

**Colorado  
Springs  
Chamber Music  
Society**

**Conducted By  
MICHAEL GIBSON**

**First United Methodist Church  
420 North Nevada Avenue**

8:00 P.M. Wednesday  
May 17th 1972  
Assembly Theater

PROGRAM

Ricercare Del 12 Tono                      Andrea Gabrieli

Canzoni a 6                                      Giovanni Gabrieli

Movement For Brass Quartet              Rolf Johnson

Serenade in E flat Major op.7              R. Strauss

INTERMISSION

Symphonies of Wind Instruments              Stravinsky

Serenade in D Minor op.44                      Anton Dvorak

I Moderato quasi Marcia

II Menuetto, Tempo di Menuetto

III Andante con moto

IV Finale, Allegro molto

PROGRAM NOTES

Lovers of the visual arts derive intense and intimate pleasure from the contemplation of engravings and etchings which the 16th century artists left us in such great profusion. Many are no more than sketches and many are studies for

and variants of some larger works; but they have that spark of the chef d'oeuvre which only a genius can impart. Great listening pleasure can be experienced by playing and hearing both Gabriellis' instrumental pieces which belong to the group of ricercari, fantasie, and canzoni, which may perhaps be compared to these works. These unpretentious instrumental works represent that marvelously liberated human spirit which is the essence of what we now call early Baroque.

The Movement for Brass Quartet was composed in Boston in 1968. After a brief introduction, the principle theme is stated by the trumpets over percussive accents by the trombones, reaches a climax and subsides into a Secondary theme, stated by the trombones. A brief closing section and recapitulation of the introduction leads into the development section, which explores various contrapuntal aspects of the two themes, and which culminates in a fugato with the principle theme as its subject. Several Stretti build to a climax and return to the recapitulation, which finds both themes being played at once with an extra one thrown in for good measure, in the manner of a quadlibet. This mish-mash merges into a brief coda which climaxes and subsides bringing the movement to a close with a touch of the reserve that has been so much lacking throughout.

Rolf Johnson



The Serenade in E flat Major, written in 1881, is among the first of his works to survive in the concert repertory of the present day. The single movement work is in sonata form, but without a true development, although there is a brief central episode linking the two main sections of exposition and recapitulation. The development is, of course, the hardest part of a symphonic movement to contrive and so far it had always been the weakest section of Strauss's formal works. Here, having fallen into the trap of rounding off the exposition too completely, it takes him only eight static bars of improvisation on the oboe to work his way into a distant key from E flat major as he can imagine (B minor); from here he spends a happy period in a quicker tempo, gradually building up the spectacular return to the recapitulation in the tonic.

Norman Del Mar

In 1920 the magazine La Revue Musicale invited a number of composers to contribute pieces for a Debussy "Tombeau". Stravinsky responded with a piece written in piano score--though he had imagined it for wind instruments--a chorale or hymn of elegiac character. Then working backwards, so to speak, he composed 'to the memory of Claude Achille Debussy' the Symphonies of Wind Instruments of which this chorale is the finale. This is one of Stravinsky's least known and performed works which he describes as "an austere

ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments."

Robert Craft

The gay work, Serenade in D Minor, is written for two oboes, two clarinets, two bassoons, one contra-bassoon (optional), three horns, cello and double bass. There is nothing more of melancholy, as in his earlier works, to be found in this work; with the exception of one moment, full of love's tender emotions, it is in the jolliest good humor. It is a deliberate attempt to revive the old-time cassation style of band music for the open air.

The First Movement almost parodies the old fashioned village march. The Minuet takes on the guise of a Sousedska, its trio has the rhythmic character of the Furiant. There follows the romantic slow movement and a lively Finale which, the opening theme being like the String Serenade, cites in conclusion the opening theme. The whole work is rich in fine craftsmanship and beautiful tonal quality. It was composed in January 1878 and first performed the same year conducted by Dvorak.

Paul Stefan

#### PERSONNEL NOTES

Michael Gibson received his Bachelor of music degree in 1971 from Northwestern University. Mr. Gibson studied conducting with Miss Margaret Hillis, conductor of the Chicago



Symphony Chorus, the Cleveland Orchestra Choir and the Northwestern University Chorus, Bernard Rubenstein, conductor of the Northwestern University Orchestra, and John P. Paynter, conductor of bands at the same university.

