

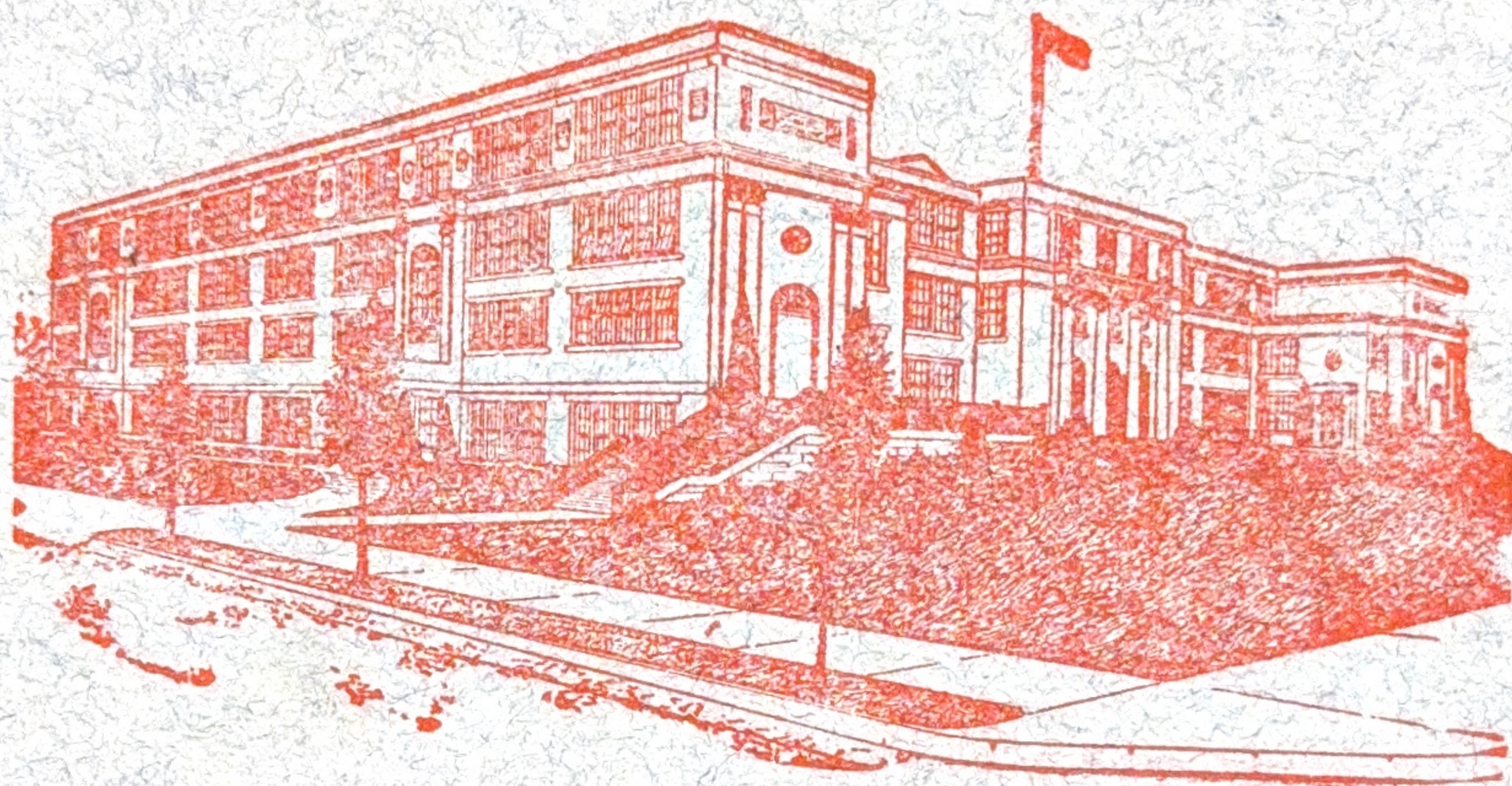
*The Bethlehem High School Band*

Fall Concert

Bethlehem High School

Band

Joseph Ricapito, Director



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Liberty High School Auditorium

Thursday, November 22, 1934

8:15 P. M.

