

University of Missouri - Columbia
School of Fine Arts • Department of Music

Presents . . .

Symphonic Wind Ensemble

L. Kevin Kastens, Conductor

Chris Hayes, Graduate Assistant Conductor

Wednesday, April 16, 1997
8:00 p.m.

Missouri Theatre
203 South Ninth Street
Columbia, Missouri 65201

Symphonic Wind Ensemble Program

Serenade #II in Eb Major.....Wolfgang Amadeus Mozart

- I. Allegro Maestoso
- II. Minuetto
- III. Adagio
- IV. Menuetto
- V. Allegro

Hammersmith.....Gustav Holst

Chris Hayes, Conductor

Sinfonietta.....Ingolf Dahl

- I. Introduction and Rondo
- II. Pastoral Nocturne
- III. Dance Variations

Rocky Point Holiday.....Ron Nelson

March: Untitled.....John Philip Sousa
edited: Keith Brion & Loras Schissel

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Serenade No. II in E-flat major

Wolfgang Amadeus Mozart

The Serenade in E-flat is Mozart's first masterpiece - no doubt the first genuine masterpiece by anyone - for wind ensemble. It has the typical five-movement divertimento design with two interior minuets surrounding a central slow movement. But there are otherwise only few traces of the divertimento tradition. As Mozart remarked, "I wrote it as a rather serious piece." The repeated E-flat chords at the beginning - an allusion to a formal slow introduction - are sufficient to establish at once a "rather serious" atmosphere. There follows an abundance of thematic material which alternates in character between the sentimental and the cheerful. The gentle clarinet theme is followed by a fanfare-like outburst for the full ensemble, this in turn by a surprising shift to the key of b-flat minor, with soft, broken phrases over sustained harmonies. Another outburst, this time of rushing scale passages, brings the exposition to an end and leads, without opportunity for the conventional repetition, into the short development. The movement ends, or rather fades away, after a brief coda.

The two minuets are quite different in character from one another. The first is based on a fanfare motif, the second on a quiet, square-cut tune. And whereas the Trio of the first minuet, in c-minor, is dark in timbre and serious in bearing, with touches of counterpoint, the Trio of the second minuet, in A-flat major, is chordal and solid. The central Adagio is a quartet for oboe, clarinet, bassoon, and horn, the four engaging in stylized dialogue. The boisterous theme of the Rondo finale returns to the style of the divertimento. The first contrasting episode indulges in playful scales and busy passage work for assorted pairs of woodwinds; the second is "rather serious." It is a fugato based on the horn fanfare that ushered in the first episode and then disappeared without true issue. The fugato evolves into a genuine sonata-form development section with an elaborately prepared return to the Rondo theme, expanded now for the close.

Hammersmith Prelude and Scherzo

Gustav Holst

This work was commissioned in 1930 by the British Broadcasting Corporation. Holst decided to use this commission to write a major work for band that would be a technical and musical challenge to the best players in England. The piece reflects the contrasting elements found in the London borough of Hammersmith where Holst lived and worked for thirty years. The prelude expresses an other-worldly, inward-looking mood, while the mood of the scherzo is vulgar, excited and emotional. Hammersmith was not premiered until 1932 when it was performed by the U.S. Marine band. Holst was scheduled to conduct the performance, but could not due to illness. He died in 1934 without ever hearing the piece performed.

Sinfonietta

Ingolf Dahl

Ingolf Dahl (1912-1970) is an example of a European-born composer who entered so completely into the musical life of his adoptive country, and made such an influential contribution to its music that he is considered an important American composer. He emigrated to America in 1939 and settled in Southern California. Dahl quickly became an important figure in the Los Angeles area and established his reputation as an outstanding composer, pianist, and conductor. He began a life-long friendship with Stravinsky in 1942 and audited a series of master classes given in Los Angeles by Nadia Boulanger in 1944. Dahl joined the faculty of the University of Southern California in 1945, a position he held for the rest of his life.

In the introductory note, the composer writes:

the form of this Sinfonietta is akin to an arch of to the span of a large bridge: the sections of the first movement correspond, in reverse order and even in some details, to the sections of the last. For example, the opening fanfares of the trumpets are balanced by those at the close of the work; the thematic material that ends the first movement opens the last, although in altered form. The middle movement is itself shaped like an arch: it begins with an unaccompanied line in the clarinets and ends with a corresponding solo in the alto clarinet. The center of the middle movement, which is the center of the whole work - a gavotte-like section, and the lightest music of the entire Sinfonietta is the "keystone" of the arch.

The first Movement, "Introduction and Rondo," Proceeds by simple alteration between march-like refrains and rhythmically looser episodes. A culmination is reached at the point at which the entire clarinet section, punctuated by brass and percussion, breaks into the brilliant cadenza mentioned above. The movement closes in full tutti and with a drum pattern which traditionally would stand at the beginning of a march, but which here ends it.

