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Varsity Band Concert Band

Don L. Peterson Conductor
Illinois State University

George P. Foeller Conductor

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The Music Department of
Illinois State University Presents

VARSITY BAND
DON L. PETERSON, Conductor
CONCERT BAND
GEORGE P. FOELLER, Conductor

CAPEN AUDITORIUM Eight-fifteen p.m.
TUESDAY, JANUARY 10, 1967



PROGRAM

THE VARSITY BAND

ATURE IN CLASSICAL STYLE CHARLES CARTER

The composer has combined tempo contrasts similar to the French overture of the late seventeenth century with the contemporary instrumental colors of the concert band. While the French overtures were written for opera they seldom employed thematic material from the opera. Their primary purpose was to create a festive atmosphere for the main performance.

ACRED SUITE ALFRED REED

Seven well known melodies have been woven rather freely into a single continuous movement for this composition. Rather than to glamorize these relatively simple song structures with unnecessary special effects, Mr. Reed has attempted to show the possibility of development, through instrumental means, of the latent qualities that have been hidden in these "popular" tunes.

CONDUCTED BY KENNETH T. KISTNER

DRES — NORWEGIAN MARCH JOHANNES HANSEN

Johannes Hanssen was a relatively obscure Norwegian composer who composed in a distinctly nationalistic idiom. His march "Valdres" is characteristic of this style with its lilting melodies and many dynamic contrasts. The arrangement for band was done by Glenn C. Bainum.

IATIONS ON A SHAKER MELODY AARON COPLAND

Aaron Copland has taken a simple expressive Shaker tune and upon it has composed an interesting and rewarding set of variations. He incorporated these variations in his ballet "Appalachian Spring", probably the finest ballet written by a native American composer.

DANGO FRANK PERKINS

A brilliant number set in the Spanish style, "Fandango" contrasts a slow lyrical middle section with fiery opening and closing sections. It has been set for band by Floyd E. Werle.

CONDUCTED BY DON L. PETERSON

I N T E R M I S S I O N

THE CONCERT BAND

MARCHE HONGROISE HECTOR BERLIOZ

The Hungarian or "Rakoczy" March is the national air of Hungary and was originally written by Michael Barna, a Gypsy court musician of Prince Franz Rakoczy. It underwent several changes prior to Berlioz's decision to use it in his concert opera "The Damnation of Faust". The inclusion was accomplished in order to take the much-traveled Faust to Hungary where troops were departing for war.

"The Damnation of Faust" was completed in 1846 when Berlioz was already well-known as a conductor and composer. The work had been preceded by the seldom heard, but noble and imposing "Funeral and Triumphant Symphony", which was the first work of major proportions for the wind band.

This transcription of the "Marche Hongroise" was done by Mr. Foeller specifically for the instrumentation of the I.S.U. Concert Band.

EIGHT RUSSIAN FOLKSONGS ANATOL LIADOV

- | | |
|--------------------------|------------------------|
| 1. Religious Chant | 5. Legend of the Birds |
| 2. Christmas Song | 6. Lullaby |
| 3. Lament | 7. Round Dance |
| 4. Dance of the Mosquito | 8. Choral Dance |

This suite, opus 58, is perhaps the most popular of Liadov's works, having been used for the ballet "Russian Fairy Tales". It is distinguished by its gem-like clarity of workmanship, a lack of pretension, and melodic and harmonic charm.

Liadov (1855-1914) was a brilliant student, and later teacher, at the St. Petersburg Conservatory. He was charged by the Imperial Geographical Society to study the folksongs of various districts, and it was from this research that the "Eight Russian Folksongs" were derived. They are presented with distinctively Russian coloring and are of a gay and frequently humorous character.

The transcription for band was made by Richard Franko Goldman for the Goldman Band.

