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ILLINOIS STATE UNIVERSITY

BANDS

P R E S E N T

THE CONCERT BAND
UNIVERSITY UNION BALLROOM
SUNDAY, APRIL 24, 1977 - 3:00 P.M.

PROGRAM

RUSSIAN EASTER OVERTURE NICHOLAS RIMSKY-KORSAKOV

Composed in 1888 as Opus 36, this overture was dedicated to the memory of Moussorgsky and Borodin. As described by the composer in his autobiography, a strange mixture of heathen and Christian holiday is extended throughout the work. It begins with a gloomy and mysterious setting analogous to Holy Week, and proceeds to a general picture of the pagan-religious merrymaking of Easter Sunday.

CHORALE AND DANZA VACLAV NELHYBEL
Deborah Gross, conductor

Written as a vehicle to explore the sonorities of the clarinet choir, this two movement work begins with a majestic section, which is separated from the succeeding, more rapid movement. Compositional devices employed are those frequently associated with this composer, and include extremely percussive articulations and a wide dynamic range.

ANATOLIA PAUL CRESTON

This "Turkish rhapsody", as it is subtitled, utilizes several Turkish folk songs and dances in each of its three sections. The slow introduction is an original theme, and is followed by a dance-song in the characteristic "zeybek" rhythm. The next section is a melancholy tune in a somewhat free, and slow, style. The final section is a lively composite of three different folk melodies; the tempo, as frequently is the case with national dances, gradually increases to an energetic culmination.

INTERMISSION

Commissioned by the Swiss Music Association, this tone poem is one of a select few works for band recently acquired from a major Swiss publisher. It musically portrays the furtive cunning and shrill impudence of an evil spirit, which is startled by the subtly intoned "Dies irae". Reminded of the Day of Judgment, the spirit maintains itself through ever new musical disguises. The interplay between the spirit and the "Dies irae" motive leads to greater stimulation, more forcible thematic splintering, and more furious activity. The struggle concludes unresolvedly with a questioning dissonance.

This is one example of a major European band work, most of which are totally unknown in the United States.

THE RED PONY

AARON COPLAND

- I. Dream March and Circus Music
- II. Walk to the Bunkhouse
- III. Grandfather's Story
- IV. Happy Ending

This suite contains the music for the 1948 film of the same name, and was set for band by the composer in 1966.

Steinbeck's tale is a series of vignettes about a ten-year-old boy named Jody. In the first movement he imagines himself leading an army of knights in silver armor; and then suddenly he becomes a circus ringmaster.

The film's locale is a California ranch, and in the second movement Jody accompanies an admired ranch hand on his way to the bunkhouse.

Jody's grandfather describes for the boy how he led a wagon train across the plains to the West coast. In so doing his opinion that the pioneer spirit has disappeared creeps into the story.

The final movement incorporates some of the title music. It contains melodies with a folk-like character, and suggests the open-air quality of country living.

The story line of "The Red Pony" translates well into music, for much of it deals with the unexpressed feelings of daily living.

VARIATIONS ON "AMERICA"

CHARLES IVES

This amusing set of variations was originally scored for organ, and was transcribed for orchestra by William Schuman. Using both scores, William Rhoads has produced this version for the wind band.

After an introduction that predicts the spoofing to come, the "My country 'tis of thee" theme is stated—almost straight-forwardly. The versions that follow incorporate extremes of articulations, dynamics, tempos, tonalities (D-flat and F major together), styles, textures and tessituras. In short, the technical demands require of each performer total command of his instrument.

THE ILLINOIS STATE UNIVERSITY CONCERT BAND

George P. Foeller, Conductor

PERSONNEL

FLUTES & PICCOLOS

Nancy Allan
Sharon Niezgoda
Marcia Strom
Carol Schuster
Juli Purcell
Denise Gulick

OBOES

Randall Roland
Alexis Gray

BASSOONS

Loretta Sweet
Margaret Skinner

SOPRANO CLARINETS

Julie Armstrong
Christie Hobbs
David Bean
Betsy Peregoy
Tamara Reichert
Frank Payton
Marty McCandless
Catherine Borys
Karen Nicholson

ALTO CLARINET

Carol Malanaphy

BASS CLARINETS

Nina Novak
Marcia Veach

CONTRA CLARINETS

Kathleen Hoerner
Amy Ploss

SAXOPHONES

Deborah Gross
Carol Hoerner
Eugene Gregoire

HORNS

Mark Swan
Michael Pryczynski
Lucinda Russell
William Hollin

CORNETS & TRUMPETS

Christian Jaudes
Robert Smeets
Robert Henthorne
Lawrence Klasen
Charles VanDelinder
Rick Bailey
James Stombres

TROMBONES

Calvin Anderson
Mark Swendsen
Mary Emmart
Mark Victor
Ronald Olson

EUPHONIUMS

Gerald Grzych
Andrew Van de Voort

TUBAS

Brian Frank
Jeffery Shive
Lowell Sparks
Robert Ray

PERCUSSION

Carl Clausing
James Dittrich
Carolyn Williams
Carol Campbell