The Second Movement, "Notturmo Pastorale," consists of alterations and superimpositions of several musical forms in a single movement. These forms are: a fugue, a waltz, and a gavotte. The fugue subject first hides in a lyrical saxophone solo. It derives from the tetrachord E-flat, F, G-flat, A-flat, but through octave displacements and rhythmic shifts, etc., each of its appearances is slightly different from all others, as if it were refracted by different lenses at each entry.

The Third Movement, "Dance Variations," begins with the most straightforward presentation of the six-tone set. Thereupon the set, serving as the basso ostinato of this passacaglia-like movement, undergoes countless set-derived transformations. (The term "variations" here refers to the ostinato.) Appearing above these bass variations we hear a multitude of different little tunes in shifting colors. And all this proceeds along a key-scheme that goes through most of the circle of fifths, beginning several times over on the key level of A-flat. A lyrical middle section provides contrast. Toward the end, after a rhythmic tutti, the instruments, in commedia dell'arte fashion, bow out one by one.

This work was commissioned by the Northwestern and Western Divisions of the College Band Directors' National Association in the early 1960's.

Rocky Point Holiday

Ron Nelson

Ron Nelson is a native of Joliet, Illinois. He received his Bachelor of Music degree in 1952, the Masters degree in 1953, and the Doctor of Musical Arts degree in 1956 from the Eastman School of Music. He studied in France at the Ecole Normale de Musique and, in 1955, at the Paris Conservatory under a Fulbright Grant. Dr. Nelson joined the Brown University faculty the following year. He served as Chairman of the Department of Music from 1963 to 1973, and in 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts, becoming the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works. Nelson retired from Brown University in 1993 and currently resides in Arizona.

Rocky Point Holiday was commissioned by and composed for the University of Minnesota Concert Band. The composition is an exciting virtuoso work representative of a great number of American compositions which unite elements of jazz and classical construction into a new indigenous American style. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island.

March: Untitled

John Philip Sousa

Hidden, lost, separated and misidentified for almost 50 years, the story behind one of John Philip Sousa's last and "never titled" march is fodder for any mystery enthusiast. Sketched in 1929, a seventy-five year old Sousa reworked portions of his new composition, until completing the full score at his Sands Point, Long Island estate, on February 8, 1930. What happened between that date and its world premier in 1989, is both speculative and fascinating.

After Sousa's death in March of 1932, Sousa's two daughters found themselves left with the task of caring for their father's estate, including the disposition of an extensive collection of his music manuscripts. In the 1950's, Miss Priscilla Sousa, along with her sister, Mrs. Helen Sousa Albert, gathered up what they presumed to be all of their father's manuscripts and began to create what now has become the John Philip Sousa Collection in the Music division at the Library of Congress. While assembling approximately 30 scores for this purpose, the sisters, puzzling over a 15 page score that seemed to be missing its first page, combined it with the titled page of a march entitled "The Wildcats," creating what they believed to be a complete score. They thought this work had already been published by their father under the revised title of "The Kansas Wildcats." In fact, the title page they had chosen was from an entirely different piece which Sousa never completed, but had variously titled "The Wildcats" and "The Wildcats of Kansas."

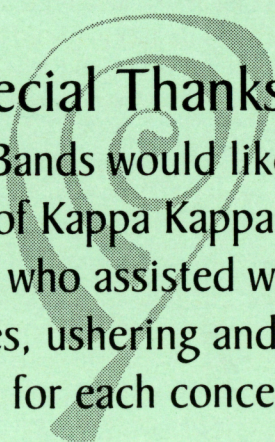
During the 1960's, Sousa's biographer Paul Bierley, while researching his exhaustive study "The Works of John Philip Sousa," was able to discern the sisters' error, discovering the two compositions were incompatible, since they were even in different keys and meters. Bierley separated the unfinished "Wildcats" title page from the other incomplete score, but once again the score was missing its title page.

While continuing his research in the basement of Sousa's home on Long Island, Bierley was then astounded to come upon a six-foot tall stack of original manuscripts which Sousa's daughter Helen had previously thought was a stack of player's parts from Sousa's band library. The music was in fact a huge unknown stack of complete original manuscripts in the composer's hand! After careful sorting by Bierley, this new treasure was packed in two large steamer trunks and taken from Long Island to Sousa's Greenwich Village home, later to be shipped on to the Library of Congress. While awaiting shipment, these two fancy trunks apparently attracted the attention of some local thieves, who broke into the house, dumped all of the "useless old sheet music" on the floor, and instead stole the "more valuable" decorative trunks. Although the theft did not harm the music, the thieves did leave approximately 20,000 loose sheets of Sousa's painstakingly inked manuscripts (several operettas, numerous arrangements, songs, etc.), scrambled into one giant, unidentifiable pile of music.

