corona d’Italia (Scherzo for Band).....Gioachino Rossini  
trans. Schaefer

Symphonic Metamorphosis of Themes by Weber.....Paul Hindemith  
trans. Wilson  
IV. March

### *INTERMISSION*

“Invocation of Alberich,” from Das Rheingold.....Richard Wagner  
arr. Cailliet

Symphonic Movement.....Vaclav Nelhybel

Petite Symphonie pour neuf instruments a vent.....Charles Gounod  
I. Adagio, Allegro  
II. Andante Cantabile

Grand Symphonie Funebre et Triomphale, Op. 15.....Hector Berlioz  
ed. Goldman  
III. Apotheosis

Quad City Wind Ensemble 2011-2012  
Fall Concert – October 23, 2011

“Symphonic Moments”

*Program Notes*  
by Brian Hughes

**Symphony No. 1: The Lord of the Rings**

Netherland-born **Johan de Meij** (b. 1953) received his musical training at the Royal Conservatory in The Hague, majoring in band conducting and trombone performance. He had already established an outstanding reputation as an arranger and soloist when his composition **Symphony No. 1, “*The Lord of the Rings*”** brought him international acclaim. Since the composition of this work, his best known and most widely performed, he has transcribed it for orchestra, the version of which has been performed by renowned orchestras such as the Rotterdam Philharmonic and the London Symphony.

Composed from 1984-87, the Symphony was de Meij’s first work for band and won the prestigious Sudler International Wind Band Composition Competition in 1989. The symphony opens with a musical portrait of the “Grey Wizard,” **Gandalf**. Written in an arch-form, it opens with a regal fanfare that serves as an introduction to the entire symphony. What ensues is Gandalf’s theme, a rather melancholic tune that appears as a kind of Wagnerian leitmotiv throughout the entire symphony. The middle of the movement is a quickly paced and racing section subtitled “Shadowfax,” the wizard’s amazing white horse. Gandalf’s contemplative and dolorous theme reappears before another statement of the opening fanfare, concluding the movement as it began: in a blaze of glory.

## Symphonic Prelude: “Black is the Color...”

Prolific wind band composer **Alfred Reed** (1921-2005) had a backlog of commissions at the time of his death that would have carried him to the age of 115(!) to complete. He burst onto the scene in 1944 with his masterwork *Russian Christmas Music*. This work was deemed so difficult that it was not published for another 25 years, although the piece garnered attention and fame through its manuscript parts and has become a part of the standard repertoire for band.

With a catalog of over 200 published compositions there are bound to be more than a few hidden gems, of which *A Symphonic Prelude* is certainly a sublime example. Based upon the haunting traditional melody “Black Is the Color of My True Love’s Hair,” (an Appalachian tune believed to have actually originated in Scotland) its rhapsodic treatment demonstrates the composer’s skill at orchestration as well as counterpoint. It includes many of the hallmarks of Reed’s compositional style, even offering a kind of homage to J. S. Bach in its use of clarinet counterpoint over the melody in the middle section. After a fortissimo climax, the music dies away just as it began.



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\* 2012 Calendar Dates \*  
Live Music 7:00-10:00pm

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February	17	August	24
March	23	September	28
April	6	October	26
May	18	November	24
June	15	December	31

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## Variations on a Theme from Bellini's *Norma*

Cornet virtuoso **Joseph Jean-Baptiste Laurent Arban** (1825-1889) was himself a student of the trumpet at the famed Paris Conservatory, founded in 1795, only a few years after the Revolution. He soon devoted his life's work to the establishment of the cornet as a virtuoso instrument, much as Niccolò Paganini had done with the violin. His important *Grande methode complete pour cornet a pistons et de saxhorn* (aka the "trumpeter's Bible" and still in use today) was published in 1864 and he was appointed professor of cornet at his alma mater in 1869. A prolific performer, conductor, and composer, he is best known today for his most famous solo, the variations on *The Carnival of Venice*.

