

During the 1985 concert series, we are delighted to announce the formation of the Friends of Caltech Instrumental Music. Contributors to this group will support activities of the Caltech Wind Ensemble, the Caltech Jazz Band, Caltech Chamber Music Ensemble, and the Caltech-Occidental Orchestra. Your tax-deductible charter membership would be sincerely appreciated.

Membership categories are:

Student \$5 to \$24
Friend \$25 to \$49
Sponsor \$50 to \$99
Patron \$100 to \$499
Benefactor \$500 and up

Checks should be made payable to:

Friends of Caltech Instrumental Music
c/o William Bing
Caltech 105-51
Pasadena, California 91125

Thank you for your interest in and support of these musical activities.

UPCOMING CONCERTS

Chamber Music Ensemble

Friday, May 17, 1985

Friday, May 24, 1985 • Sunday, May 26, 1985

All concerts will be performed in Dabney Lounge at 8 p.m. Free admission.

Caltech-Occidental Orchestra

Wednesday, May 22, 1985

Garland Hall (Pasadena Polytechnic), on Cornell Street between Wilson and Catalina.

8:30 p.m.

Admission free.

CALTECH STUDENT AFFAIRS *presents...* **SIXTH ANNUAL** **BANDORAMA**

featuring

Allen Vizzutti

TRUMPET



Caltech Wind Ensemble

Caltech Jazz Band

William Bing, Conductor

Friday, May 10, 1985

8 p.m.

Ramo Auditorium

Caltech

Acknowledgments

Allen Vizzutti's appearance is made possible by a grant from Yamaha Musical Instruments.

The instrumental music program at Caltech is sponsored by the Office of Student Affairs.

PROGRAM

The Caltech Wind Ensemble

- FANFARE FOR BRASS Stanley A. Friedman
b. 1951
- OVERTURE FOR BAND, Op. 24 Felix Mendelssohn
Andante con moto 1809-1847
Allegro vivace
- MYSTERIOUS MOUNTAIN Alan Hovhaness
(from Symphony No. 2, Op. 132) b. 1911
Andante con moto
- HAMMERSMITH—PRELUDE AND SCHERZO, Gustav Holst
Op. 52 1874-1934
- THREE WINTER SCENES Allen Vizzutti
Winter Festival b. 1952
Morning Snow
Snow Circus
- Allen Vizzutti, trumpet
- BALANCE ALL AND SWING PARTNERS John Philip Sousa
(from the suite "Impressions at the Movies") 1854-1932

INTERMISSION

The Caltech Jazz Band

with
guest artist

Allen Vizzutti

selections to be announced from the stage

Caltech Wind Ensemble Personnel

Piccolo Susan Cohen	Bassoon Theresa Hoblock* John Wisniewski	Percussion Carlos Carrion Doug Priest* Ed Rhodes* Jeff Tekanic
Flute Claudia Barner Carla Cain Lisa Henderson Mary Ann Hoffman Lee Anna Moreland James Robertson Anne Sauter* Tom Skelton	Oboe Philip Askenazy Eric Babson*	Timpani Carlos Carrion
Clarinet Harold Croulet Frank Dittman John Morrison Jordan Pavel Cindy Piotronski* Sean Wakayama* Joseph Wirtley Trudi Wreede Marty Zimmerman	Cornet John Brugman* Taylor Lawrence Duane Marsteller Carl Schultheisz Randy Tivens Allen van Asselt Nancy Wischhusen Jeff Woodard	Baritone Les Deutsch* Dan Laughlin
E-flat Clarinet Connie Josias	Trumpet Carl Schultheisz Allan van Asselt	DX7 Synthesizer Rodney Kinney
E-flat Alto Tom Drouet	French Horn Jean Eldredge Sidney Heyman David Hodge* Michael Sponsler Jason Tiller	Equipment Manager Doug Priest
Bass Clarinet Jo Wisniewski	Trombone James Blinn* Carl Kircher Van Eric E. Stein	Music Librarians Susan Cohen Marty Zimmerman
Saxophone Dwight Garcia (alto I)* Robert Green (alto II) Richard Robinson (tenor) Karen Sangster (tenor) Mike Warren (baritone)	Bass Trombone Ken Chaney	
	Tuba Jim Bollinger Mark McAdon*	

*denotes principal player

Caltech Jazz Band Personnel

Saxophone Bob Bolender (alto I) Joe Wirtley (alto I) Robert Green (alto II) Chris Nolle (alto II) David Frost (tenor I) Karen Sangster (tenor II) Mike Warren (baritone)	Trumpet Randy Brown John Brugman* Seth Jelen Allan van Asselt Nancy Wischhusen	Trombone Clea Bures Greg Ojakangas* Chris Umminger Frank Vasquez, Jr.
	Rhythm Ed Baroth (bass) Les Deutsch (piano) Mike Rigler (drums) Jeff Tekanic (drums)	Bass Trombone Eric Christensen

*denotes principal player

about our guest artist . . .

