

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

Dale J. Lonis, Director of Bands

present the

# SYMPHONIC WIND ENSEMBLE

Dale J. Lonis, conductor

and

# LARGE SYMPHONIC BAND

Gary S. Grant, conductor

Friday, November 20, 1992  
Jesse Auditorium  
8:00 p.m.



# **PROGRAM**

## **Symphonic Wind Ensemble**

**In Memoriam (1989)**

**David Maslanka**  
(b. 1943)

**Dale J. Lonis, conductor**

## **Large Symphonic Band**

**Lincolnshire Posy (1937)**

**Percy Aldridge Grainger**  
(1882-1961)

1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The brisk young Sailor
5. Lord Melbourne
6. The Lost Lady found

arr. Frederick Fennell

**Gary S. Grant, conductor**

**— Intermission —**

## **Symphonic Wind Ensemble and Large Symphonic Band**

**Symphony No. 1 “The Lord of the Rings” (1987)**

**Johan de Meij**  
(b. 1953)

1. Gandalf — The Wizard
2. Lothlórien — The Elvenwood
3. Gollum — Sméagol
4. Journey in the Dark
5. Hobbits

**Dale J. Lonis, conductor**

## Program Notes

Percy Grainger was born in Melbourne, Australia in 1882. In his adolescence he went to Germany with his mother on the proceeds of several recitals in Australia. In Germany he studied with Busoni. In 1901 he went to London, where he quickly became a well-known pianist. Grieg chose Grainger to play his piano concerto at the Leeds Festival in 1907. It was through Grieg's love of national music that Grainger became involved in the movement to recover English folk-songs. His arrangements of English, Irish and Scottish folk-tunes have always been enormously successful. His composition, whether for piano, chorus, orchestra or band, reflect his vitality and whimsy.

As Grainger himself has written, *Lincolnshire Posy* is a "bunch of musical Wildflowers" based on folksongs collected in Lincolnshire, England, in 1905-06. Grainger was able to retain some of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance such as altering beat lengths and the use of non-traditional techniques such as parallelism. The first movement, "Lisbon", is a sailor's song in a brisk 6/8 meter which is presented several times with changing accompaniment. In the second movement, "Horkstow Grange", the accents shift constantly throughout because of the many meter changes. The third movement, "Rufford Park Poachers," is the longest and most complex of the settings. The instrumentation emphasizes the piccolo in a higher register combined with the solo clarinet three octaves lower. The tune is stated in a canon by the E flat clarinet and bass clarinet. In contrast, the fourth movement, "The brisk young Sailor," is rather simple and lighter in nature. The fifth song, "Lord Melbourne," incorporates the use of free time, which enables the conductor to stretch the beat lengths just as the folk singers do. Lastly, "The Lost Lady Found," is the most conventional setting of all using a 3/4 meter with "traditional" accompaniment patterns.

David Maslanka was born in New Bedford, Massachusetts in 1943. He pursued musical studies at the New England Conservatory, Mozarteum, Oberlin Conservatory and Michigan State University. His principal composition teachers were Joseph Wood and H. Owen Reed. Formerly on the music faculty at Kingsborough Community College (City University of New York), Maslanka now lives with his wife and three children in Missoula, Montana where he spends his time composing by commission. Maslanka has received grants, fellowships and commissions from ASCAP, the New York State Arts Council, the American Music Center, the MacDowell Colony and the National Endowment for the Arts.

*In Memoriam* was composed in 1989 for a commission that especially moved Maslanka emotionally. The dedication, written by Ray Lichtenwalter, reads:

"On March 5, 1988, Susan Eck Lichtenwalter passed away at the age of 44 following a thirteen-month illness. Shortly after her premature death, the students of Kappa Kappa Psi and Tau Beta Sigma at the University of Texas at Arlington approached her husband, Director of Bands Ray C. Lichtenwalter, expressing their desire to honor her memory

by commissioning a major work for the UTA Wind Ensemble and wind band repertoire. This work by David Maslanka is the result of the students' expression of love and caring.

A graduate of Westminster Choir College and a life-long participant in church music as an organist and choir director, Susan's life exemplified her unswerving Christian faith and her commitment to music as a vehicle for that expression. As a motif for this work, Maslanka has chosen one of her favorite hymn tunes, "We nur den lieben Gott lasst walten" ("If you but trust in God to guide you"). The chorale prelude setting for organ by J.S. Bach was frequently used in Susan's musical programming.

The opening declamatory statement of the hymn-tune by the brass and percussion, and then by the full ensemble, sets the stage for a work which dramatically captures the conflict and celebration of human life and emotion. The main body of *In Memoriam* is a large fantasia interweaving variations on the hymn-tune with related thematic material. The quiet conclusion continues the variation process."