Arban was continually writing showpieces to demonstrate his own technique and as contest pieces for students at the conservatory. Little is written on the genesis of the *Variations on a Theme from Bellini's Norma*, but it is known that the soloists of Arban's day often adapted popular melodies—this one the famous "Casta diva"—into their own virtuoso showpieces. Through a set of continuous variations, each one more difficult than the one that preceded it, these pieces are simply demonstrations of the capabilities of both the instrument and the performer. Interestingly, at the time of Arban's appointment to the conservatory, study on the trumpet was actually waning; he wrote to the Director of the Conservatory, Daniel Auber, "It is a fact that today hardly anybody plays the trumpet any more and that the provincial theaters — and even those in Paris — no longer have artists playing this instrument...it is generally known that one can be an excellent trumpeter and yet starve to death, whilst everybody can live comfortably by playing the cornet..." How things have changed! (for the better?)



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## *David Greenhoe, Trumpet*

David Greenhoe plays principal trumpet with the Quad City Symphony Orchestra and in summer season is solo trumpeter of the Lake Placid Sinfonietta, NY. He is Professor Emeritus of Music, University of Iowa, where he was the professor of trumpet for thirty years, as well as brass chairman and member of the Iowa Brass Quintet. He has performed internationally as a soloist, recitalist and chamber musician.

Before coming to UI in 1979, Greenhoe was trumpet professor at Ball State University. Prior to that, he was a member and soloist with the “President’s Own” U.S. Marine Band, playing in the White House and all State functions during the Johnson years.

Greenhoe has performed with many orchestras and ensembles, including the Milwaukee Symphony, Rochester Philharmonic, Ft. Wayne Philharmonic, Joffrey Ballet, Stuttgart Ballet, Atlantic Brass Quintet, and The Gregg Smith Singers. As a soloist under the direction of Aaron Copland, he performed 'Quiet City' as well as other Copland works. He is a proponent of new music and has premiered trumpet concertos or solo trumpet works by Libby Larsen, John Berners, John D. White, Robert Brownlow, Alan Blank, Eric Ziolek and Robert Sierra. He has also performed with many leading jazz and commercial artists.

Greenhoe’s students have enjoyed a high rate of success, with many performing professionally on an international scale, and others combining teaching and playing careers in colleges and universities as well as in secondary music education positions.

Greenhoe’s most influential trumpet teachers were Clifford Lillya and Gilbert Johnson. He is a graduate of the Eastman School of Music, where he performed and recorded with Frederick Fennell’s Eastman Wind Ensemble and Howard Hanson’s Eastman Philharmonia.

## Fanfara Alla Corona d'Italia (Scherzo for Band)

One of the great mysteries of all of music history remains **Gioachino Rossini's** (1792-1868) sudden "retirement" from opera composition. The unrivalled most popular such composer of his era (works including *Tancredi*, *L'italiana in Algeri*, *The Barber of Seville* and *William Tell*) he suddenly ceased writing opera altogether in 1829. While he wrote much of the *Stabat Mater* in 1832, the bulk of his compositional activity until his death were inconsequential works he referred to as *Peches de vieillesse* (sins of old age).

Rossini's last known work is *Fanfara Alla Corona d'Italia* (Fanfare for the Italian Crown) actually appeared first in four different piano editions, the first of which dates from 1858. Rossini's subsequent arrangement for military band actually has two separate dedications, respectively dating from 1863 and 1868, the latter as a gift of thanks for Rossini's receipt of the Cavalier Great Cross of the Order of the Italian Crown. William A. Schaefer, who rediscovered the long-lost work in the archives of the British museum, states that it was written for and dedicated to Emperor Maximilian of Mexico (ruled 1864-1867) has retitled it as *Scherzo for Band* (reflecting its overall character) and has rescored it for contemporary concert band.

# Zimmerman

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## Symphonic Metamorphosis of Themes by Weber

**Paul Hindemith's** (1895-1963) music expresses the range of varying schools of thought in the 20<sup>th</sup> century. His style of neo-classicism differed from Stravinsky's in its contrapuntal language, exploring the radical world of 20th century dissonance, but always constructed around a tonal center.

