

The University of Missouri-Columbia
Department of Music

SYMPHONY BAND

and

CONCERT BAND



The University of Missouri-Columbia

Department of Music

presents

THE SYMPHONY BAND

Conducted by
Dr. Jeffrey J. Lemke and J. Russell Laib

Also featuring

THE CONCERT BAND

J. Russell Laib, Director

8:00 p.m.
Wednesday, April 27, 1988
Jesse Auditorium

Program Notes

An Outdoor Overture.....Aaron Copland (1900-)

If any one musician today can be singled out as the "Dean of American Music", it is Aaron Copland. Without his scores, without his generous encouragement of an entire generation of young American composers, without his unstinting labors to create and maintain an audience for music in 20th-century America, we might never have enjoyed the lively and vital musical scene we know today. Aaron Copland composed *An Outdoor Overture* in 1938 for an entirely indoor occasion: a concert of the orchestra of the High School of Music and Art in New York City. The School's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American Music for American Youth", and the composer found the invitation to write such a work "irresistible", all the more perhaps because his music was undergoing a stylistic change. Copland was originally thought of as a kind of American Stravinsky during the period of the 1920's; tonal but boldly so, emphasizing complex and often harsh sonorities, and influenced in rhythmic language by jazz. In the late 1930's, however, he gradually switched to almost exclusively diatonic melodic writing and simpler counterpoint. The rhythmic vitality, widely spaced textures, and hints of bitonality of his earlier style remain, to make his music more accessible, yet still distinctive. *An Outdoor Overture* was a milestone in confirming this change, since it was written for young people to play and the vague criterion of accessibility therefore mattered more to Copland than it had before. He has said that he meant the piece to sound "optimistic" and "youthful in spirit." This version for band was made by Copland himself, several years after the original composition of the overture at the suggestion of his publishers. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

Masquerade for Band.....Vincent Persichetti (1915-1987)

There are few more universally admired contemporary American composers than Vincent Persichetti. His contributions have enriched the entire musical literature and his influence as performer and teacher is immeasurable. His works, in virtually every form and for all media, and performed throughout the world with more than eighty of them published

and many recorded. In the ever-accelerating search for new compositional ideas and techniques, Persichetti has become an almost "historic" figure as a composer of literature for wind band. Throughout the 1950's and 1960's he was probably the most active, influential, and well-known composer for that medium. *Masquerade for Band, Op. 102*, was commissioned by the Baldwin-Wallace College Conservatory of Music in Berea, Ohio, and was given its world premiere on January 23, 1966 at the college with Persichetti conducting the Baldwin-Wallace Symphonic Band. This composition demonstrates Persichetti's remarkable contrapuntal conciseness of his music which is basically tonal but with an independence of movement which often creates polytonal combinations. It uses the theme and variations format, with a set of ten variations to explore the thematic material in detail. The most important single clue to understanding this work is somewhat unusual since it is found on the front cover of the conductor's score. A set of numbers contained on the cover is the clue to the variations that make up the ten sections following the theme. The first number refers to the chapter of Persichetti's book *Twentieth Century Harmony - Creative Aspects and Practices*, with the second number after the dash referring to the example in the chapter that describes the particular twentieth century technique that is in use in that variation. These examples "masquerade" under the outline of the thematic fragment which was the basis for the work.

The Free Lance March..... John Phillip Sousa
 (1854-1932)

The name of John Phillip Sousa is almost synonymous with band music in America. He showed musical aptitude at an early age, playing with the Marine Band at thirteen, and later was appointed leader of the same band. He held the position of Director of the Marine Band for a dozen years before setting out to organize his own band. The Sousa Band became famous throughout America and Europe, making four extensive European tours. Along with his ability to conduct, Sousa developed a distinct flair for writing marches. Although Sousa is remembered primarily for his marches, he wrote considerable music of other types, including several operettas. One of these, titled *The Free Lance*, concerned a clever goatherder who left his goats, hired himself out as a (free lance) mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations. Whether Sousa needed another new march for his band in 1906 (he wrote no other marches that year) or whether he realized the limited future of his operetta, is not known, but he did piece several of the operetta tunes together in composing *The Free Lance March*. The trio of the march corresponds to the song *On To Victory* in the operetta, and some editions of the march were published under that title.

