

**Colorado
Springs
Chamber Music
Society**

**Conducted By
MICHAEL GIBSON**

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

7:30 P.M. Wednesday

May 30th 1973

Assembly Theater

PROGRAM

Serenade No. 10 in B-Flat K. 361 W. A. Mozart

- I Largo; Allegro molto
- II Menuetto; Trio I; Trio II
- III Adagio
- IV Menuetto; Trio I; Trio II
- V Romanze
- VII Rondo

Fanfare from "la Peri"

Paul Dukas

INTERMISSION

A Dulcet Ebullience

Michael Gibson

Music For Sixteen Winds and Percussion

Written and conducted by

Rolf Johnson

Fanfare for the Common Man

Aaron Copland

PROGRAM NOTES

Mozart's Serenades and Divertimenti for wind instruments date from the 1770's and 1780's, and were intended for outdoor performances at garden parties or at the house concerts of his friends and patrons. The simplicity and informal charm common to all these works has made them favorites of performers and audiences alike.

The first two Divertimenti (K.166 and 136), scored for pairs of oboes, English horns, clarinets, and bassoons, were composed in 1773 for use in Milan. Before 1781 clarinets were not available to Mozart in Salzburg, so the six Divertimenti written there (between 1776 and 1777) were scored for pairs of oboes, horns, and bassoons only. Mozart's three final Serenades, composed in Vienna in 1781 and 1782, are of such inspired ambition and seriousness that they are considered not only the peak of the series, but the peak of the category. The Serenade in B-flat is the first of these three.

The Serenade is scored for oboes, clarinets, basset horns, and bassoons in pairs, four horns, contra bass. Basset horns most closely resemble our modern alto clarinet, and have not fared well through the last 200 years of instrument evolution. In keeping with modern performance practice, these parts will be played by an additional pair of clarinets.

The sheer sound of this combination of 13 instruments is enough to make it a fascinating work. There is a continuous alternation between tutti and soli, with various new combinations of instruments used in the soli sections. The first movement, Largo-Allegro molto, contains many examples

of this tutti-soli alternations. The second movement is a Menuetto with two Trios. The first trio is played by the clarinets and basset horns, and the second, in G minor, is principally an oboe solo with bassoon obligato. The third movement, Adagio is like an accompaniment played throughout by the second oboe, clarinet, basset horn, and first bassoon. The fourth movement is another Menuetto with two trios, the first trio in B-flat minor, the second in major is a long flowing soli passage for oboe, basset horn and bassoon. The slow Romanze of the fifth movement is set off by a spritely Allegretto middle section with its difficult bassoon obligato. The last movement is a rather noisy Rondo which might be called a Rondo alla turka. The theme of the Rondo is reminiscent of the finale of Mozart's early 4-hand clavier sonata.

Michael Schultz

La Peri and the Sorcerer's Apprentice are the only two works of Paul Dukas that are well known today. Dukas lead a very active life as a composer and teacher in Paris. He died there at the age of 70 in 1935.

This fanfare is a prelude to the six variations which form the music for the ballet "La Peri". It is in contrast to and has no musical connection to the variations. The ballet is based on a mythological tale of a king who sets out in search of immortality. His journey takes him to the end of the earth where he finds La Peri (the fairy) clutching a lotus flower. He steals the flower from her but is persuaded to return it.

Michael Schultz

A Dulcet Ebullience, literally a flow of tender or sweet feelings, written in June, 1972. The piece was written as a birthday present and the theme "happy birthday" appears once in the tuba toward the end. Generally the piece is a five pitch theme with variations, written in a random or free twelve tone style. It is a composition of extremes, ranging from boisterous dissonance to bland free atonality, and from rapid movement to a snails crawl. On the first hearing one should approach this music with attention to the varried moods it portrays. The piece is dedicated to Pat Babcock.

Michael Gibson

Music for Sixteen Winds and Percussion: If Zeus were to hold a Mr. Music of the Cosmos contest and the Harpies and Zingos and Nymphs and Demigods and Dryads and Human and Subhuman and angelic Minstrels and composers from near and far assembled to weave their works on and off the universal loom, this Rolfy piece would make them all go boom flat. In his piece of writing combines the celestial polyphonies, the earthy beats and the subterranean cacophonies in such a unified harmony that those who listen are catapulted out of their daily drones into the pulsating throbs of white light.

Virginia Good

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, bas drum, and tam-tam.

Michael Schultz

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. Mr. Gibson studied composition with Lyndyn DeYoung and James Hopkins both professors at Northwestern University. Mr. Gibson is presently in the services.

Rolf Johnson was born of American parents in Heidelberg on September 9, 1943. 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

<u>String Bass</u>	<u>French Horn</u>	<u>Tuba</u>
Ifram Wolfolk	Dan Gress	Jeff Nelson
<u>Piano</u>	Fred Hebert	<u>Percussion</u>
Laure McIntyre	Donald Barnett	Sandy Schaefer
<u>Flute</u>	Jerry Montgomery	Paul Dickenson
William McIntyre	<u>Trumpets</u>	Craig Oakley
Richard Carnright	Allan Eberhardt	Robert Bryon
<u>Clarinet</u>	Ronald Stenson	<u>Musical Director</u>
William McIntyre	Rolf Johnson	Michael Gibson
Ray Bissi	<u>Oboe</u>	<u>Technical Director</u>
Bruce Kraisin	Michael Schultz	Mark C. Russell
Rick Borgerson	Lois Schultz	<u>Sponsor</u>
<u>Bassoon</u>	<u>English Horn</u>	KRDO Radio and TV
Robert Bryon	Michael Schultz	<u>Front Cover Design</u>
Richard Carnright	<u>Trombone</u>	Janice Graham
	Rick Crafts	<u>Scheduling Consultant</u>
	Kimon Swarts	Jan Wright
	<u>Bass Trombone</u>	
	Douglas Hartman	

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