

The University of Missouri
Columbia
School of Fine Arts Department of Music
University Bands

Dale J. Lonis, Director of Bands

present the

LARGE SYMPHONIC BAND

Gary S. Grant, conductor
Robert Cleary, assistant conductor

and

SMALL SYMPHONIC BAND

Michael Nelson, conductor
JoAnn Nelson, conductor

Friday, October 23, 1992
Jesse Auditorium
8:00 p.m.

PROGRAM

Small Symphonic Band

- | | |
|--|--|
| Brighton Beach Concert March for Band (1954) | William P. Latham
(b. 1917) |
| Satiric Dances (1975) | Norman Dello Joio
(b. 1913) |
| I. Allegro pesante | |
| II. Adagio mesto | |
| III. Allegro Spumante | |
| Hymn of Praise (1969) | Anton Bruckner
(1824-1896)
arranged by Philip Gordon |
| Pageant (1954) | Vincent Persichetti
(1915-1987) |
| Joyance (1977) | Claude Thomas Smith
(1932-1987) |

— Intermission —

Large Symphonic Band

- | | |
|-------------------------|--|
| SLAVA! (1977) | Leonard Bernstein
(1918-1990)
arranged by Clare Grundman |
| The Passing Bell (1984) | Warren Benson
(b. 1924) |
| English Dances (1965) | Malcolm Arnold
(b. 1921)
arranged by Clare Grundman |
| 1. Andantino | |
| 2. Vivace | |
| 3. Mesto | |
| 4. Allegro | |
| Ha'Penny March (1992) | John Cheetham
(b. 1939) |

Program Notes

William P. Latham was born in Shreveport, Louisiana in 1917 and attended Asbury College where he earned BS, BM and MM degrees in trumpet, composition and theory. He also attended the Eastman School of Music where he received his Ph.D. A cavalry bandsman during WWII, professor of music and coordinator of composition at North Texas State, Mr. Latham has composed almost 100 works for band, choir, wind soloists, chamber ensembles and orchestra. Latham's sense of humor and wide knowledge of literature is often expressed in his compositions. Tonight's performance of *Brighton Beach March* features dynamic contrast and unique scoring of the woodwinds. Written in 1954, the forward-moving rhythmic patterns and memorable lyrical melodies of this march make it a favorite of standard marches written for concert band.

Norman Dello Joio studied at the Juilliard School of Music where he worked with Paul Hindemith. He states the experience with Hindemith played a major role in the development of his musical style. After these years of formal study, Dello Joio began his teaching career at Sarah Lawrence College before becoming Professor of Composition at the Mannes College of Music in 1958.

Satiric Dances for a Comedy by Aristophanes is a three movement composition (fast, slow, fast) which was commissioned in commemoration of the Bicentennial of April 19, 1975 by the Concord Band, Concord, Massachusetts. The commission was funded by the town of Concord, and assistance was given by the Eastern National Park and Monument Association in cooperation with the National Park Service.

Anton Bruckner was an Austrian organist and composer. He wrote nine or more symphonies, of which the fourth and seventh have attained considerable popularity. He also composed much sacred music, masses, psalms, cantatas, but also short pieces to fit appropriate places in the church service. *Hymn of Praise* is one of the latter. "Behold the great high priest" is the beginning of the text, and the music soars in magnificence and splendor. There are resounding chords, martial rhythms and great climaxes. What the composer had in mind is not a vain display of pomp, but a transpiring loftiness of spirit, and the music ends, pianissimo, on a note of humility.