Hindemith wrote his monumental orchestral work *Symphonic Metamorphosis on Themes of Carl Maria von Weber* in 1943. The choreographer and dancer Leonide Massine suggested that Hindemith compose a ballet on Weber's music; however, disliking a performance of one of Massine's ballets, he wrote the *Symphonic Metamorphosis* as a stand-alone orchestral work. The themes are taken from piano pieces as well as the incidental music Weber composed for the Carlo Gozzi play *Turandot* (the same legend that had inspired the well known Puccini opera. The "March" was transcribed with the composer's permission by Keith Wilson and published after the composer's death in 1972. Originally a funeral march, Hindemith doubles the tempo, creating a "catchy tune" that is, nonetheless, a bit fast for marching.

## "Invocation of Alberich," from Das Rheingold

*Das Rheingold*, the first part of **Richard Wagner's** (1813-1883) massive tetralogy, *Der Ring des Nibelungen*. Parts of the structure of the work will remind readers of the myths conjured up by J. R. R. Tolkien, who wrote his own large-scale trilogy chronicling the all-powerful golden ring. In Wagner's version, the gnome, Alberich, has forged the ring. The "**Invocation,**" which opens the third scene of the opera, commences with the clanging of anvils (Wagner indicated 18 such instruments in the opera—each at a precise pitch!) noting Alberich's underground domain in which he has enslaved the Nibelung dwarves to mine more gold. His brother, Mime, has created a magic helmet, the Tarnhelm, which not only makes the wearer invisible, but also allows him the ability to "teleport" great distances. With this magical wonder, Alberich intends to conquer the world. Does he? Stay tuned; the answer comes at the conclusion of the 15-plus hour-long tale!

# Symphonic Movement

**Vaclav Nelhybel** (1919-1996) lived a long and prolific life, establishing himself as one of the leading composers of his time, and particularly for the wind band: some 200 of his over 600 compositions remained unpublished! Trained at the Prague Conservatory and the University of Fribourg (Switzerland) he immigrated to the United State in 1957, becoming a naturalized citizen in 1962. He lived much of his life in New York City before moving to Connecticut; at the time of his death he was (at the age of 95!) composer-in-residence at the University of Scranton (Pennsylvania).

Published in 1966 and dedicated to John P. Paynter and the Northwestern University Symphonic Band, *Symphonic Movement* is built upon a eight-tone single theme. Although this may seem akin to the serial compositions espoused by Arnold Schoenberg and his many followers, Nelhybel manages to create a dense harmonic structure while remaining keenly aware of the tonality. Written in six interlinked sections, the work progresses from its pointillist beginnings through several driving statements that include every conceivable rhythmic and harmonic variation of the theme. This is music of the highest order, from a master composer for the wind band, and has surely earned its place in the pantheon of the repertoire.

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## **Petite Symphonie pour neuf instruments a vent**

The fame of French composer **Charles Gounod** (1818-1893) rests firmly upon his opera, *Faust*. During his own lifetime he was probably best known as a member of the faculty of the Paris Conservatory, counting the young Georges Bizet among his students. While Gounod would write two rather inconsequential symphonies for orchestra (he was actually overshadowed by the effort of the 17-year-old Bizet) his *Petite Symphonie* is a major contribution to nineteenth century wind repertoire. Paul Taffanel, without question the greatest flautist of his era, had founded the *Société de musique de chambre pour instruments à vent* (Society of Chamber Music for Wind Instruments) in 1879. He set out to revive the wind compositions of Mozart and Beethoven as well as encourage new compositions, as heard in this 1888 work. It is a four-movement symphony in its truest form, with an opening movement reminiscent of Haydn (slow introduction leading to an expanded allegro), a stunning second movement, written as an aria for the flute.

