



the Colorado Springs

Chamber Music Society

Michael Gibson
Conductor & Musical Director

Rolf Johnson
Composer in Residence

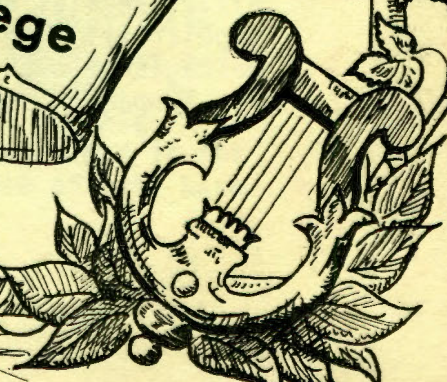
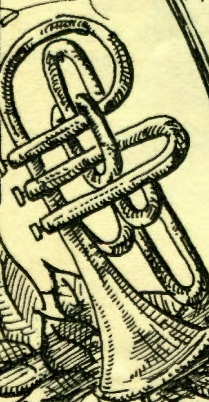
TUESDAY, MARCH 26, 1974

8:00 P.M.

ARMSTRONG HALL

PRESENTED BY

MUSIC DEPT. Colorado College



PROGRAM

- Fanfare For The Common Man Aaron Copland
- Serenade in E Flat Major op. 7 Richard Strauss
- Scherzo Alla Marcia Ralph Vaughan Williams
(2nd Mvt. from Symphony No. 8 in D Minor)
- Schleptet in E Flat Major (S. 0) P.D.Q. Bach
I Larghissimo--Allegro Boffo (Peter Schickele)
II Menuetto Con Brio Ma Senza Trio
III Adagio Saccharino
IV Yehudi Menuetto
V Presto Hey Nonny Nonnio

INTERMISSION

- Yesterday Lennon--McCartney
(Arr. by Rolf Johnson) (The Beatles)
- Prelude and Fugue in B Flat Minor J.S. Bach
(from Book 2 of The Well-Tempered Clavier) (Arr. by Rolf Johnson)
- Movement for Brass Quartet Rolf Johnson
- Octet for Wind Instruments Igor Stravinsky
Sinfonia
Tema con Variazioni
Finale

PROGRAM NOTES

Fanfare For The Common Man: Aaron Copland was born in Brooklyn in 1900. He was the first of many American composers to study with Nadia Boulanger in Paris. His early works are of a very serious nature, but he felt the need to appeal to a larger audience and turned to a simpler style incorporating folk tunes and jazz idioms. Works like El Salon Mexico, Billy the Kid, and Appalacian Spring, have indeed enjoyed wide spread popularity. The Fanfare For The Common Man makes use of many unison passages between trumpets, trombones and tuba. The work is also scored for tympani, bass drum, and tam-tam.

Michael Schultz

Serenade in E Flat Major: Richard Strauss' Serenade, his opus no. 7, was written in 1881. It 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' 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

Scherzo Alla Marcia: Ralph Vaughan Williams, one of England's leading composers of the twentieth century, was the greatest symphonist that nation has produced. All of his works possess a distinct flavor of their own that mark him as a strongly individual yet eminently approachable, listenable composer. As we listen to the 2nd movement of this symphony, so youthful in spirit, so original in conception, it is hard to realize that its composer was eighty-three when he finished it in 1955. This movement is for a reduced ensemble of woodwinds and brasses. After hearing this movement, one critic remarked on its "extraordinary youthful impudent brio, as though Shostakovich had become a Cockney."

Schleptet in E Flat Major (S. O): In 1954 Professor Peter Schickele, rummaging around a Bavarian castle in search of rare musical gems, happened instead upon the original manuscript of a "Sanka Cantata" by one P.D.Q. Bach, being employed as a strainer in the caretaker's percolator. A cursory examination of the music immediately revealed the reason for the atrocious taste of the coffee; and when the work was finally performed at the University of Southern North Dakota at Hoople, the Professor realized too late that he had released a monster on the musical world. Unable to restrain himself, and with the misguided support of the U. of S.N.D. at H. and otherwise reputable recording and publishing companies, Professor Schickele has since then discovered a score of P.D.Q. Bach scores, each one worse than the last, each one another brick in the wall which will someday seal the doom of Musical Culture.

The conspiracy of silence that has surrounded P.D.Q. Bach (1807-1742?) for two centuries began with his own parents. He was the last and least of the great Johann Sebastian Bach's twenty-odd children, and he was certainly the oddest. His father ignored him completely, setting an example for the rest of the family (and indeed for posterity), with the result that P.D.Q. was virtually unknown--by anyone--during his own lifetime; in fact, the more he wrote, the more unknown he became. He finally attained total obscurity at the time of his death, and his musical output would probably have followed him into oblivion had it not been for the zealous efforts of Professor Schickele. These efforts have

even extended themselves to mastering some of the rather unusual instruments for which P.D.Q. liked to compose, such as the left-handed sewer flute, the windbreaker, and the bicycle. The Schleptet was first performed by the Freshman 4-H Club Symphonic Society of The University of Southern North Dakota at Hoople, for their advisor, Mr. 4-H Club himself, Harry Herbert Hoover Heever.