Vincent Persichetti studied composition with Paul Nurdorr and Roy Harris and conducting with Fritz Reiner. He was a graduate from Combs College, Philadelphia Conservatory and the Curtis Institute. Persichetti was head of the department of composition at the Philadelphia Conservatory from 1941-1947, and in 1947 joined the staff of the Juilliard School of Music in New York, where he held the position of Composition Department Head. *Pageant* was completed for band 1953 on a commission from Edwin Franko Goldman for the American Band Masters Association. The work opens in a slow tempo with a motive in the horn that is used throughout both sections of the composition. This solemn chordal section is

succeeded by a vivacious parade, introduced first by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

A native of Missouri, Claude T. Smith was born in Monroe City and attended Central Methodist College and the University of Kansas. A well respected composer and a member of ASCAP, he also had experience teaching instrumental school music, though late in his life he taught composition and conducted the orchestra at Southwest Missouri State. *Joyance* was written for the Central Methodist College Band in Fayette, MO under the direction of Keith House. The exciting rhythms, fast-paced articulations and dynamic percussion contrast with a beautiful melodic section with full-rich sonorities. Woodwind soloists add color and timbre, and unique writing for a muted trumpet quartet adds variety. The selection ends with a whirlwind of woodwinds, powerful brass and jubilant percussion.

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. *SLAVA!* is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washinton, D.C.

The first theme of *SLAVA!* is a vaudevillian razz-ma-tazz tune filled with modulations and sliding trombones. Theme two, which prominently features the soprano saxophone, is a canonic tune in 7/8 time. A very brief development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation from the "Coronation Scene" of Moussorgsky's *Boris Goudonov*, where the chorus sings the Russian word "slava!" meaning "glory!" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to which this overture is fondly dedicated.

The Passing Bell (1974) was commissioned by the Luther College Concert Band in memory of Dennis Rathjen, a clarinetist who died of Hodgkin's disease while serving as the band's concertmaster. In *The Passing Bell*, American composer Warren Benson (born 1924) conveys the multitude of emotions that untimely death produces. The title is a reference to English poet John Donne (1572-1631) who, in *Devotions Upon Emergent Occasions* (1624), wrote of church bells tolled softly and slowly at the time of one's death in order to encourage prayers for the passing soul.

The form of *The Passing Bell* consists of an introduction, two large sections that form the body of the piece, and a brief coda. The musical material for the middle sections is derived from two hymn-tunes: *Jesu, Meine Zuversicht* from the *Praxis Pietatis Melica* (1653) and *Methyr Tydvil*, written in 1870 by Joseph Parry. Following the introduction, which starts with a single pitch and becomes increasingly dissonant, the hymn melodies are presented in chorale-like fashion and become increasingly distorted.

Malcolm Arnold (born on October 21, 1921, at Northampton, England) received a scholarship to the Royal College of Music in 1938. While there, he won the Cobbett Composition Prize in 1941. He joined the London Philharmonic as third trumpet and assumed the post of principal trumpet in 1942. In 1944, he was called into the British army but received a medical discharge. He then joined the B.B.C. Orchestra as second trumpet, and in 1946 he regained his former position as principal trumpet of the London Philharmonic. Since resigning from the orchestra, Arnold has done free lance arranging, composing and conducting. His works include symphonies, concertos, chamber music, ballets and music for several films. His score for the film *Bridge on the River Kwai* won an Oscar in 1958.

English Dances was completed in 1951. The first dance is an andantino in the dorian mode. The lilting theme is first heard on flute and oboe against an ostinato accompaniment by the horns, timpani and muted trumpets. The second vivace is a dance in the mixolydian mode, having lowered the seventh degree of a major scale by a half step. The gloomy, aeolian third dance has a simple pentatonic theme which is heard four times, each time rising a major third. The final allegro dance is in the mixolydian mode with the theme being handed from one section of the band to another.

John Cheetham, born in Taos, New Mexico, holds a Bachelor of Fine Arts and Master of Music Degrees from the University of New Mexico as well as the Doctor of Musical Arts in Composition from the University of Washington. Dr. Cheetham is currently Professor of Music Theory and Composition at the University of Missouri-Columbia. He is also a member of ASCAP and has been recipient of ASCAP Special Awards for 1988, 1989 and 1990 with recent recognition by receiving a Centennial Distinguished Alumni Award from the University of New Mexico.

Ha' Penny is written in the traditional march form of two strains and a trio, and has a melodic style reminiscent of earlier Grainger and Vaughan Williams folk settings. In contrast, however, Cheetham has used a trio melody lasting fourteen bars and utilizes many contemporary harmonic and rhythmic devices. The result is a wonderful contemporary march which retains its traditions while incorporating modern styles of composition.

