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Ensemble Concerts: The Varsity Band, May 13, 1971

Roger R. Faulmann Conductor

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ILLINOIS STATE UNIVERSITY

BANDS

P R E S E N T

THE VARSITY BAND

Roger R. Faulmann, Conductor

May 13, 1971

8: 15 p.m.

Student Union

PROGRAM

Overture to *Ruslan and Ludmilla*.....Mikhail Ivanovich Glinka

The five-act opera "Ruslan and Ludmilla" is based on the poem by Pushkin, who was to have written the libretto but was killed in a duel shortly after starting work on it. Another librettist was found, but when the work was presented in St. Petersburg on November 9, 1842, its failure was attributed to the poorly constructed libretto. The opera is the story of three princes who seek the hand of the fair princess Ludmilla. When she is captured by a magician, she is rescued by the favorite of the three princes, Ruslan, with the help of a magic sword.

In spite of its cool reception, the music was later recognized as a high point of Glinka's career. The overture makes use of material from the opera, notably from the finale, and is consistently lively and brilliant.

This transcription was done for concert band by Mark H. Hindsley, Director of Bands Emeritus, University of Illinois.

Symphony for Winds and Percussion.....Thomas Beversdorf

1. Allegro ma non troppo e Marziale
2. Andante
3. Allegro ma non troppo
4. Allegro con moto

Thomas Beversdorf (born on August 8, 1924) studied music at the University of Texas and composition with Copland and Honegger before he became a member of the music faculty at Indiana University in 1950. Among the works he has written are two symphonies (1946-1950), Concerto Grosso for Chamber Orchestra and Solo Oboe (1950), Concerto for Two Pianos and Orchestra (1951), Cathedral Music for Brass (1950), two string quartets (1952-1955), and more recently, a cello and a horn sonata and a set of piano variations.

Perhaps the best way to briefly characterize this symphony is to say that it is an exploitation of a number of musical properties. One can easily discern in it Beversdorf's concern with complex rhythmic designs and meter changes, his interest in different theme-subordinate material relationships, and above all, his interest in exploring the sonorities of the brass, woodwind, and percussion choirs, as is evidenced by the absence of a great deal of solo material except in the second and third movements which, by the way, are connected.

Donna Diana Overture.....Emil N. von Reznicek

Emil Nikolaus von Reznicek (1860-1945), the son of an Austrian field marshal, was born in Vienna and was enrolled as a law student at Graz, where he also studied music. At the age of twenty-two he rebelled against "the irksomeness of legal studies" and became a student at the Leipzig Conservatory of Music.

The combination of drama and music appealed to him and led to his appointment as theatre conductor in several cities. He also held an appointment as military bandmaster in Prague.

His greatest theatrical success was the comic opera "Donna Diana", which was written in a few weeks, was presented for the first time in Prague on December 16, 1894, and placed Reznicek in the forefront of Austrian composers. The overture, fresh and cheerful, is often performed on concert programs.

Toccatà and Fugue in D minor..... Johann Sebastian Bach

The term toccata derives from the Italian verb toccare (to touch) and describes a keyboard piece full of scale passages, rapid runs and trills, and massive chords. Frequently one hand sustains a chord while the other performs embellishments on the chord tones. Like the prelude, the toccata was also often followed by a fugue. Originally developed in Italy, the toccata spread to Germany, where it was adopted and expanded by such composers as Dietrich Buxtehude.

By far, the fugue was the most magnificent and complex polyphonic keyboard piece of the Baroque period. The fugue is not a form that can be structured precisely; it is, rather, a collection of general procedures, only some of which are found in any particular composition. All fugues, however, have two characteristics in common: their contrapuntal treatment of a theme (called a subject) and their dependence on a clear dominant-tonic relationship. This underlying tonality largely determines what the various contrapuntal parts, or voices, are allowed to do. This subordination of melodic to harmonic structure was an important departure from Renaissance counterpoint, in which the shape of each melodic line was the primary structural factor.

Bach was the unchallenged master of fugal procedure. This transcription, also, was written by Mark Hindsley.

Program Notes compiled by Gary Sudano

PERSONNEL
The Illinois State University Varsity Band
Roger R. Faulmann, Conductor

FLUTES

Katherine Kallas
Linda Jo Keller
Kay Ragsdale
Terry Hulse
Phyllis Scharff
Nancy Sparling
Sue Fatten
Christine Westman

OBOES

Ron Friedrich
Jon Gilliland

Bb CLARINETS

Margaret Meyer
Edy Setchell
Betty Nixon
Debbie Jordan
Bernard Jenkins
Janice Lynch
Denise Chamberlin
Bill Anderson
Betsy Klopsic
Deborah Van De Voort
Cora Schmoekel
Kris Baker

ALTO CLARINETS

Kay Brownles
Ken Kaiser

BASS CLARINETS

Grant Johnston
Rita Kirk

CONTRA CLARINETS

Pat Miller

BASSOON

Steve Asleson

SAXOPHONES

Bruce Gibson
Ellen Curtin
George Graves
Julie Stenemeyer

TRUMPETS & CORNETS

Frank Laurie
Mark Sinnock
John Turnbull
Ann Shreffler
Larry Batten
Tom Fatten
Barbara Goodwin
Donald Stephens

FRENCH HORNS

Stephen Larson
John Frame
Kathy Burnett
Diane Dermott

TROMBONES

Jay Bowers
David Phillips
Clark Swisher
Laura Dudkowski
Mark Tauber
Jim Royer

BARITONES

Larry Weber
Diane Pattison
Tom Ryl

TUBAS

Steve Lang
Brett Reno
Dave Wallace

PERCUSSION

Mary Novy
Jane Weakman
Kevin McNulty
Joel Hawkinson
Scot Campbell

VARSITY BAND OFFICERS

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