
**Eastern Washington University
Symphonic Band**

Flutes

Shannon Bakken
 Laura Ensunsa
 Tonia Hoefner
 Jennifer Kreidler
 Saciko Mashimo
 Kristina McIntire
 *Jon McMahan
 Susan Peters
 LeAnne Wallace

Clarinets

Helen Bakshas
 Bernice Czech
 +Virginia Jones
 Jeffrey Roberts
 *Victoria Thomas
 Melissa Yamamoto

Oboes

Rebecca Kiver
 *Andrew Turtle

English Horn

Andrew Turtle

Bassoons

+Wendal Jones
 Glenn West

Bass Clarinet

Lisa Pirkkala

Contra Bass Clarinet

Jeff Peterson

Soprano Saxophone

Tim Braun

Alto Saxophones

*Tim Braun
 Mary Hattrick
 Tatsuya Nakadoi
 John Steele

Tenor Saxophone

*Doug Morash

Baritone Saxophone

Terry Pangle

French Horns

Barbara Crumb
 Michelle Mann
 *Colleen McColloch

Trumpets

William Ansert
 *Michael Baker
 Steve Echols
 Craig Gustafson
 Jim Kelsey
 Timothy Sousa
 David Winegar
 Kyle Ziemer

Trombones

Aaron Bragg
 Steven Churchwell
 Timothy Draggoo
 David Lyon
 Joe Mercer
 *Andrew Ueckert

Euphoniums

Alan Hooft
 *Karl Scarborough

Tubas

Robert Reid
 *Brian Seagrave

String Bass

Brian Hodgson

Percussion

*Daniel Cox
 Heidi Dishman
 Bruce Ellsworth
 Larry Joireman
 Vince Littleton
 Steve Meddaugh
 Allan McGrath
 Kenneth Rostad
 Lee Strait
 Kimberly Witherup

Librarian

Vicki Ueckert

* Principal + Faculty

Coming Events

March 2—EWU Trombone Choir/Tuba-Euphonium Ensemble Concert
 March 6—EWU Symphony Orchestra Concert
 March 8—EWU Percussion Ensemble Concert

All concerts are held in the Music Building Recital Hall at 8:00 pm

EASTERN
 EASTERN WASHINGTON UNIVERSITY

Symphonic Band
In Concert



**Patrick Winters
 Conducting**

**Monday, February 27 • 8:00 pm
 Music Building Recital Hall**

PROGRAM

- Liberty Fanfare John Williams
Arranged by Jim Curnow
- Chester..... William Schuman
- Concertino for Trombone,
 Op. 45, No. 7 Lars-Erik Larsson
Arranged by Mark F. Walker
- I. Preladium: Allegro pomposo
 II. Aria: Andante Sostenuto
 III. Finale: Allegro giocoso
JoDee Davis, trombone
- Slava! Leonard Bernstein
Transcribed for band by Clare Grundman

INTERMISSION

- Old Wine In New Bottles Gordon Jacob
- I. The Wraggle Taggle Gipsies
 II. The Three Ravens
 III. Begone, Dull Care
 IV. Early One Morning
- Jon McMahon, flute
 Shannon Bakken, flute
 Andrew Turtle, oboe
 Rebecca Kiver, oboe
 Victoria Thomas, clarinet
 Melissa Yamamoto, clarinet
- Glenn West, bassoon
 Wendal Jones, bassoon
 Colleen McColloch, horn
 Barbara Crumb, horn
 Steve Echols, trumpet
- Suite Of Old American Dances
 Robert Russell Bennett
- I. Cake Walk
 II. Schottische
 III. Western One-Step
 IV. Wallflower Waltz
 V. Rag
- Tin Pan Alley!..... Warren Barker

Presented by the
 Associated Students of Eastern Washington University
 and the School of Fine Arts

Liberty Fanfare John Williams

John Williams has contributed perhaps more to commercial music than any single composer of this century. He began his career as a composer, arranger and conductor for films and television. Among his most noted achievements are the film scores for *Superman*, *Close Encounters of the Third Kind* and *E.T.—The Extraterrestrial*. He has three Academy Awards to his credit for soundtracks to *Fiddler on the Roof* (1971), *Jaws* (1975), and *Star Wars* (1977). In 1980, Williams was chosen to be conductor of the Boston Pops Orchestra, succeeding the late Arthur Fiedler, who had held that post for nearly fifty years.

One characteristic of Williams' compositional style is the use of brilliant and rich brass fanfares, as typified in his music written for the Games of The Twenty-Third Olympiad in 1984. "Liberty Fanfare" was the result of his being commissioned to write music for the one-hundredth birthday of the Statue of Liberty, July 3, 1986. This ceremonial music, originally scored for full orchestra, has been skillfully adapted for the concert band by Jim Curnow.

