

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

Peter Hasselriis, guest narrator

and

STUDIO JAZZ ENSEMBLE

Jamey Aebersold, guest soloist

with conductors:

Dale J. Lonis

Gary S. Grant

James Poth

Linda C. Porter

Friday, October 2, 1992

Jesse Auditorium

8:00 p.m.

PROGRAM

Symphonic Wind Ensemble Music by Aaron Copland (1900-1990)

Fanfare for the Common Man (1942)

An Outdoor Overture (1938)
arranged by the composer (1941)

LINDA C. PORTER, CONDUCTOR

Lincoln Portrait (1942)
arranged by Beeler

PETER HASSELRIIS, GUEST NARRATOR

Emblems (1964)

— **Intermission** —

Studio Jazz Ensemble

Music from the Count Basie Library:

Tall Cotton
Basie Straight Ahead
Shiny Stockings
Ya Gotta Try
Moten Swing
Magic Flea

Lighting design by Gina Patterson
Sound Assistance by Dr. Thomas McKenney

Program Notes

Aaron Copland (1900-1990) was a skillful and prolific composer whose work is regarded as the epitome of American art music. By the age of twenty-one, he felt he had learned all he could in America from Rubin Goldmark and moved to France to attend the American Conservatory at Fontainebleau near Paris. There he became the first of a long line of American composers to study with the famous pedagogue, Nadia Boulanger.

Copland's music is most famous for the use of jazzy rhythms and folk song melodies. These are the dominant reasons why, according to the famous conductor André Previn, "he has become synonymous with American music." He wrote many works during a period of intense patriotism in the United States, shortly before and during the Second World War. Those pieces, which included *Lincoln Portrait* (1942), *Appalachian Spring* (1944), and *Rodeo* (1942), achieved great popularity during that time because of their reflection of this national spirit.

Copland also became well-respected as a lecturer and teacher, as well as a conductor and writer. He made important contributions to *The Musical Quarterly* and published several books concerning the meaning and nature of music. He promoted music in America, championed American music abroad, and considered himself "a good citizen of the Republic of Music." It is, however, his compositions which remain his most important contribution to American art music, and his achievements in this area continue to be unparalleled.

Fanfare for the Common Man (1942) is, perhaps, Copland's most recognizable work. The opening three notes alone have come to represent hope and courage around the world. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, commissioned Copland and eighteen other composers (including Walter Piston, Howard Hanson and Paul Creston) to write patriotic fanfares. The ten chosen for publication were scored for brass and percussion only. Inspired by the soldiers going to war in Europe and Japan, Copland titled his piece for those who were not recognized as heroes, but just as courageous and important to the effort. Copland later re-used *Fanfare* as the opening to the Finale of his *Third Symphony* (1946).

An Outdoor Overture (1938) was written for the High School of Music and Art in New York. This was Copland's second pedagogical work, preceded by the high-school opera *The Second Hurricane* (1937). It was selected by the Music Educators National Conference for inclusion in the recommended list of contest repertory for school orchestras. The piece is intended to capture the exuberance of the youth intended to perform it. The premiere performance was conducted by Alexander Richter. According to Copland, "When Mr. Richter first heard me play it from the piano sketch, he pointed out that it had an open-air quality. Together we hit upon the title." In 1941, he arranged the piece for concert band.

Outdoor Overture was written as a true overture, with a few basic themes that re-appear throughout the piece. In typical Copland fashion, these themes rarely return in their entirety, but rather in fragments, sometimes simultaneously, or in a

completely contrasting content. The opening fanfare introduces one of the most persistent motives. This is followed by a lyrical trumpet solo that foreshadows a lyrical clarinet solo. A rousing tutti melody is heard, followed by the same melody played sweetly in the woodwinds and returning later with even more spirit. The last section before the coda is determined by a contrasting march theme that is later superimposed over the lyrical theme to build to the climactic ending.

Lincoln Portrait (1942) was composed in the same year as *Fanfare for the Common Man* and fulfilled the same patriotic purpose. It was commissioned by Andre Kostelanetz (Copland's good friend to whom he dedicated the work) and was intended to reflect American values — courage, dignity, strength, simplicity and humor. Asked to compose a work in the image of a statesman, Copland chose Abraham Lincoln and, after pouring over his letters and speeches, determined that only the words of the statesman himself could best fulfill the desired effect.

The first section contains two subjects in a sonata-form exposition. By the eighth bar, the first subject has become a melodic phrase, which is used extensively in the first and third sections. The theme is treated in fanfare manner, with widened intervals, but still clearly recognizable. The second subject is a simple legato melody, a version of the American folk-song "Springfield Mountain," transformed from a fast, lively, comic song to a slow expressive melody. Before this theme can be developed, the second section of the work bursts in with the full ensemble at allegro. This is the music that conveys an aural impression of American life. After this section, a fragmented version of "Camptown Races" by Stephen Foster appears, as well as a trumpet solo that reflects "Taps."