Rolf Johnson was born of American parents in Heidelberg on September 9, 1948. Both parents being employed by the C.I.A. at the time, it was only natural that he should turn to music at an early age. By the time he graduated high school it was generally recognized that although his talents were formidable, they were far too bizarre in nature to be of any practical use. However, wallowing in its customary dearth of critical perspicacity, Downbeat Magazine offered to pay his tuition to the Berkley School of Music in Boston. Accepting this offer, the young Johnson set off to study his craft, and at the end of four years had learned to wrap his strange ideas in so much fancy folderol that no one could tell any longer that they were basically unsound, and he found himself being graduated Summa Cum Laude. With the draft hot on his heels, he fled to Colorado Springs and the Norad Band, where he now plays trumpet solos more tastelessly than ever, but with such a facade of technical competency that several people actually believe that he knows what he is doing.

#### MUSICIANS AND PERSONNEL

##### Cello

Karen Robinson

##### String Bass

Lary Hutchinson

##### Flute

Ann Dunn

Patti Grandel

Bruce Krasin

Oboe

Michael Schultz

Lois Schultz

Lani Spahr

English Horn

Lois Schultz

Clarinet

Bob Dunn

Ray Bissi

Richard Carnright

Bassoon

John Reid

Charles Neal

Horn

Dan Gress

Fred Hebert

Bruce Johnson

Robert Haughey

Trumpet

Allan Eberhardt

Robert Lane

Trumpet

Rolf Johnson

Trombone

Kimon Swarts

Douglas Hartman

Harry Bell

Michael Gibson

Tuba

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Mary Frances Lewis

The Colorado Springs Chamber Music Society is a non-profit organization dedicated to presenting, free of charge, cultural music programs of varried repertoire to the public. Its goal is to enhance cultural opportunity in Colorado Springs.

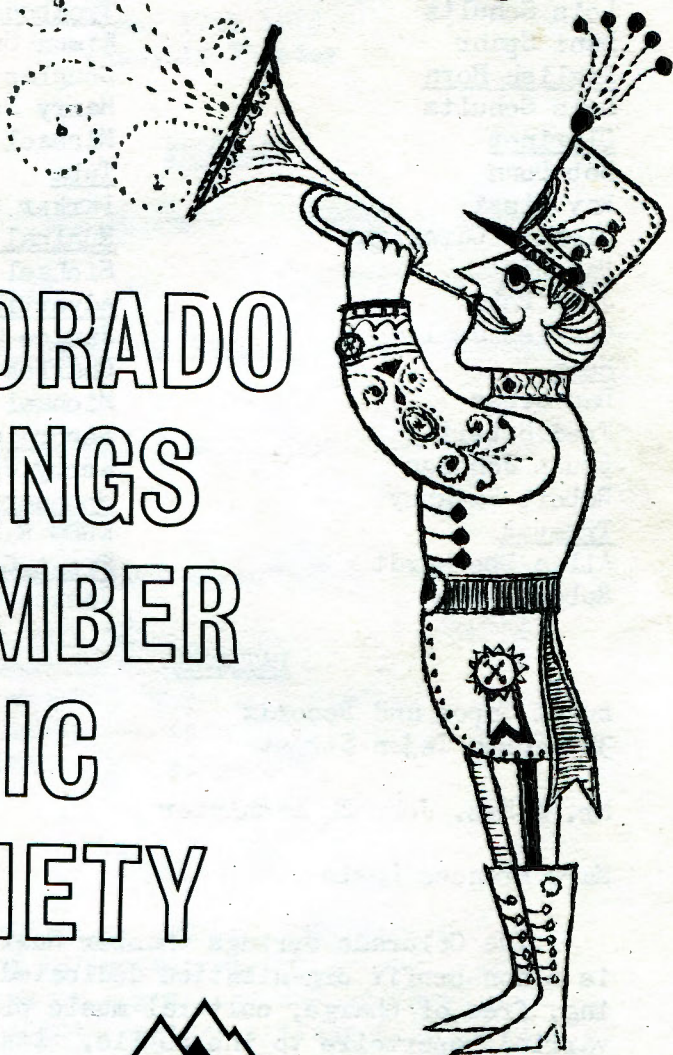
If you would like to become a patron of the group, helping offset its many monetary obligations, please phone Michael Gibson at 635-4848. Donations will assure further concerts and are tax deductible.



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