Allen Vizzutti is a multi-talented musician. As a trumpet player, he is in great demand by concert bands and symphony orchestras. As a composer, he has many published works. Allen is the first wind player to receive the outstanding musician award from the Eastman School of Music. After graduation, Allen played first trumpet with the Woody Herman Band and later joined Chick Correa as his trumpet soloist. Allen has his own band, *Red Metal*, and has recorded many albums under his own name. In addition to all this, Allen is a busy studio trumpet player and may be heard on the sound tracks of many movies and television shows.

Notes

Fanfare for Brass was written by Stanley Friedman for the Bing Brass Ensemble's appearance at the 1984 Awards Ceremony of the National Association of Recording Arts and Sciences. In addition to his work as a composer, Dr. Friedman is a trumpet player who plays with many of the local orchestras and studios. The piece is short and festive, with occasional "tongue-in-cheek" references to certain types of jazz phrasing.

Mendelssohn composed this overture in C major for wind band in the summer of 1824 during his stay at the fashionable seaside resort of Doberan on the shores of the Baltic. The bathing establishment there boasted of a very acceptable wind band, so acceptable that the young composer (who was never happier than when he had any excuse to compose) felt prompted to write a composition for the group to perform at one of its concerts. The work was published by Simrock in 1826 as *Ouverture für Harmoniemusik, Op. 24*.

Mendelssohn's precocity (he was only fifteen years old at the time) is the more amazing when one considers the maturity of the work. Already the style is elegant, the imagination fanciful, the form lucid, and the orchestration refined and balanced by a master of objective romanticism. The creative glow of the music to "A Midsummer Night's Dream," composed two years later, is clearly adumbrated in this spontaneous score.

As a musical work, *Mysterious Mountain* has had an almost startling success. It is not a sensational piece but rather a spiritual one. The score itself seems regular and uncontrived; it falls into none of the grooves that lead to currently stylistically accredited schools. As with much of Hovhaness's music, it is individual, original, and powerful.

Hovhaness tells us that "mountains are symbols, like pyramids, of man's attempt to know God. Mountains are symbolic meeting places between the mundane and spiritual worlds. To some, the Mysterious Mountain may be the phantom peak, unmeasured, thought to be higher than Everest, as seen from great distances by

fliers in Tibet. To some, it may be the solitary mountain, the tower of strength over a countryside—Fujiyama, Ararat, Monadnock, Shasta, or Grand Teton." But whatever visions may be conjured in the mind of the listener, the subject matter of this music is beyond any physical place.

The work was commissioned by Leopold Stokowski for his first program with the Houston Symphony in October 1955, and it was heard on an NBC telecast by a nationwide audience.

Hammersmith—Prelude and Scherzo, Op. 52 (1930) is by far Holst's most ambitious and evocative work for band. Because its later orchestral arrangement had a readier market, the premiere of the original band version was not until 1954. The two movements depict in a general, not literal, sense, the London district where Holst spent many years teaching. One can easily hear the gentle motion of the broad river in "Prelude," and, as his daughter Imogene Holst describes it, the "Scherzo's" depiction of "the changing crowds, who were always good-natured even when they were being pushed off the pavement into the middle of the traffic. And the stall holders in the narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares." When the river music of the "Prelude" returns to close the "Scherzo," one senses its abiding, inherent peace, a characteristic element of Holst's musical personality.

Three Winter Scenes by Allen Vizzutti, tonight's guest artist, is a three-movement suite that showcases Allen both as a composer and as a trumpet player. Allen's gift for beautiful and exciting melodies is evident throughout this work. In addition to writing for himself, Allen has written for many other performers, including "Doc" Severinson, who recorded one of Allen's works with the London Symphony.

Ideas for the compositions of John Philip Sousa came in many ways. He drew from an endless mine of inspirations—from sudden thoughts, from literature, from events which excited his imagination, and from everyday life. In *Impressions at the Movies*, it was the movies which impressed him, and the resulting music came with "scenarios for cinematographers."

Balance All and Swing Partners, the third and final movement of this suite, depicts a dance on the village green.