

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

*Presents . . .*

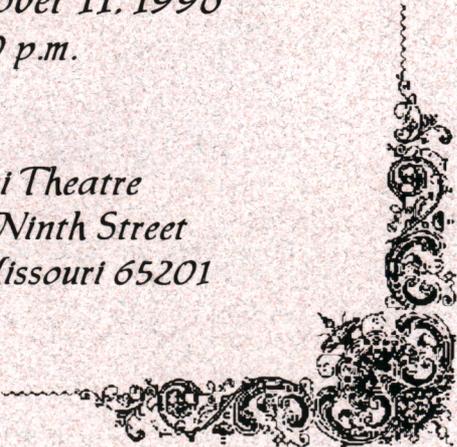
# *Symphonic Wind Ensemble*

*Dale J. Conts, Conductor*  
*Nan Swope, Graduate Assistant Conductor*

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*Friday, October 11, 1996*  
*8:00 p.m.*

*Missouri Theatre*  
*203 South Ninth Street*  
*Columbia, Missouri 65201*



# Program

Octet.....Igor Stravinsky

- I Sinfonia
- II Tema conVariazioni
- III Finale

Old Wine in New Bottles.....Gordon Jacob  
Nan Swope, Conductor

- I The Wraggle Taggle Gipsies
- II The Three Ravens
- III Begone, dull care
- IV Early one morning

Sun Paints Rainbows  
on the Vast Waves.....David Bedford

Colas Breugnon Overture.....Dimitri Kabalevsky  
Trans. Walter Beeler



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# Octet

Igor Stravinsky

Russian composer Igor Stravinsky (1882-1971) studied composition with Rimsky-Korsakov, however his works did not show the influence of his teacher or the others of the so-called "Russian Five." Musicologist Erik Satie wrote about Stravinsky's compositional style, "He is a born liberator. More than anyone else he has freed the musical thought of today. *The Octet for Wind Instruments* (1923), was written in the Neoclassicist period, characterized by the replacement of orchestral colors with precise lines stated by smaller, simpler instrumental combinations. Igor Stravinsky describes the circumstances attending the composition of the *Octet* in the following excerpt taken from *Stravinsky – Letters and Diary*.

"The *Octet* begins with a dream in which I saw myself in a small room surrounded by a small group of instrumentalists playing some very attractive music. I did not recognize the music, though I strained to hear it, and I could not recall any feature of it the next day, but I do remember my curiosity – in the dream – to know how many the musicians were. I remember too that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the *Octet*, which I had had no thought of the day before, though for some time I had wanted to write an ensemble piece – not – incidental music like the *Soldier's Tale*, but an instrumental sonata.

The *Octet* was quickly composed. The first movement came first and was followed immediately by the waltz in the second movement. I derived the *tema* of the second movement from the waltz, which is to say that only after I had written the waltz did I discover it as a subject for variations. I then wrote the 'ribbons of scales' variation as a prelude to each of the other variations.

The final, culminating variation, the *fugato*, is my favorite episode in the *Octet*. The plan of it was to present the theme in rotation by the instrumental pairs – flute-clarinet, bassoons, trumpets, trombones – which is the idea of instrumental combination at the root of the *Octet* and of my dream. The third movement grew out of the *fugato*, and was intended as a contrast to that high point of harmonic tension. Bach's two-part *Inventions* were somewhere in the back of my mind while I was composing this movement, as they were during the composition of the last movement of the *Piano Sonata*. The terseness and lucidity of the inventions were an ideal of mine at the time, in any case, and I sought to keep those qualities uppermost in

my own composition. What could be more terse than the punctuation of the final chord, in which the first inversion suffices to indicate finis and at the same time gives more flavor than the flat-footed tonic?

My appetite was whetted by my rediscovery of sonata form and by my pleasure in working with new instrumental combinations. I like the instrumental games in the Octet and I can add that I achieved in it exactly what I set out to do. I conducted the first performance in spite of a bad case of trac, owing to the occasion of it as the first concert work of mine which I introduced myself. The stage of the Paris Opera seems a large frame for only eight players, but the group was set off by screens, and the sound was well balanced. The Octet was composed for and is dedicated to Vera de Bosset."

--submitted by Nan Swope

## Old Wine in New Bottles

Gordon Jacob

Gordon Jacob (1895–1984), a native of London, taught counterpoint, composition, and orchestration at the Royal College of Music. He remained active as a teacher, composer, and conductor until his death in 1984. His compositional diversity is exhibited with his ballet, concert overtures, symphonies, concertos, pedagogical works for piano and chorus, chamber works, wind band works, songs, and film music. Jacob was instrumental in influencing the writing of original works for band. Two of his most notable works are *An Original Suite for Military Band*, and *Music for a Festival*. Also popular are his arrangements of William Byrd's keyboard music in *William Byrd Suite*, and *The Battell*.

Jacob's *Old Wine in New Bottles* is a wonderful setting of four English folk songs (*The Wraggle Taggle Gipsies*; *The Three Ravens*; *Begone, dull care*; *Early One Morning*) for winds. The score calls for two flutes (piccolo), two oboes, two clarinets, two bassoons, contra bassoon, two horns, and two trumpets. Jacob's treatment of the folk songs is beautiful, full of life and imagination. The parts are challenging, yet engaging and fun to play. This piece provides many challenges, technically difficult parts, a wide variety of rhythmic treatments to the folk songs, many key changes, and abrupt, frequent tempo changes. Jacob's scoring utilizes constantly changing colors, textures, tempi and style making this composition musically rewarding for the audience as well as the performers. *More Old Wine in New Bottles*, with the same instrumentation, is a continuation of the very successful musical format Jacob gave us in his splendid *Old Wine in New Bottles*. The second piece utilizes the following set of English folk songs; *Down Among Dead Men*; *The Oak and the Ash*; *The Lincolnshire Poacher*; and *Joan to the Maypole*.