## **Grand Symphonie Funebre et Triomphale, Op. 15**

The *Grand Symphonie* of **Hector Berlioz** (1803-1869) was written in celebration of the tenth anniversary of the July 1830 revolution that led to Louis-Phillipe's rise to power. While he had no use for politics, the enticement of the 10,000-franc commission was too much to ignore. Composed for an ensemble of over 200 players, the three-movement work is a monumental achievement in the wind band repertoire. The finale is a thrilling and triumphant march, to which Berlioz would later add a choral text extolling the virtues of the French. Although little of the music was heard at the first performance, due to the shouts of the gathered throngs, the work soon became one of the composer's most widely performed works, sealing his reputation as a composer of the first order.



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The Quad City Wind Ensemble is an important enhancement to the quality of life for our area's residents and visitors. The QCWE is a value added entity for new families and businesses moving to our community, and it provides young musicians with an elevated venue for showcasing talent, while being mentored in a healthy and positive environment. The QCWE's annual operating budget relies on the annual gifts from individuals and corporations. Ticket sales provide only a small percentage of the funds needed to support the operations of the wind ensemble. For the remainder of the necessary funds, we turn to the community, foundations, and government sources. Please consider a gift to our this year's annual fund to keep the music playing.

*For more information:*

*Please contact JoAnn Hosch, Treasurer at 563-326-2731 or by email at [arlingtonct@mchsi.com](mailto:arlingtonct@mchsi.com)*

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## *About Your*

The QCWE was formed in February 1987 by Dr. Charles B. DCamp, then Director of Bands at St. Ambrose University, in conjunction with a small group of highly motivated musicians. Today, it is one of the finest ensembles of its kind in the country, being comprised of the area's finest wind and percussion players who audition the first year and then alternating years for membership in this select group.

Dedicated to performing the finest music in a variety of styles, the QCWE performs its annual season of three concerts in Allaert Hall, located in the Galvin Fine Arts Center of St. Ambrose University. It has performed for many civic events in the bi-state area. The QCWE has performed at prestigious musical events such as the annual conventions of both the Iowa Bandmasters Association and the Illinois Music Educators Association.

The QCWE is also dedicated to music education in our public and private schools. All participants in school band programs are given free admission to QCWE performances. In addition, the Quad City Wind Ensemble Solo Competition invites the area's finest musical youth to audition for a cash scholarship and perform in a concert as a soloist with the QCWE.

The QCWE receives support from numerous "Friends of the Quad City Wind Ensemble," including St. Ambrose University, special state and private funding agencies, advertisers, active members, and private and corporate donors. Funds raised are used to finance its conductor and guest artists, the acquisition of new literature, periodic commissioning projects, travel to important musical events, and the Dr. Charles B. DCamp Young Artists Scholarship Fund.

*For information on how to become a Friend or Member of the Quad City Wind Ensemble, please contact Susan Hanford, Chairperson of the Board of Directors, [shanford@geneseo.net](mailto:shanford@geneseo.net) or Brian Hughes, Music Director, at (563) 599-7730.*





## *Meet our Conductor...*

Brian Hughes is a very active conductor both here and abroad. He made his European conducting debut in Eger, Hungary in 1993 and has subsequently conducted ensembles in the Czech Republic, Poland, Romania and Russia. He founded the Tri-State Wind Symphony, of Dubuque, Iowa in 1995 and recently led the establishment of the Mississippi Valley Philharmonic, a community orchestra based also in Dubuque. Currently employed as a band director and music educator in the Dubuque Community Schools, he formerly served as a staff conductor at the University of Wisconsin-Madison, where he is also completing the Doctor of Musical Arts in Orchestral Conducting.

Hughes has won conducting prizes from the Hradec Kralove Philharmonic and the West Bohemian Philharmonic, both in the Czech Republic. He is a two-time winner of the Richard and Agatha Church Conducting Prize, presented by the University of Wisconsin-Madison. In recognition of his “outstanding contribution to the arts,” he was presented the 2005 Elisha Darlin Award, given by the Dubuque County Fine Arts Society. In his spare time, Hughes can be found in both the kitchen and his wine cellar, dreaming up the perfect pairing.

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