PROGRAM NOTES COMPILED BY GARY S. GRANT, ROBERT CLEARY,
JOANN NELSON AND MICHAEL NELSON.

The Department of Music greatly benefits from the Friends of Music. If you would like more information about the Friends of Music, call 882-2606.

SMALL SYMPHONIC BAND PERSONNEL

PICCOLO
Kim Ballard

FLUTE
Jenny Achurch
Kim Ballard
Colleen Dent
Lori Grechus
Amie Pannier
Karen Randolph
Kristi Turnell

CLARINET
Samantha Kimball
Kim Klaproth*
Julie Murray
Lisa Schmidt

ALTO CLARINET
Becky Uffman*

BASS CLARINET
Bob Visalli*

OBOE
Allison McLeod*

BASSOON
Paul Atkins*

ALTO SAXOPHONE
Tim Barrons
Bryan Copeland
Mark Matson
Marty Perry

TENOR SAXOPHONE
Sean Harper

BARITONE SAXOPHONE
Stephanie Beltz

TRUMPET
Nathaniel Baie
Veronica Buhmeister
James Inghram II
Samantha Snodgrass

HORN
Loris Anderson
Stacey McClure
Erika Papazoglakis
Emily Schmidt

TROMBONE
Jason Hughes
Michael Gill*
Kendra Sundberg

EUPHONIUM
Hadley Haux*

TUBA
Darrell Fischer

PERCUSSION
Michael Ebert
Edward Elsea III
Dehn Harper
Jamie Menke

* GUEST PERFORMERS

LARGE SYMPHONIC BAND PERSONNEL

FLUTE
Debbie Bizoff
Christine Eufinger
Nancy Platten
Holly Kutscher
Jana Moore
Anita Rinehart
Kathleen Sander
Julie Ski
Kristi Turnell
Catina Wise

E FLAT CLARINET
Bryant Gattrell

B FLAT CLARINET
Debbie Arfmann
Fumiko Iwakiri
Brenda Jones
Jessica Landis
Brian Maydwell
Julie Murray
Jennifer Pittman
Neryssa Ramos
Lisa Schmidt
Janet Stangeland
Gwen Stein
Bob Visalli

BASS CLARINET
Felicia Jones

CONTRABASS CLARINET
Jimmy Murphy

OBOE
Becca Bewick
Sara Graham
Suzanne Cross
William Knowles

BASSOON
Jonna Brewer
Anna Christ
Heather Dally
Melinda Newman

ALTO SAXOPHONE
Carrie Geib
Mike Natarella

TENOR SAXOPHONE
Ryan Freebern

BARITONE SAXOPHONE
James Kingery

CORNET
Anita Alcorn
Richard Dzula
Corey Herron
Ryan Jackson
Jason Kling
Steven Morey
Kathleen Rhemick
Rob Russell
Chris Schafer
John Shafer
Justin Spellerberg
Keith Twitchel

TRUMPET
Chris Farmer
Andrew Pyatt

HORN
Jason Collins
Amy Ewen
Keelie Freeman
Heather Holland
Gretchen Lenhert

HORN (continued)
Richell Mintzloff
Karel Puddy
Stephanie Smith
Shauna Taylor
Consuelo Valerio

TROMBONE
Cullen Andrews
Steven Galloway
Kirk Halliburton
Adam Ingersoll
Michael Knight
Anna Lansford
Mark Waller

EUPHONIUM
Ed Brandon
David Leach
Keri Stewart
Darrin Thornton

TUBA
Brian Ganley
John Mooney
Julie Slaughter
Joe Voga

PERCUSSION
Dan Bruyn
Jeremy Candler
Jeremy Cockrell
Jim Hitchcock
Jeremy Miller
Patrick Noon
Sheila Reece

CONCERT BAND FACULTY AND STAFF

Dale J. Lonis is Director of Bands, Coordinator of Conducting and Performing Organizations and Associate Professor of Conducting. He holds a Bachelor of Science in Music Education degree from the University of Illinois, a master of Music in Conducting degree from Northwestern University and a Doctorate in Music Education from the University of Illinois. His research in the area of cognition as it relates to conductor education is bringing him international acclaim.