## PROGRAM

I. Gounod . . . . . "Praise ye the Father"

March Romaine — March Pontificale

II. Herold . . . . . "Zampa" . . . . . Overture

"Zampa" opera in three acts. The overture begins with a vigorous theme in full band. Following a pause the time changes to Andante. After some chords the tempo becomes more animated and development is given to the opening theme. A crescendo then leads to a sonorous tutti, this is worked over and after a pause, is followed by a new theme. A dance-like subject follows. A forte tutti, beginning with a fanfare in the brass, succeeds this and leads to a light figuration in the clarinets. A development of this brings the overture to a brilliant conclusion.

*The Conqueror*

III. Bergson . . . . . "Scene and Air" . . . . . Clarinet Solo

(Homer Heckman, soloist)

*Brooks Chicago Marine Band  
Colonel Bogey*

IV. Donizetti . . . . . "Lucia di Lammermoor" . . . . . Selection

"Lucia di Lammermoor," the best known of Donizetti's works, the form of Opera Seria, is a musical setting of Sir Walter Scott's novel "The Bride of Lammermoor." It was presented in Paris in 1839.

*Childrens March  
Both Forever*

Intermission 10 minutes

V. Bucalossi - "A Hunting Scene" - A Descriptive Piece

"The morning breaks calm and peaceful."

"The huntsman prepares for the pleasure of the chase."

"Our huntsman jumps on the saddle and sounds a merry blast."

"The parties join."

"The road is alive with horseman."

"On the scent." "The barking dogs."

"Gallop." "Full Cry!"

"The Death." "Return Home."

*Stars & Stripes Forever  
on the Mall*

VI. Schubert - *Menuet* - Ave Maria

*Shenandoah*

VII. Lake - "Fighting Allies"

A grand selection introducing the National Airs of Serbia, Russia, France Belgium, England, Italy, and the United States of America in the order of their entrance into the war.

The opening movement of the selection (Maestoso) introduces the *War Theme*, which gradually increases in volume and sonorily until, with the aid of sweeping chords, it develops into the National Anthem of Serbia, the first country to enter the war, July 28, 1914. This is followed by a repetition of the *War Theme* at full strength and gradually develops with diminished volume into the *Russian Hymn*. (Russia entered the war August 1, 1914.)

The next movement opening with a terrific crash of tympani, followed by trumpets and the whole ensemble, gradually develops into the *Marseillaise* with powerful effect. (France entered the war August 3, 1914.)

Then follows a tearful *Adagio*, with the pleading, plaintive sounds of French Horns, depicting sorrow, devastation and miseries of war; suddenly a crash of trumpets dispels this picture of gloom and despair and ushers in the *National Anthem of Belgium*. (Belgium entered the war August 4, 1914.)

Presently the sound of approaching drums is heard from afar ; then faintly the air of the *British Granadiers* is recognized. England has heard the cry for help and is coming to the rescue. This develops into an overpowering *Maestoso* in which the flurry of battle is vividly depicted, with trumpet calls against *Rule Britannia* in the basses and with a final climax of *God Save the King*. (England entered the war August 4, 1914.)

Again the sombre *War Theme* is heard and this time it gradually develops into the *Marcia Reale*. (Italy entered the war May 23, 1915.)

Then follows an elaborate *Paraphrase* of the above described material in which the National Anthem of Belgium is used as the predominating melody, played in sustained, plaintive manner, and simultaneously interwoven (one against the other) with suitable parts of *God Save the King*, *Marcia Reale*, *Marseillaise* and the *Russian Hymn*. This entire material gradually develops into a realistic battle scene, and finally culminates in a tremendous climax.

After a short pause the drums roll. They start almost inaudibly and increase to a resounding fortissimo, then diminishing to pianissimo again and dying away. Another short pause and then comes the final climax, mighty, overpowering and all-encircling in its grandeur, the patriotic and exalted symbol of liberty and freedom, *The Star Spangled Banner*. (United States entered the war April 6, 1917.)