ST. LAWRENCE SUITE MORTON GOULD

- | | |
|---------------|------------------------|
| 1. Dedication | 3. Chansonnette |
| 2. Quickstep | 4. Commemoration March |

This work was commissioned by the Power Authority of the State of New York and the Hydro-Electric Power Commission of Ontario for the ceremony opening the great St. Lawrence Power Project in 1958. The suite is folk-like in character, and employs two antiphonal trumpets to symbolize the two cooperating nations and to unify the four movements.

The lyrical first movement is descriptive of the open country and waterways. The quickstep is characteristically gay and typically Gould, implying progress and development. The song-like third movement seems reminiscent of a common "old world" heritage. The vigorous and driving march culminates in a transformed exposition of the opening movement theme.

Morton Gould is an American composer who has come to the concert domain from that of popular music, and who has contributed to the fusion of the popular idiom and the standards of symphonic craftsmanship. He is one of a small group of composers aware of the potentialities of wind instrument groups.

THE ILLINOIS STATE UNIVERSITY VARSITY BAND

PICCOLO Linda Hemmer	BASS CLARINET Lynn Arbogast Dennis Vaupel Melvin Vineyard	TRUMPET John Bassetti *James Kroll Larry Little Judith Schneider
FLUTE Janice Day Linda Hemmer Nancy Jackson Kathleen Laufer *Karen McConnachie Danute Stasiunaitis	SAXOPHONE Judy Farrell Thomas G. Germann Rebecca Lemmon *Greg Thompson James Weber Joan Winters	TROMBONE Elizabeth Allard Sam Herring Neal Johnson Jerry Kukuck Alan Mortensen *Patricia Ogorek Linda Durham Douglas Rammie James Seevers Dennis Stremmel
OBOE Dorothea Guldan	FRENCH HORN Kent Brown *Timothy Johnson Beverly Morath Pamela Rohman Patricia Ruzich Kurt Schutt Judy Wells	BARITONE Janet Bressner Karen Proffit Robert G. Steers Susan Wells
BASSOON Leslie Gardner James Nelson Judy Pellegrino	CORNET Carolyn Aman *Philip Blazier Susan Childers Carol Cox James Fitzpatrick Anita Sandretto Barbara Schroeder Edward Tandy Steven Wright	TUBA John Balber Gary Gillespie Anthony Romano Donald Toomey Richard Wunderlich
CLARINET Susan Bidle Sandra Brewer *Carol Brooks Donald Burnett *Richard Davis Claudia Hettinger Linda Huff Pamela Kortemeier Diane MacMillan Judy Mathieson Nancy Norton Linda Sandretto Janice Selmeyer *Sandy Ware Judy Wendt		PERCUSSION Barbara Colberg Jennifer Holl Linda Mathy Cheryl Wade

THE ILLINOIS STATE UNIVERSITY CONCERT BAND

FLUTES *Sandra Baile Nancy Drayer Susan Mannahan Gayle Allison	BASS CLARINETS *Barbara Henricks Dora Voges Jeff Carter	TRUMPETS *John Lyon Barbara Emanuelson
OBOE Joanne Wagoner	CONTRA CLARINET Margaret Hageman	TROMBONES *George Fischer Don Jeanes Marilyn Crouse Robin Griffith William Hezlep
BASSOONS *Gregory Brozenec Suzanne Otto	SAXOPHONES *Joan Dornik Marjorie Fisher James Baur Joseph Morton	EUPHONIUMS *Fred Richards Barry Rowe
SOPRANO CLARINETS *Marilyn Zaruba Randy Buse Craig Peschman *Jeffrey Riley Nancy Lehr Margo Brandon William Verick	FRENCH HORNS *Gloria Tidmarsh Carol O'Hare Marguerite Elliott Carol Warren	TUBAS *Michael Rutherford Rodney Christian
ALTO CLARINETS *Richard Shanklin Marc Thomas Sara Stanton	CORNETS *Spencer Gore Merle Lundstrom Jeanne Stenberg Steve Imig Nancy Holt Patricia Roberts	PERCUSSION *Randy Deckwerth Gordon Warren Larry Snider

*Designates Section Principal