March Reunion.....John Cheetham

John Cheetham, a native of Taus, New Mexico, received the Bachelor of Science and Master of Music degree from the University of New Mexico. After serving for several years as an instrumental music director in the Albuquerque Public Schools, he went on to complete the Doctor of Musical Arts degree from the University of Washington in Seattle. Since 1969 Dr. Cheetham has been on the theory and composition faculty of the University of Missouri-Columbia where he is Professor of Music. *March Reunion* was designed to be a companion march to *Kittyhawk* (published by Jenson Publications, Inc.) which was composed by Dr. Cheetham for the University of Missouri Symphony Band's performance at the 1986 American Bandmasters Association Convention in Oklahoma City, Oklahoma. Dr. Cheetham titled *March Reunion* to honor a 25 year reunion of music students at the University of New Mexico. That reunion took place in March, 1988.

**Variations on "America".....Charles Ives
(1874-1954)**

Transcribed for Band by William Rhoads

Based on the Orchestra Version by William Schuman

Charles Ives was the son of an Army bandmaster, and became a church organist at the age of thirteen. Although he studied music with Horatio Parker at Yale University, Ives did not pursue a career in music. He went into the insurance business and eventually became a partner in a most successful insurance brokerage firm. His musical thinking and compositional technique were far advanced for his time. He never ceased experimenting with new ideas of harmonic construction and rhythmic and formal organization. His pieces never received widespread performance during his lifetime, and it has only been in the years since his death that he became recognized as an important American composer and a major influence on the course of contemporary music. *Variations on America* was composed for organ when Ives was seventeen years old. His father, however, would not let him play several pages of the piece in church because they had canons in two and three keys at once and made the boys "laugh out and get noisy." According to Ives' biographers, Henry and Sidney Cowell, this is the earliest surviving piece using polytonality. William Schuman wrote an orchestral transcription of this work in 1964 and it is this version upon which William E. Rhoads based this band transcription.

Theme and Variations (Op. 43a).....Arnold Schoenberg
(1874-1951)

Arnold Schoenberg was born in Vienna, and worked there as a performer and arranger until he came to the U.S. in 1933 to teach. Schoenberg is best known for establishing the 12-tone row or serial technique of musical composition which has become one of the most important and influential systems in 20th century music. Schoenberg's only composition for band, *Theme and Variations*, (Op. 43a), was written in 1943, in the composer's 70th year, and received its first performance that same year by the Goldman Band. It consists of a theme, seven contrasting variations, and a finale which combines part of the theme with some of the variation manifestations. *Theme and Variations* does not use the 12-tone row technique, but instead is basically tonal, centering around G minor. According to Schoenberg, "It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers -- here it is the bands -- something better to play..."

Pineapple Poll.....arr. for band by W.J. Dutholt

- I. **Opening Number**
- II. **Jasper's Dance**
- III. **Poll's Dance**
- IV. **Finale**

Pineapple Poll is a ballet derived from twelve operettas of Gilbert and Sullivan by the Australian musician Charles Mackerras, and first performed in London in 1951. The ballet takes place in the harbor of Portsmouth, England, in the mid-19th century, and features Poll, a young girl who sells dainties to the sailors, Jasper, a timid boy employed by the local inn, the dashing Captain Belaye, his fiancée Blanche and her talkative aunt Mrs. Dimple, and the crew of the good ship H.M.S. Hot Cross Bun. The music of the *Opening Number* is derived from *The Mikado*, *Trial by Jury*, *The Sorcerer*, *Patience*, and *The Gondoliers*. *Jasper's Dance* comes from *Princess Ida*. *Poll's Dance* comes from *The Gondoliers*, and the *Finale* is derived from *Trial by Jury*, *The H.M.S. Pinafore*, *Patience*, *Princess Ida*, *The Pirates of Penzance*, and *The Yeomen of the Guard*.