Yesterday: Little need be said about this piece or The Bealtes. The music of The Beatles has been played by more musical groups in more types of arrangements than any other music, except that of J.S. Bach. There has never been a group of musicians as instrumental in influencing not only the music of the present day, but the behavioral patterns of the world's youth as have The Beatles. In all probability there will never be another group to compare with The Beatles.

Michael Gibson

Prelude and Fugue in B Flat Minor: When Bach assembled his Preludes and Fugues into the monumental collection that became "The Well-Tempered Clavier," he described the volume in his preface as being intended "for the profit and use of young musicians desirous of knowledge, as also of those who are already skilled in this study, especially by way of pastime; set out and composed by Johann Sebastian Bach, Kapellmeister to the Grand Duke of Anhalt-Cöthen and Director of his chamber music. Anno. 1772."

Bach occasionally chooses various standard keyboard structures as a basis for his preludes, with the result that they exemplify many late-Baroque keyboard forms as well as employing astounding diversity of style and mood. In the words of musicologist Alfred Einstein, Bach "made of the fugue what it stands for today: a contrapuntal form of the highest concentration in which a single characteristic subject in continuous expansion pervades a thoroughly unified whole."

Jean K. Wolf

"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, states 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 quodlibet. 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

Octet for Wind Instruments: "The Octuor began with a dream. I found myself (in my dream state) in a small room surrounded by a small number of instrumentalists who were playing some very agreeable music. I did not recognize the music they played, and I could not recall any of it the next day, but I do remember my curiosity--in the dream--to know how many the musicians were. I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning I began to compose the Octuor--a piece I had not so much as thought of the day before (though I had wanted for some time to write a chamber ensemble piece--not incidental music like *L'Histoire du Soldat*, but an instrumental sonata).

The Octuor was quickly composed (in 1922). The first movement came first, and then the waltz in the second movement. The theme of the beginning of the second movement was derived from the waltz. As soon as I had discovered it, I recognized it as an ideal theme for variation. I then wrote the 'rubans des gammes' (ribbons of scales) variation as a prelude introduction to each of the other variations. The final variation, the fugato, is the culmination of everything I had attempted to do in the movement, and it is certainly the most interesting episode in the whole Octuor..... The third movement grew out of the fugato and was intended as a contrast to the high tension point of the whole piece. Terseness, too, was part of my intention in composing the final chord; the first inversion seemed to me sufficient to indicate 'finis', and it had more flavor than the tonic, which, in any case, would have been heavy-footed. The Octet is dedicated to Vera de Bosset."

Igor Stravinsky

PERSONNEL NOTES

CONDUCTOR & MUSICAL DIRECTOR

Michael Gibson has been the conductor and musical director of the Colorado Springs Chamber Music Society for the past three years. He received his Bachelor of Music Degree in 1971 from Northwestern University, and his formal training in conducting with Margaret Hillis; conductor of the Chicago Symphony Chorus, Bernard Rubenstein; conductor of the Northwestern University Orchestra, and John P. Paynter; conductor of bands at the same university. He is now studying with Allan Miller, Conductor of Special Projects for the Denver Symphony Orchestra. Since its inception two years ago, the Society has performed works from the baroque to the modern repertoire, including several world premieres written especially for the group. While in the eyes of many people the group's name "Chamber Music Society" may imply the performance of antiquated music, nothing could be further from the truth, as evidenced by the works selected for this and past programs. Chamber music may range from a trio or quartet to a wind orchestra, programing music from Bach to The Beatles.

COMPOSER IN RESIDENCE

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 from 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 Berklee 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 (no longer) 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

Violin

James Glazebrook

Viola

Phillip Rose

Cello

Susan Smith

Flute

Pat Bigler

Bond Anderson

Oboe

Ovie Hanson

Rolf Johnson

Clarinet

Bill McIntyre

Lee Barnes

Bassoon

Charles Pishny

Robert Bryan

James Housack

French Horn

Dan Gress

Louie Stout

Jerry Montgomery

Robin Blankenship

Trumpet-Cornet

Al Eberhart

Ron Stenson

Rolf Johnson

Trombone

Michael Gibson

Kimon Swarts

Norman Walters

Tuba

Jeff Nelson

Percussion

Sandy Schaefer

Craig Oakley

Randy Honecut

Cover - Richard Hilliard Young

Board Members

Bond Anderson
Raymond Bissey
Robin Blankenship
Michael Gibson
Rolf Johnson
Craig Oakley

Actors

Richard H. Young
Patty Snell
Whitley Andrews
Sharon Andrews