When the manuscripts finally arrived in Washington, staff members at the Library of Congress spent several years trying to piece together as many of the errant pages as possible. Despite their best efforts, nine large boxes of jumbled and unidentified Sousa manuscript pages still remained.

In 1986, while a member of the U.S. Navy, editor Lores Schissel visited the library, and continued the search, once again sorting through the boxes of unknown sketches, parts and scores. Finally in 1988, Schissel located and identified the missing first (and "untitled") page, correctly matched it at long last to the remaining 15 pages of what is now called "The Untitled March".

We may never know for whom this march was eventually intended, since by the time of his death, Sousa had received hundreds of unfilled requests to compose and dedicate new marches. Although he did keep a list of possible march titles for future use, Sousa unfortunately did not live to name this particular music, so we may never know its proper title. But after a checkered history of 64 years, another great new Sousa march, "The Untitled", has been added to Sousa canon, and to the repertoire of the modern concert band.



Special Thanks . . .

University Bands would like to thank the members of Kappa Kappa Psi and Tau Beta Sigma who assisted with the equipment moves, ushering and stage set-up for each concert

L. Kevin Kastens

L. Kevin Kastens joined the faculty of the University of Missouri-Columbia in June 1993. As associate director of bands, he is the conductor the MU Symphonic Band. Mr. Kastens is also the director of the 250-member Marching Mizzou. He directs Mini Mizzou (the men's basketball spirit band), teaches a course in marching band techniques and coordinates all sports band activities.

A native of Illinois, Mr. Kastens received his Bachelor of Science in Music Education and Master of Science in Music Education degrees from the University of Illinois at Champaign-Urbana. Prior to his appointment at MU, Mr. Kastens served for six years as assistant director of bands at Indiana University, Bloomington. He was the assistant director of the 300-member IU Marching Hundred. Mr. Kastens was director of the men's basketball "Big Red" pep band and also conducted the University Band. His concert band work has been recognized by such renowned composers and conductors as Karel Husa, Warren Benson, Samuel Adler, Harry Begian and Frederick Fennell. Mr. Kastens also taught classes in school band literature, marching band techniques, administration of instrumental music programs, and instrumental arranging.

Before his appointment at Indiana University, Mr. Kastens served for eight years as director of bands at Wheeling (Illinois) High School. His concert, marching, and jazz bands at Wheeling received numerous honors and awards, including performances at the Mid-East Instrumental Music Clinic in Pittsburgh, PA; the Music Educators National Conference national convention in Anaheim, CA; and in Dublin, Limerick and Galway, Ireland.

Mr. Kastens' professional affiliations include the College Band Directors National Association, the Music Educators National Conference/Missouri Music Educators Association, Missouri Bandmasters Association, the National Band Association, Phi Beta Mu, Pi Kappa Lambda and Phi Mu Alpha Sinfonia. He is an honorary member of Tau Beta Sigma and Kappa Kappa Psi and serves as faculty sponsor of the MU chapters.

Mr. Kastens has had numerous articles published on various topics of instrumental music education. He frequently presents workshops in computer-assisted marching band drill design and other marching band topics. Mr. Kastens is active as an adjudicator, clinician and guest conductor throughout the country.



Symphonic Wind Ensemble Personnel

Flute

Brooksie Batye
Julie Crady
Elizabeth Ellsworth
Laura Mertens
Kathleen Sander

Oboe

Kristen Arant
Mary Beth Rankin

Bassoon

Anna Christ
Chris Jewell

Clarinet

Kim Hartley
Michelle Motz
Maurice Richardson
Alphonso Simpson
Beth Taylor
Greg Williams
Wendie Weiler

Bass Clarinet

Theron Marcellus

Contra-Bass Clarinet

Brandon Harris

Saxophone

Kevin Graczyk
Travis Moore
Erin Port
Nicole Schwent

Horn

Dan Humiston
Emily Lanoue
Jamie Mires
John Thomas
Consuelo Valerio
Sarah Watkins

Trumpet

Jeff Dietrich
John Edinger
Bryan Hughes
Geoff Leigh
Jeremy Stanek
Greg Wheeling
John Shafer

Trombone

Roger Webb
Matt Wood
Bryan Wyss

Euphonium

Jennifer Jester
Colin Roust

Tuba

Greg Gilliland
Kelly Neudecker

Percussion

Christine Conklin
Kevin Danz
Ian Hunter
Chris Rouse
Ricardo de Souza
Nathan Spurling

Piano

Todd Becker

Graduate Assistant

Chris Hayes