Before coming to Missouri, Dr. Lonis was Assistant Director of Bands and a member of the conducting faculty at Northwestern University where he taught classes in conducting, arranging, music education and marching band techniques. He also served as Director of the Sports Band Curriculum and conducted concert and jazz bands. Prior to his work at Northwestern, he taught elementary, junior high and high school bands in the public schools of Crystal Lake, Illinois.

Dr. Lonis is a regular conductor of the Matan Music Camp of Israel. He is the co-founder and executive secretary of the Big Eight Band Directors Association and has been an academic advisor to music educators and conductors in Argentina, Brazil, Great Britain, Singapore, Norway, Japan, Israel, France and Canada. His professional affiliations include CBDNA, NBA, IAJE, MBA, MMEA/MENC, WASBE, CMS, Pi Kappa Lambda, Kappa Delta Pi and Phi Mu Alpha.

Gary S. Grant is Acting Assistant Director of Bands. Mr. Grant holds a Bachelor of Music degree in Music Education from the University of Illinois and Master of Music degree in Conducting from the University of Missouri, where he is a candidate for a Doctor of Music Education degree. His responsibilities include conducting the Large Symphonic Band and the Studio Jazz Ensemble, teaching basic conducting and administering the concert bands. Prior to joining the MU faculty, Mr. Grant taught instrumental music in Watseka and Bradley, Illinois. His concert, jazz and marching bands received many awards for superior performances, including the highly coveted Illinois High School Association Music Sweepstakes. Mr. Grant is active as a guest conductor, clinician, adjudicator and arranger for concert and sports bands. His professional affiliations include CBDNA, MENC, IAJE, MBA, NBA, Pi Kappa Lambda and Phi Mu Alpha.

DOCTORAL ASSISTANTS

Ilan Adar
Glen Gillis
Chris Holliday

GRADUATE ASSISTANTS

Bob Cleary
Hadley Haux
Kim Klaproth
JoAnn Nelson
Michael Nelson
Linda Porter
James Poth
Darrin Thornton
J.B. Waggoner

BAND STAFF MANAGERS

Ed Brandon
Keelie Freeman
Mike Gill
Julie Link
Melinda Newman
Dale Sharkey
Claire Stigall
Jenny Tyrrell

BAND STAFF PERSONNEL

Debbie Arfmann
Paul Atkins
Jeremy Candler
Chris Farmer
Melissa Kent
Tami McKee
Steve McManus
John Mooney
Jef Passmore
Dawn Pilger
Andy Pyatt
Rob Reed
Rob Russell
Kate Sander
Lisa Schmidt
Stephanie Smith
Brian Tate
Bob Visalli
Joe Voga
Allen Walker
Virginia Wayman
Steve Wills

Schedule of Upcoming Band Events

Friday, November 20 8:00 Jesse Auditorium	Symphonic Wind Ensemble Large Symphonic Band
Sunday, November 22 3:00 Jesse Auditorium	Small Symphonic Band University Band
Saturday, December 5 Memorial Union	Missouri Wind Conductors Repertory Workshop
Saturday, December 5 8:00 Jesse Auditorium	Studio Jazz Ensemble
Sunday, December 6 7:30 Hearnes Center	Marching Mizzou X-travaganza
Friday-Saturday, February 12-13	MU Jazz Festival
Friday-Sunday, February 26-28	All-Juniors Honors Weekend
Friday, February 26 8:00 Jesse Auditorium	Large Symphonic Band Studio Jazz Ensemble
Sunday, February 28 8:00 Jesse Auditorium	Symphonic Wind Ensemble All-Juniors Band
Thursday-Saturday, March 11-13	Concert Band Festival
Saturday, April 17 8:00 Missouri Theatre	Studio Jazz Ensemble
Sunday, April 18 3:00 Jesse Auditorium	Small Symphonic Band University Band
Sunday, April 25 3:00 Jesse Auditorium	Symphonic Wind Ensemble Large Symphonic Band
June 20 - July 10	Missouri Summer Music Institute