

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

Presents . . .

Symphonic Wind Ensemble

Dale J. Lonis, Conductor



Wednesday, October 8, 1997
8:00 p.m.

Missouri Theatre
203 South Ninth Street
Columbia, Missouri 65201

Symphonic Wind Ensemble Program

Slava !.....Leonard Bernstein

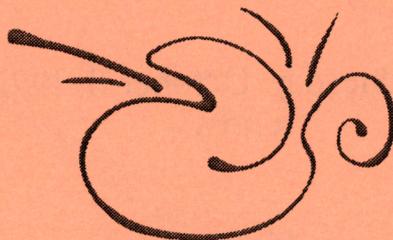
Fantasia on a Theme of Couperin.....Joseph Horovitz

Adagio para Orchestra de
Instrumentos de Viento.....Joaquin Rodrigo

Dance of the New World.....Dana Wilson

Puszta

Four Gypsy Dances.....Jan Van der Roost



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SLAVA!

Leonard Bernstein

Leonard Bernstein is probably one of America's foremost musical geniuses. He achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice and without adequate rehearsal, he conducted a Sunday afternoon broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. Equally adept in the various activities of musical performance, composition, and analysis, he has perhaps done more than anyone else to make the listening of music exciting and knowledgeable to the layman.

Bernstein attended the Boston Latin School and Harvard University where he studied composition with Edward Burlingame Hill, A. Tillman Merritt, and Walter Piston. Later he studied orchestration with Randall Thompson, conducting with Fritz Reiner and Serge Koussevitsky, and piano with Isabella Vengerova. His first important composition, the Jeremiah Symphony, was composed in 1944. He has since written two other symphonies; three ballets; an opera; a film score; works for violin, chorus, and six singers, with orchestra; four Broadway musicals; and several smaller works for solo and chamber music groups.

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture 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 Washington, D.C.

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

FANTASIA ON A THEME OF COUPERIN

Joseph Horowitz

The origin of the Fantasia on a theme of Couperin was a commission by the London Wind Society in 1958 to compose a wind octet consisting of flute, oboe and pairs of clarinets, horns and bassoons. In 1962, Horowitz revised this substantially to produce a new version for eleven solo strings, with optional tutti string orchestra, published by Novello in 1969. This latest reworking adds a cor anglais to the original wind octet and includes several metric and harmonic alterations of both previous

versions. The theme is taken from the chromatic rising bass of Couperin's famous keyboard, "Passacaille" in B minor. It is quoted in the middle section of Fantasia in its original harmonization. Horowitz's own opening theme undergoes a gradual change towards this central point; then Couperin's theme is developed and eventually brought back to a recapitulation of the opening statement.

This version of Fantasia was first performed by students of the Royal Northern College of Music, under their conductor, Timothy Reynish, on December 6, 1986, at the RNCM in Manchester.

Joseph Horowitz was born in Vienna in 1926 and emigrated to England in 1938 after the Anschluss. During the war, he read music and literature at Oxford University, which he combined with a career as a concert pianist and lecturer in music appreciation. There followed a period of study with Gordon Jacob at the Royal College of Music in London, and a year with Nadia Boulanger in Paris.

Horowitz has had immense experience as conductor, including the Ballets Russes, Bristol Old Vic, Intimate Opera, Glyndebourne, the BBC and all the major London orchestras, and has been guest composer/lecturer at Tanglewood in the USA. He is now firmly established as one of this country's widely performed and enjoyed composers, with a particular reputation for his contribution to wind and brass music.

Horowitz has received many awards for composition, and currently makes major contributions to musical committees and councils both here and abroad.

ADAGIO PARA ORCHESTRA DE INSTRUMENTOS DE VIENTO

Joaquin Rodrigo

Joaquin Rodrigo, born on November 22, 1901 in Sagunto, Spain is one of the leading Spanish composers of the 20th century. Although blind from the age of three, Rodrigo began musical studies at an early age and later studied at the Ecole Normale de Musique in Paris where he was a pupil of Paul Dukas and Emanuel De Falla. In 1940, after the first performance of his highly successful Concierto de Aranjuez for guitar and orchestra, in Barcelona, he was widely regarded as the leading post-Civil War Spanish composer. Although best known for his music for the guitar, he also wrote concerti for other instruments, as well as an opera, choral works, piano pieces, and several songs.

In the Adagio para Orquesta de Instrumentos de Viento, Rodrigo creates a picturesque Spanish ambiance, full of color and delightful melody. The work is in ABA form, beginning with a flute solo reminiscent of Maurice Ravel's "La flûte enchantée" from Sheherazade, launching into a strongly rhythmic fanfare-like section before returning to its lyrical beginnings. The Adagio was composed in 1966 for the American Wind Symphony Orchestra.

DANCE OF THE NEW WORLD

Dana Wilson

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently professor of music composition at the Ithaca College School of Music in Ithaca, New York. He is active as a composer, jazz pianist, clinician, and conductor, with several commissioned works to his credit. He has received grants from, among others, the National Endowment for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions and arrangements have been performed in the United States, Europe, Australia and the Far East, and have been released by a number of publishers. He has been awarded the Sudler International Wind Band composition Competition Prize and the American Bandmasters Association/Ostwald Composition Prize (for Piece of Mind), as well as many other awards and fellowships.

Dance of the New World was composed during the months that, exactly 500 years earlier, Columbus was on his historic voyage, and Wilson wanted to capture in the piece the spirit of awakening and burgeoning that resulted from his journey. The piece begins almost imperceptibly and gradually evolves (though, as in American history, not without difficulty and need for reflection) to an exuberant climax. Because of where in the western hemisphere he landed, Wilson decided to employ aspects of Latin American music to represent the many cultural syntheses that have since evolved.