CONCERT BAND

El Capitan.....John Phillip Sousa

Kaddish.....W. Francis McBeth
Craig Fuchs, conducting

Third Suite.....Robert E. Jager
I. March
II. Waltz
III. Rondo
J. Russell Laib, conducting

Declaration Overture.....Claude T. Smith
Dan Chisham, conducting

Variants on an Early American
Hymn Tune.....James Curnow

Festel.....Elliott Del Borgo
Craig Fuchs, conducting

Intermission

SYMPHONY BAND

An Outdoor Overture.....Aaron Copland
(1900 -)

Masquerade for Band.....Vincent Persichetti
(1925 - 1987)

The Free Lance March.....John Philip Sousa
(1854 - 1932)

Dr. Jeffrey J. Lemke, conductor

*March Reunion..... John Cheetham

Variations on "America" Charles Ives
(1874 - 1954)

Theme and Variations..... Arnold Schoenberg
(1874 - 1951)

Pineapple Poll.....arr. W.J. Duthoit

- I. Opening Number
- II. Jasper's Dance
- III. Poll's Dance
- IV. Finale

J. Russell Laib, conductor

**Premiere Performance*

DR. JEFFREY J. LEMKE

Dr. Jeffrey J. Lemke is currently Associate Director of Bands and Assistant Professor of Music-Jazz Studies/Low Brass at the University of Missouri-Columbia. Now in his fifth year at Mizzou, his responsibilities include conducting the Symphony Band, directing the Studio Jazz Ensemble and Jazz Lab Band, assisting with the show design, drill and music rehearsal of Marching Mizzou, coordinating the numerous jazz combos within the Department, teaching courses in Jazz Methods and Materials and Jazz Improvisation, directing the UMC Trombone Ensemble, Euphonium/Tuba Ensemble, "Bones", "Brothers of Bass", and studio teaching of select trombone and low brass students. Before coming to Missouri, he guided highly successful instrumental music programs at the high school and junior high school levels in the public schools of Wisconsin and Arizona, which included a teaching assistantship with the University of Arizona Jazz Department. Dr. Lemke is in constant demand as an adjudicator, conductor and clinician throughout the United States. He has studied conducting and wind literature performance with James Keene, Stanley DeRusha, Gerald Grose and Edlon Balko. His degrees include a Bachelor of Fine Arts from the University of Wisconsin-Milwaukee, and a Master of Music and Doctor of Musical Arts from the University of Arizona.

J. RUSSELL LAIB

J. Russell Laib is Associate Director of Bands and Assistant Professor of Music at the University of Missouri-Columbia. Mr. Laib holds the Bachelor of Music degree in Music Education from Syracuse University, the Master of Music degree in Instrumental Conducting from the University of Cincinnati College-Conservatory of Music, and is a candidate for the Doctor of Musical Arts degree in Music Education at the University of Georgia. Before joining the MU faculty in 1984, Mr. Laib served as Associate Director of Bands at Louisiana State University, and Acting Assistant Director of Bands at the University of Georgia. He was also Band Director at two high schools in upstate New York. At the University of Missouri, Mr. Laib's primary duties are with Marching Mizzou, but he also directs the Symphony Band, Concert Band, Mini Mizzou, and teaches courses in marching band techniques and conducting. He has been active as a conductor, adjudicator, and clinician throughout the United States from Connecticut to New Mexico, and Florida to Montana. Mr. Laib has become best known for his clinics on contemporary marching band drill design.

