

Program
Caltech Brass Ensembles
William Bing, Director

Caltech Men's Glee Club
Dr. Donald Caldwell, Conductor
Dabney Lounge
April 27, 1990

Fanfare and Chorus
Prayer and Alleluia

Dietrich Buxtehude (1637- 1707)
edited by Robert King
Anton Bruckner (1824-1896)
arranged by Phillip Gordon

Combined brass ensembles

Two Magnificats
Nocturne
Blues and *Finale* from Jazz Quartet

Johann Pachelbel (1686-1764)
transcribed by Robert King
Raymond Premru (b.1934)
Christopher Norton (b.1947)

Caltech Brass Quartet

Jubilate Deo
Four Songs
Scherzo and Lied

Gregor Aichinger (1564-1628)
transcribed by Irving Rosenthal
Charles Ives (1874-1954)
transcribed by Kenneth Singleton
Ludwig Mauer (1789-1878)
edited by Robert Nagel

Caltech Brass Quintet

Ach Herr, lass Dein lieb Engelein

Hans Leo Hassler (1564-1612)
arranged by Keith Snell

Combined brass ensembles

INTERMISSION

The Revelation of St. John the Divine

Dominick Argento (b.1927)

Part I: Prologue and Adoration
Part II: The Seven Seals and the Seven Trumpets
Part III: Jubilation and Epilogue

Thomas Oberjat, '66, Tenor
Caltech Men's Glee Club

Caltech Brass Quartet

Mike Youngquist, trumpet
Paolo Coppi, trumpet
Aimee Smith, horn
David Marx, trombone

Caltech Brass Quintet

William Bing, trumpet
Ben Skrainka, trumpet
Mike Ehlers, horn
Mike Mossey, trombone
Pete Wyckoff, tuba

Dominick Argento was born in New York in 1927 and studied at the Peabody Conservatory and the Eastman School of Music, where he received a doctorate in 1957 after study with Howard Hanson and Bernard Rogers. A Fullbright scholar and Guggenheim recipient, he has been on the faculty of the University of Minnesota since 1958. Noted for his many contributions to the opera/choral/vocal repertoire, Argento's style occupies a distinct individual idiom, outside any certifiable modernistic trend or technical idiom. He writes melodious music in a harmonious treatment, with a perceptible ancestral strain of the bel canto style in his Italianate opera scores. Most important, audiences and an increasing number of sophisticated critics, profess their admiration for his unusual songfulness. The following is from a letter he wrote to Caltech describing the composition of *The Revelation*:

Since the work is now almost a quarter century old, I'm afraid I've forgotten a number of details about its origins. It was a commission from the St. Paul Lutheran Seminary; their chorus consisted of thirty men but they wanted a large work, obviously religious. I thought the St. John text- which speaks of 'four and twenty elders' and a few others- seemed just right, especially since I had to use a soloist to spell the chorus some of the time. The instrumentation of course was suggested by the seven trumpets (I took that in the generic sense and used seven brass). The percussion was necessary to kick up a hellish row from time to time, as well as an occasional celestial one, too. As I recall the music is freely twelve-tone. (John's opening phrase presents it first.) I do remember that my interest in using that particular text was prompted by a desire to try to present the visions as John himself saw them, not as I would interpret them; that, I assume that John was in a state of 'raptus'- hence the subtitle rhapsody- and consequently the visions themselves are exaggeratedly hellish or celestial... I kept reproductions of the well known Dürer woodcuts of the Apocalypse before me as I composed the work...

* * * * *

Coming Events

Saturday, May 12

Bandorama

Caltech Wind Ensemble and Jazz Bands

William Bing, Director

Richard Todd, Guest Soloist

8 pm Ramo Auditorium

Friday, May 18

Caltech Chamber Music Ensembles

8 pm Ramo Auditorium

Sunday, May 20

Caltech Chamber Music Ensembles

3:30 pm Dabney Lounge

Thursday, May 24

Caltech-Occidental Orchestra

Allen Gross, Conductor

8 pm Ramo Auditorium

Saturday, June 2

Caltech Glee Clubs Spring Concert

8 pm Beckman Auditorium

Sunday, June 3

Caltech Chamber Music Ensembles

3:30 Dabney Lounge