The dotted figure of the opening bars returns as an accompanying figure to the speaker; the starkness of the beginning of the work re-appears, as a sonata-form recapitulation, however, its return is a different presentation of the original material. Copland closes the work with a simple cantabile trumpet melody.

Emblems (1964) was commissioned by Keith Wilson, for the College Band Directors' National Association. "The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations." *Emblems* is Copland's only composition written originally for the concert band. The principle melodic material of the piece is based on the hymn-tune "Amazing Grace." From there the thematic material is primarily developed by half and quarter notes, gradually gaining power and force as the piece unfolds. It stays within Copland's traditional form of slow-fast-slow, and the slow sections are not determined as much with tempo as with spaciousness. Copland stated, "An emblem stands for something — it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or inspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener."

Jamey Aebersold

Jamey Aebersold is a nationally known saxophonist and authority on jazz education and improvisation. He attended college at Indiana University and graduated in 1962 with a masters degree in saxophone performance. Mr. Aebersold has developed 46 play-along books and recording sets and various supplemental aids for the development of improvisational skills. His books and recording sets allow a musician the opportunity to practice and improvise with some of the best jazz musicians in the world. This concept has been responsible for changing the practice habits of thousands of musicians.

Mr. Aebersold was one of the first to encourage small group classes that concentrate on jazz improvisation. He is the director of the Summer Jazz Workshops that now have a seventeen year record. His clinics and lectures concentrate on demonstrating how the creative and spontaneous nature of each person can be brought to light. These week-long Summer Jazz Workshops have traveled to Australia, New Zealand, Germany, England, Scotland, Denmark and Canada and are having a profound effect on many musical communities. Every summer there are at least two week-long camp sites in the U.S. The camps employ many of the finest players and teachers in jazz and are open to anyone regardless of ability or age.

Mr. Aebersold has taught at three colleges and universities in the Louisville, Kentucky area and has made guest appearances in dozens of cities around the world. The University of Missouri-Columbia is proud to welcome Mr. Aebersold as the new Adjunct Instructor of Jazz Studies.

Peter Hasselriis

Peter Hasselriis is a professor in the University of Missouri-Columbia College of Education and a long-time supporter of the Department of Music's activities. Previously, he has been an on-air volunteer at radio station KBIA, announcing broadcast performances of the University Choral Union, among other pursuits.

His most recent narration was of the words of Thomas Jefferson that are part of University of Missouri-Columbia Professor John Cheatham's *Propheta Lucis*, a work commissioned for the University's Sesquicentennial that was premiered by the University Philharmonic and the Choral Union.

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

SYMPHONIC WIND ENSEMBLE PERSONNEL

FLUTE

Melania Bruner
Elizabeth Bullis
Katie Dolan
Sharon Dunlap
Jenny Tyrrell

E FLAT CLARINET

Bryant 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 CLAINET

Bob Visalli

OBOE

Alison McLeod
Scott Mertens
Chris Robins

ENGLISH HORN

Scott Mertens

BASSOON

Paul Atkins
Eric Lenning
Dawn Pilger

ALTO SAXOPHONE

Kim Klaproth
Deborah Mollenkamp

TENOR SAXOPHONE

Rob Babel

BARITONE SAXOPHONE

Paul Harris

HORN

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

TRUMPET

Jeff Freelin
Daniel Johnston
Jeff Korak
Michael Nelson
Kathleen Rhemick
Dale Sharkey
Denis Swope
Greg Wheeling

TROMBONE

Seth Merenbloom
Matthew Myler
Matthew Wood

BASS TROMBONE

Pete Madsen

TUBA

Darren Hiley
Allen Ziebarth

PECUSSION

Brent Kinder
Steve McManus
Janey Miller
Jeremy Miller
Brian Tate
Virginia Wayman

STUDIO JAZZ ENSEMBLE PERSONNEL

ALTO SAXOPHONE

JoAnn Nelson
Linda Porter

TENOR SAXOPHONE

Tim Aubuchon
Todd Witcher

BARITONE SAXOPNONE

Rob Babel

TRUMPET

Mike Nelson
Andy Pyatt

TRUMPET (con't)

Denis Swope
John Shafer
Steve Morey

TROMBONE

Pete Madsen
Seth Merenbloom
Steve Wills
Shawn Anderson

BASS TROMBONE

Hadley Haux

PIANO

Scott Mertens

BASS

Matt Wood

DRUMS

Steve McManus

MISC.

Darrin Thomson

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 currently on the Advisory board and 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, England, 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

Saturday, October 17 Faurot Field	Champion of Champions Marching Festival
Friday, October 23 8:00 Jesse Auditorium	Large Symphonic Band Small Symphonic Band
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