—Karl Scarborough

Chester: Overture for Band William Schuman

William Schuman is regarded by many as one of the premier American composers of the twentieth century. Among his contemporaries are such notable composers as Ferde Grofé, Leonard Bernstein and Aaron Copland. Born in New York City in 1910, Mr. Schuman attended Columbia University and the Mozarteum Academy at Salzburg and studied harmony and composition with Max Persin. Schuman is known primarily for his works for orchestra including ten symphonies, three ballets and

numcrous overtures and concertos.

Among his orchestral works is a piece entitled *New England Triptych* which is based on three hymns by the American composer, William Billings (1746-1800). A work in three movements, the first and last provide a sort of musical frame for the middle section. The third hymn, entitled "Chester," is the basis for the material in this evening's overture for band.

It is interesting to note that this hymn was adapted for use as a marching song by the troops in the Continental Army during the Revolutionary War.

—David Lyon

Concertino For Trombone Op. 45, No. 7

Lars-Erik Larsson

The Swedish composer Lars-Erik Larsson (1908-) served as choirmaster of the Royal Opera in Stockholm, conducted the Swedish Radio Orchestra, taught at the Royal Academy of Stockholm (where he studied), and was most recently the music director of Uppsala University. His studies also took him to Vienna where he was a pupil of Alban Berg. His early compositions are Classical in spirit, but become increasingly complex; some of the later works contain dodecaphonic techniques. Included in his output are works for the stage, chamber ensembles, and the twelve concertinos for solo instruments with string orchestra.

The Concertino for Trombone and Strings (1957) is in three movements. The first is largely unaccompanied, with several technical passages in a free style. The second movement is a short ABA form, with sombre, expressive lines. Fast, rhythmic patterns pervade the third movement; unaccompanied passages appear, and a brief, lyrical section is recalled from the second movement. The concertino is cyclic in that Larsson used common materials in all three movements.

—JoDee Davis

Slava! Leonard Bernstein

The musical diversity of Leonard Bernstein is illustrated by the fact that he has created chamber music, symphonies and operas, as well as music for voice, film, dance, and Broadway. As a conductor, he has given countless memorable performances by many of the world's great orchestras. Bernstein started his career as a composer of classical music but found his greatest creative success on Broadway. He is most famous, as a composer, for *West Side Story*.

"Slava!" came about as a request from Mstislav Rostropovich (Slava to his friends), to Leonard Bernstein for a rousing new opening piece to launch his inaugural concert as Music Director of the National Symphony Orchestra. This overture begins with a theme of vaudevillian nature with side-slipping modulation and sliding trombones and then snaps into the second theme which is a canonic tune in 7/8 time. There is a short development section and the two themes are restated in reverse order and then combined with a stout verbalization of "SLAVA!", meaning "glory," ending the piece in tribute to Bernstein's friend, Slava Rostropovich.

—Heidi Dishman

Old Wine in New Bottles Gordon Jacob

Gordon Jacob, a prolific English composer, teacher and writer has become a great creator of chamber and orchestra music. Particularly drawn to wind instruments, his chamber works are evidence of his sterling craftsmanship and attention to clarity. *Old Wine In New Bottles* is an excellent example of his main interest in developing the musical material rather than attempting to convey a certain mood. This work is based on four old English tunes: "The Wraggle Taggle Gipsies," "The Three Ravens," "Begone, Dull Care" and "Early One Morning." It is a light, dance-like and sometimes somber arrangement featuring these songs

in many different combinations of instruments. It is the development of the main themes through the interplay between the instruments that make this piece one of the most important compositions for chamber winds.

—Glenn West

Suite Of Old American Dances Robert Russell Bennett

Robert Russell Bennett began his musical career leading military bands in World War I. In 1922, he began orchestrating and arranging Broadway musicals and revues, the field which he dominated for the rest of his career. His versatility as a composer has made it easy for him to shift from his many works for orchestra and opera, to musicals, film scores, television and concert band.

The *Suite Of Old American Dances* (1949-50) truly displays his versatility and understanding of many styles and his fine craftsmanship for band scoring. The mood is that of a Saturday night barn dance, with all the gaiety which festivity demands, recalling several of the characteristic dances from childhood. These are not necessarily traditional American dances we think of, but Bennett has described them as "native American dance forms...treated in a 'riot' of instrumental colors."

—Karl Scarborough

Tin Pan Alley! Warren Barker

The years between 1900 and 1930 have inspired many great composers to write wonderful tunes that have magically lingered on through the ages. Warren Barker has once again brought together a collection of tunes into a single work for Band. In *Tin Pan Alley!*, Barker has combined six great songs into one rousing medley featuring "Ain't She Sweet," "Carolina in the Morning," "I'm Looking Over a Four Leaf Clover," "Oh! You Beautiful Doll," "Baby Face," and "Shine on Harvest Moon."

—Terry Pangle