

UNIVERSITY SYMPHONIC BAND

PICCOLO

Melissa Motz

FLUTE

Genny Minnich
Stan LePard
Amy Franta
Teresa Hamilton
Melissa Motz
Celeste Dillard
Rosie Grumbach
Kyoko Awamura
Pat Williams
Eileen Mosman

OBOE

Stuart Horn
Celeste Dillard

BASSOON

Michael Kohlstedt

E^b CLARINET

Marion Peterson

B^b CLARINET

Julie Nevins
Donna Munk
Marion Peterson
Sonja Johnson
Kathy Ferrel
Steve Asplund
Linda Holmes
Kathy Thom

ALTO CLARINET

Brian Martin

BASS CLARINET

Marion Norton

CONTRABASS CLARINET

Raymond Dietz

ALTO SAXOPHONE

Lucy Horton
Jodie Mackey

TENOR SAXOPHONE

Terri McCormick
Laurie Thompson

BARITONE SAXOPHONE

Sherrri Mains

CORNET/TRUMPET

Ron Sawyer
Steve Neumann
Jim Waite
Randy Campbell
Glenn Cuneo
Linda Dinehart

HORN

Judy James
Kim Frank
Marie Schrempp

TROMBONE

Scott Anderson
Marlon Gorden
Rob Harper
Tim MonteCalvo
Paul Jeffery
Brad Perrigo
Dave Rucker

EUPHONIUM

Phillip Smith
Todd Walden

TUBA

Sonny Elsasser
Bernie Kingsly

PERCUSSION

Paul Raymond
Jim Munzenrider
Rick Westrick
Barry Hotrum
Karen Andersen
Kent Meredith
Michael Hays

MLT 1245

EASTERN WASHINGTON UNIVERSITY

DEPARTMENT OF MUSIC



University Symphonic Band

WILLIAM J. HOCHKPEL, *conductor*

Wednesday, March 5, 1980, 8:00 p.m.

SHOWALTER AUDITORIUM
Cheney, Washington

PROGRAM NOTES

PROGRAM

Side one

- Blue Lake Overture John Barnes Chance
- Toccata Girolamo Frescobaldi
Arranged for Symphonic Band by Earl Slocum
- Epinicion John Paulson
- Marche des Parachutistes Belges Pierre Leemans

INTERMISSION

- Chorale and Shaker Dance John Zdechlik
- The Final Covenant Fisher Tull

Side two

- George Gershwin - A Symphonic Portrait . . . *arranged by
Bruce Chase*

Although man has been setting music down in written form for only about seven centuries, the compositions on tonight's program span more than five thousand years. Whereas *The Final Covenant* is barely one year old, *Epinicion* is based on an ancient Greek chant that dates back from approximately 3000 B.C. *Toccata* was originally written for pipe organ during the early part of the baroque period by Girolamo Frescobaldi (1583-1644), who intended the work to be a display piece for the instrument's attributes and versatility. In its transcribed form the same qualities are demonstrated by the modern symphonic band.

In the early days of American history the Shakers, a religious community originating from English Quakers, settled in New York and the New England states as well as in Kentucky, Indiana and Ohio. John Zdechlik has intermingled the well-known Shaker hymn "The Gift to Be Simple" with an original chorale to create an exciting composition that is strikingly different from the settings of the same melody by Aaron Copland.

The Final Covenant also draws on spiritual inspiration, but in a more reflective manner. As the title implies, the work expresses the deep religious emotions of the promises made by God to mankind. It makes use of contemporary harmonies in a hymn-like fashion that evolve into a brief brass fanfare before drawing to a peaceful close. This work was premiered in February of 1979.

- William J. Hochkeppel