PUSZTA

Jan Van der Roost

Jan Van der Roost was born in Duffel, Belgium, in 1956. He graduated from the Lemmens Conservatory, in Louvain, in 1979, receiving a diploma in trombone, music theory, and music education. He completed graduate studies at the royal Conservatory, in Ghent, and the Royal Flemish Conservatory, in Antwerp.

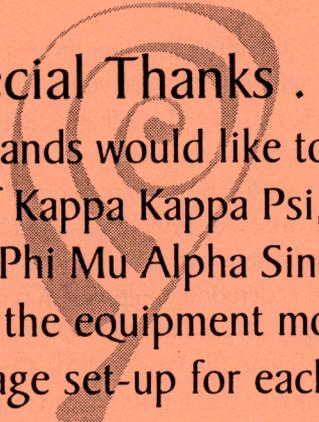
Van der Roost, one of Europe's foremost composers of brass and wind music, is both prolific and versatile. He writes for symphonic band, symphony orchestra, brass band, chamber ensembles, piano, and choir. In 1987 his Excalibur received a prize in the Flemish Brass Band Federation composition competition.

Since 1988 he has written only on commission. His commissions have included test pieces for FEDEKAM, in Belgium; the World Music Contest and the Dutch Brass Band championships, in the Netherlands; and the Bern Canton Music Festival, in Switzerland. Other commissions have come from the BRT (Belgium Radio and Television) and from bands and orchestras in Europe, North America, and the Pacific basin.

Van der Roost has taught fugue and counterpoint at the Lemmens Conservatory since 1983 and was appointed conductor of the conservatory's symphonic band in 1991. In addition, he has been conductor of the Brass Band Miden Brabant,

Belgium's oldest all-brass band, since 1984. He has also traveled extensively as a guest composer, conductor, and adjudicator in Europe, North America and Japan.

Puszta is a lively composition written in 1987. Its four dances are related to Slavic folk music. In character and sound they are reminiscent of Brahms' Hungarian Dances, Dvorak's Slavonic Dances, and Liszt's Hungarian Rhapsodies. All the melodies are new compositions, however, not adaptations of traditional dances. The scoring exploits the wind orchestra's rich sound palette to the full.



Special Thanks . . .

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

Dale J. Lonis

Dale J. Lonis is the Director of Bands at the University of Missouri in Columbia. He is also co-founder and Music Director of the Israeli Wind Orchestra. At Missouri, he conducts the Symphonic Wind Ensemble and teaches graduate-level conducting and wind literature courses. Dr. Lonis is the founder and Director of the Fine Arts Residential College at the University of Missouri and also founded and continues to act as the Director of the Missouri Summer Music Institute. He holds Bachelors and Doctoral degrees in music from the University of Illinois and a Master of Music in Conducting degree from Northwestern University.

Prior to the completion of his Masters degree in Conducting at Northwestern in 1982, he was offered a faculty position as Assistant Director of Bands under John P. Paynter. He was appointed to the faculty the following fall. In the fall of 1988, Dr. Lonis was offered the position in Missouri. Dr. Lonis has since established the University of Missouri band program as one of the largest and finest in the nation. In addition to the band program, the graduate conducting program has an established international reputation for a progressive approach to conducting and conductor education. This has been accomplished through scholarly pursuit in the areas of learning theory, cognition and the aesthetic development of the conductor in addition to regular podium time for all conducting students.

Ensembles conducted by Dr. Lonis have been noted for their attention to the musical and emotional development of the composers intent as well as a sense of the drama and passion evoked by artistically performed music. His interpretation of newly commissioned works and 20th century contemporary art music has placed him among the most highly sought after conductors of this genre. He is a noted authority on conducting pedagogy and regularly provides private conducting instruction throughout North and South America and the Middle East.

Dr. Lonis is the principal guest conductor of the Matan Music Camp of Israel. He regularly conducts all-state bands and orchestras in addition to professional ensembles throughout the world and has been an academic advisor to conductors and music educators from Argentina, Brazil, Canada, France, Great Britain, Israel, Japan, Norway, Mexico, Uruguay and Singapore. He currently has several articles in press on conductor education and cognitive learning theories as they apply to music performance and education.



Symphonic Wind Ensemble Personnel

Flute

Brooksie Batye
Gloria Church
Julie Crady
Elizabeth Ellsworth
Erica Johnson

Oboe

Kristen Arant
Amy Morgan

Bassoon

David Henson
Chris Jewell

Clarinet

Jeremy Brown
Kim Hartley
Peter Ji
Michelle C. Motz
Kara Payne
Greg Williams

Bass Clarinet

Theron J. Marcellus

Saxophone

Adam Altrup
Kevin Graczyk
Brandon Harris
Travis Moore
Maurice Richardson
Katie Schumann

Trumpet

Brad Bratcher
Jeff Dietrich
Michael Frogge
Bryan Hughes
Paul Poovey
Jeremy Stanek
Steve Williams

Horn

Bryan Duss
Dan Humiston
Emily Lanoue
Jamie Mires
Sarah Watkins

Trombone

Mathew Gilbert
Ken Hansen
Byron Harris
Marc Lewis
Greg Webb

Euphonium

Colin Roust
Clark Smith

Tuba

Joshua Dehnke
Greg Gilliland
Kelly Neudecker
Joseph Phillips

Percussion

Shanna Beck
Bruce Bolon
Christine Conklin
Ian Hunter
Ricardo de Souza
David Stowe