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Ensemble Concerts: The Varsity Band, February 19, 1976

Dean Wade Conductor

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ILLINOIS STATE UNIVERSITY

BANDS

P R E S E N T

THE VARSITY BAND

DEAN WADE, Conductor

Thursday Evening
University Union Ballroom
February 19, 1976
8:15 P.M.

PROGRAM

FANFARE Froh-Motiv van Das Rheingold, Zweite Szene Wagner

This fanfare, taken from the end of the Lucien Cailliet setting of the "Invocation of Alberich" from the opening work of Wagner's opera cycle **Das Ring Des Niebelungen**, is certainly one of the most exciting and stirring sections available to the contemporary band. It is used here as a concert opener to set the stage for what is to come.

MARCH The Purple Pageant King

This march by the late Karl King is dedicated "To Glenn Cliff Bainum and his Northwestern University Band."

OVERTURE Russlan and Ludmilla Glinka

At the heart of this overture to the opera of the same name is a sustained pulse of excitement. A buoyant exuberance provides the impetus while theme and rhythm bustle ahead spiritedly, as if to stop were to wither and die. Not a moment is lost in the hearty commotion that subsides only with the last chord. This arrangement by Frank Winterbottom is a living entity of bounding gusto and bracing freshness.

SUITE Suite Francaise Milhaud

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Milhaud has said of his work, "The five parts of this Suite are named after French Provinces, the very ones in which the Americans and Allied armies fought together with the French underground for the liberation of my country . . . I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers fought to defeat the invaders . . ." The Suite is an original work for band.

SYMPHONY Sinfonia India

Chavez

Carlos Chavez, the Mexican composer and former conductor Mexico City Symphony, has always been fascinated with the music of the pre-Cortesian Indians of Mexico, and indeed these are the Indians referred to in the title of this work which he composed in 1935-36. In the first performance, with the composer conducting the Columbia Symphony Orchestra, indigenous percussion instruments from the collection of the Museo Nacional de Antropologia in Mexico were used with an incredible effectiveness. We have attempted to duplicate some of these instruments for this performance. Some instruments of the pre-Cortesian type are still used today by the Yaqui in the state of Sonora.

This arrangement for band by Frank Erickson was completed in 1971.

INTERMISSION

BI-CENTENNIAL Fifes and Drums of Early America

arr. Wade

These three fife tunes, "Garry Owen", "Roast Beef of Old England", and "The Downfall of Paris" are taken from the Field Music of the U.S. Armed Forces, and in various forms are still used occasionally today.

OVERTURE Chester

Schuman

Based on William Billings' Marching Hymn

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778. **Chester** was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

WALTZ Emperor Valse

Strauss

Vienna and the waltz have long been synonymous. The first waltzes were played at Vienna's Imperial Court balls around 1660 and ever since Vienna has been best known to most people as the world's waltz capital, though it certainly can claim many other notable achievements as well.

The **Emperor** by Johann Strauss is certainly one of the best known and most loved of the waltzes ever to come from Vienna or her waltz king.

VARIATIONS Variants on a Mediaeval Tune

Dello Joio

"In dulci jubilo" is a melody which has been used by many composers, among them J.S. Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations for band. They consist of a brief introduction, the theme, and five "variants" which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possible sonorities of the band to the highest degree.



MARCHES The following marches will be interspersed throughout the program.

Zacatecas (Mexican)

The Standard of St. George (British)

The Florentiner (Italian Style)

Codina

K. Alford

Fucik

VARSAITY BAND PERSONNEL

FLUTES

Sharon Niezgodra
Jody Keen
Gayle Wood
Becky Laisure
Elaine Foster
Denise Schroeder
Karen Mathisen
Liz Tucker
Karen Haacke

OBOE

Patty Seino

CLARINETS

Cathy Borys
Karen Nicholson
Diane Speir
Gibb Johnson
Marcia Veach
Mary Hinz
Debra Link
Cathy Tillitt
Brian Hagen
Sharon Thorp
Laurie Huff
Becky Starr
Susan Real
W. Bryon Wilkins
Carol Immel
Dan Duval

BASSOON

Nancy Niemczak

SAXOPHONES

Sandra Korelc
Ed Czemerda
Roger Abbe
Jim Coons

HORNS

Robin Schoonhoven
Michelle Moell
Debbie Flittner
Lorrie Douglas
James Williams

CORNETS & TRUMPETS

Chris Jaudes
Geoffrey Kemp
Rita Helt
Brent Kincheloe
Phillip Evelsizer
Russell March
John Deffner
Dann Foster
Kathy Lehman
Libby Maxfield

TROMBONES

Kevin Seymour
Mary Emmart
Mark Swendsen
Don Semmens

EUPHONIUMS

Steve McClarey
Andy Van de Voort

TUBAS

Andrew Carlson
Jeff Shive

PERCUSSION

Michael Shotliff
Jose Alicea
Kurt Brinkmeyer
Craig Mason
David Hailey

STRING BASS

Ken Haebich