-- Nan Swope

## Sun Paints Rainbows on the Vast Waves

David Bedford

The title of *Sun Paints Rainbows on the Vast Waves* comes from a jotting in Coleridge's notebook during the period when he was working on the *Rime of Ancient Mariner* and is a reference to a passage which the poet had read in the Philosophical Transactions of the Royal Society. This was a letter from father Bourzes, of which the pertinent paragraph reads: 'I shall add on Observation more concerning Marine Rainbows, which I observed after a great Tempest off the Cape of Good Hope. The Sea was then very much tossed, and the Wind carrying off Tops of the Waves made a kind of Rain, in which the Rays of the Sun painted the Colours of a Rainbow'. It is this evocative description which provided the stimulus for this composition and influences the feeling and atmosphere of its sound-world.

The basic structural design is carried by a progression of eight chords heard in pairs in ever-increasing density until a massive full band climax presents the chord sequence in its entirety together with a melodic fragment which fits each pair of chords. Annunciatory chords and a repeat of the slow introduction at twice the speed lead to a new section based on the melodic fragment and its inversion accompanied by running semiquavers. The annunciatory chords return, softly this time and with an accompaniment of melodic percussion. This leads to a slow, static section with block chords and faint reminiscences of earlier material; this gradually leads back to a varied recapitulation and an exultant Coda.

Unlike many pieces of Wind-Band (scores of which I studied since this is my first composition of this medium) there is very little doubling of notes. The band is subdivided into a set of ensembles as follows: the Piccolo and two Flutes, the low Clarinets, the three Cornets and the three Trumpets form four trios. The two Oboes, English Horn and Bassoon, the high Clarinets, the four Saxophones and the four French Horns form four quartets, while the three Trombones, Euphonium and Tuba form a quintet. Each percussion player is often temporarily 'attached' to one of these smaller ensembles, a good example being the opening build-up of the pairs of chords after the slow introduction. In the Coda, the Band is divided into three rhythmically independent groups. Each percussionist has a Tambourine. While one of them maintains a steady reference beat, the other three are each attached to one of the Band groups which results in a Kaleidoscopically rhythmic ending.

--by David Bedford  
submitted by Nan Swope

## **Colas Breugnon Overture**

Dimitry Kabalevsky

Dimitri Kabalevsky (b. 1904) is regarded as one of Russia's highly gifted composers. His formal musical training started at an early age. When he was fourteen, he and his family moved from St. Petersburg to Moscow, where he attended the Scriabin School of Music from 1919 to 1925. In 1925 he entered the Moscow Conservatory where he studied composition with Miaskovsky, who apparently had the greatest influence on Kabalevsky's early works. He later developed his own style, marked by clear tonality and energetic rhythms. Kabalevsky's music is described as having great and immediate appeal for the average listener. He is presently composer and professor of composition at the Moscow Conservatory.

*Colas Breugnon Overture* is based on the opera *Colas Breugnon: Master of Clamecy*, which comes from Romain Rolland's lusty novel of life in French Burgundy during the sixteenth century. This overture is a brilliant and energetic piece, portraying the hero of the story as a mixture between Robin Hood and Francois Villon (a French lyric poet who was banished from Paris in 1463), and Kabalevsky has written music admirably fitting this character. The opera itself was composed in 1937 and received its premiere a year later at the Leningrad State Opera. The first United States performance of the overture was in 1943, by the NBC Symphony, conducted by Arturo Toscanini. This wonderful transcription was made by Walter Beeler, published in 1967.

--Greg Wheeling



### ***Special Thanks . . .***

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

## *Dale J. Conts*

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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.

# Personnel

## Flute

Elizabeth Ellsworth  
Jennifer Jackson-Lloyd  
Laura Mertens  
Kate Sander

## Oboe

Kristen Arant  
Emily Overstreet  
Mary Beth Rankin  
Elaine Smith

## Bassoon

Angela Anthony  
Anna Christ  
Kim Fulkerson  
Keith Koster

## Clarinet

Lecia Cecconi-Roberts  
Brandon Harris  
Kim Hartley  
Michelle Motz  
Alphonso Simpson

## (Clarinets cont)

Nan Swope  
Beth Taylor  
Greg Williams

## Saxophone

Kevin Graczyk  
Travis Moore  
Erin Port  
Patrick Wroge

## Horn

Dan Humiston  
Emily Lanoue  
Jamie Mire  
John Thomas  
Consuelo Valerio

## Trumpet

John Edinger  
Bryan Hughes  
Josh Morrison  
Jeremy Stanek  
Greg Wheeling

## Trombone

Mike Knight  
Seth Merenbloom  
Matt Wood

## Euphonium

Mike Gill

## Tuba

John Mooney

## Percussion

Chrissie Conklin  
Ricardo de Souza  
Rusty Elder  
Ian Hunter  
Nathan Spurling

## String Bass

David Hall

## Graduate Assistant

Nan Swope

### *Coming in November:*

Tuesday, November 19.....University Band and Jazz II

Thursday, November 21.....Symphonic Band and Concert Band

Friday, November 22.....Symphonic Wind Ensemble

Saturday, November 23.....Jazz Ensemble and Jazz III

All concerts begin at 8:00 p.m. in the Missouri Theatre