

MLT 1699

**Eastern Washington University  
Symphonic Band**

**Flutes**

Shannon Bakken  
Laura Ensunsa  
Tonia Hoefner  
Jennifer Kreidler  
Saciko Mashimo  
Kristina McIntire  
\*Jon McMahon  
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

- not on tape*
- 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

numerous 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