The programmatic content of *In Memoriam* is very moving. The starkness of the representation of emotion in the music is intended to speak to everyone, regardless of their religious beliefs and life experiences.

The "Lord of the Rings," by Johan de Meij (b. 1953) was composed between 1984-1987. It is a tone poem for symphonic band based on J.R.R. Tolkien's literary trilogy. As indicated in the conductor's score, the following is an explanation by the composer that depicts various characters and events from the books.

#### I. "GANDALF" (The Wizard)

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful grey horse "Shadowfax."

#### II. "LOTHLÓRIEN" (The Elvenwood)

The second movement is an impression of Lothlórien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solos. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming Allegretto; in the Mirror of Galadriel, a silver basin in the wood, Frodo glimpses three visions, the last of which, a large ominous Eye, greatly upsets him.

#### III. "GOLLUM" (Sméagol)

The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, it alternately pitiful and malicious, is continually fleeing and looking for its cherished treasure, the Ring.

#### IV. "JOURNEY IN THE DARK"

The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow walking cadenza and the fear are clearly audible in the monotone rhythm of

the low brass, piano and percussion. After a wild pursuit by hostile creatures, the Orks, Gandalf is engaged in battle with a horrible moster, the Balrog, and crashes from the subterranean bridge of Khazad-Dum in a fathomless abyss. To the melancholy tones of a Marcia funébre, the bewildered Companions trudge on, looking for the only way out of the Mines, the East Gate of Moria.

#### V. "HOBBITS"

The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

Johan de Meij, a native of Holland, won the Sudler International Wind Band Composition Competition in 1989 for his *First Symphony*. Since its premiere in Brussels in March 1988 by the "Groot Harmonie-orkest van de Gidsen," conducted by Norbert Novy, the work has become popular with the genre of serious wind band music. Even though each movement stands on its own, the first movement in particular has been performed most frequently.

PROGRAM NOTES COMPILED BY GARY S. GRANT, LINDA PORTER AND GLEN GILLIS.

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

**SYMPHONIC WIND ENSEMBLE PERSONNEL****PICCOLO**

Sharon Dunlap  
Jenny Tyrrell

**FLUTE**

Melania Bruner  
Elizabeth Bullis  
Katie Dolan  
Sharon Dunlap  
Jenny Tyrrell

**E FLAT CLARINET**

Byrant Gattrell

**CLARINET**

Glen Blattman  
Carla Bottorff  
Julie Link  
JoAnn Nelson  
Deena Ruddle  
Sean Scales  
Sara Shaw

**ALTO CLARINET**

Rebecca Uffman

**BASS CLARINET**

Felicia Jones  
Bob Visalli

**CONTRABASS CLARINET**

Jimmy Murphy

**OBOE**

Alison McLeod  
Chris Robins

**ENGLISH HORN**

Scott Merrens

**BASSOON**

Paul Atkins  
Eric Lenning  
Dawn Pilger

**SOPRANO SAXOPHONE**

Linda Porter

**ALTO SAXOPHONE**

Kim Klaproth  
Deborah Mollenkamp

**TENOR SAXOPHONE**

Rob Babel

**BARITONE SAXOPHONE**

Paul Harris

**HORN**

Katrina Burres  
Keolie Freeman  
Molly Harris  
John Murphy  
Christy Schneider  
Claire Stigall  
J.B. Waggoner

**TRUMPET**

Jeff Fraelin  
Daniel Johnston  
Jeff Korak  
Kathleen Rhemick  
Dale Sharkey  
Denis Swope

**TROMBONE**

Hadley Haux  
Seth Merenbloom  
Matthew Wood

**BASS TRUMBONE**

Pete Madsen

**EUPHONIUM**

Michael Gill  
Hadley Haux

**TUBA**

Darren Hiley  
Allen Ziebarth

**PERCUSSION**

Brent Kinder  
Steve McManus  
Janey Miller  
Jef Passmore  
Brian Tate  
Virginia Wayman

**LARGE SYMPHONIC BAND PERSONNEL****FLUTE**

Debbie Bizoff  
Christine Bufinger  
Nancy Platten  
Holly Kutscher  
Jana Moore  
Anita Rinchart  
Kathleen Sander  
Julie Ski  
Kristi Tummell  
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

**BASS CLARINET**

Felicia Jones  
Bob Visalli

**CONTRABASS CLARINET**

Jimmy Murphy

**OBOE**

Becca Bewick  
Sara Graham  
Suzanne Gross  
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 Dzala  
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  
Keolie Freeman  
Heather Holland  
Gretchen Lenbert

**HORN (continued)**

Richell Mintzloff  
Karel Puddy  
Stephanie Smith  
Shauna Taylor  
Consuelo Valerio

**TROMBONE**

Cullen Andrews  
Steven Gallaway  
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

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