SYMPHONY BAND PERSONNEL

FLUTE

Kathy Kennedy
Nadine Lee
Rebecca Meador
Jan Harting
Patty Crnic
Elizabeth Walter

CLARINET

Todd Waldecker
Jennifer Perrigo
*Melinda Dennehy
Tina Ladhier
Kim Hinkle
Tim Bainter
Nanette Niman
Kelly Leach
Marianne Weintrub

BASS CLARINET

Gina Patterson

OBOE

Paige Camp
Randy Kennedy

BASSOON

John Atteberry
David Thompson

ALTO SAXOPHONE

Robert Wilhite
Kathy Baker

TENOR SAXOPHONE

Janne Collins

BARITONE SAXOPHONE

Andy Fuston

TRUMPET

Craig Fuchs
Dennis Swope
Carolyn Martin
Kathleen Rhemick
Craig Heinzen
Stewart Pickard
Sandra Beyer

FRENCH HORN

Charles Andy Harris
Larisa Little
Grace Calvert
Stephen Hanrahan
Rhonda Buchanan

TROMBONE

Minor Garrett
Christopher Scott
Rich Wood
Blake Mackintosh

EUPHONIUM

Howard Helvey
Hadley Haux

TUBA

Paul Thorpe
Gene Marshall

PERCUSSION

Jane Swanson
Dan Chisham
Allen Birdwell
Brian Dickey

*UMC Staff

CONCERT BAND PERSONNEL

FLUTE

Patty Crnic
Kathy Newman
Elizabeth Walter
Tandy Weibking
Amie Stewart
Tim Gallo
Jordan Metzl
Beth Capps
James Sarino

CLARINET

Jane Drummond
Marianne Weintrub
Neal Anderson
Vicki Shomaker
James Poth
Todd Waldecker

BASS CLARINET

Joetta Commager

ALTO SAXOPHONE

Debbie Mollenkamp
Jerry Wagner
Tim Bainter
Dee Patney

TENOR SAXOPHONE

Kelly Leach
Kim Hinkle
Jacquelyn Boelson

OBOE

Kathy Baker
Paige Camp

BASSOON

David Thompson
Chip Howard

FRENCH HORN

Shannon Taylor
Robert Harmon
Sherry Kettlekamp
Rachel Graczak

TRUMPET

T. Andy Holt
Kris Hase
Jerry Burhans
Cheryl Girard
Brian Lopatin
Robin Roberts
Joe Pointer
Ray Klein
Lee Fleming
Jason Pettus

TROMBONE

Hadley Haux
Matt Myler
Diane Asher
Nanette Niman

EUPHONIUM

Kile Hartley
Kevin Maxwell

TUBA

David Young
*Dr. Martin Bergee

PERCUSSION

Kathleen Rhemick
Jane Swanson
Jeffrey Barnett
Allen Birdwell
Tyrone Johnson

*UMC Faculty



Department of Music
University of Missouri-Columbia

Music has had a role in the life of the University of Missouri since the founding of the institution more than 140 years ago. During those early years in Columbia, the University's musical activity was limited to a Men's Glee Club and a Military Band which performed in parades and at athletic contests.

From this simple beginning, the music program has developed into a fully accredited Department of Music which contributes significantly to the University's primary mission to its students and also serves as a major cultural resource for the community and region. A member of the National Association of Schools of Music, with 34 faculty members and 250 degree candidates, the Department of Music is a conspicuous example of dedicated teaching, quality professional preparation, and first-class music-making. Size is a great strength of the department - it is large enough to offer the broad spectrum of important musical opportunities for study and performance, yet it is small enough to assure the best kind of relationship between students and teacher.

Three undergraduate degrees in music are offered at UMC. The Bachelor of Music degree may be earned with specialization in performance, accompanying and pedagogy, history, theory, or composition. This degree is primarily intended for the student who wishes to enter the music profession in an area other than public school teaching or to enter graduate school in preparation for a college teaching position. The Bachelor of Science in Music Education prepares students to become music teachers in public schools at all levels. A Bachelor of Music degree with teacher certification is also available. Graduate programs include the Master of Music, Master of Arts, and Master of Music Education degrees. Doctoral degree programs in Curriculum and Instruction (music education) are also offered. While the primary mission of the music program at UMC is to prepare professional musicians and music educators, many academic courses and ensembles are also available to non-music majors. Each semester over 2,000 University students enroll in music courses. In addition, the Department of Music presents over 200 concerts, recitals, master classes, workshops/clinics, and lectures each year. In a typical year, over 100 million people see and hear groups from the Department of Music in live performances and on regional and national television.



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