

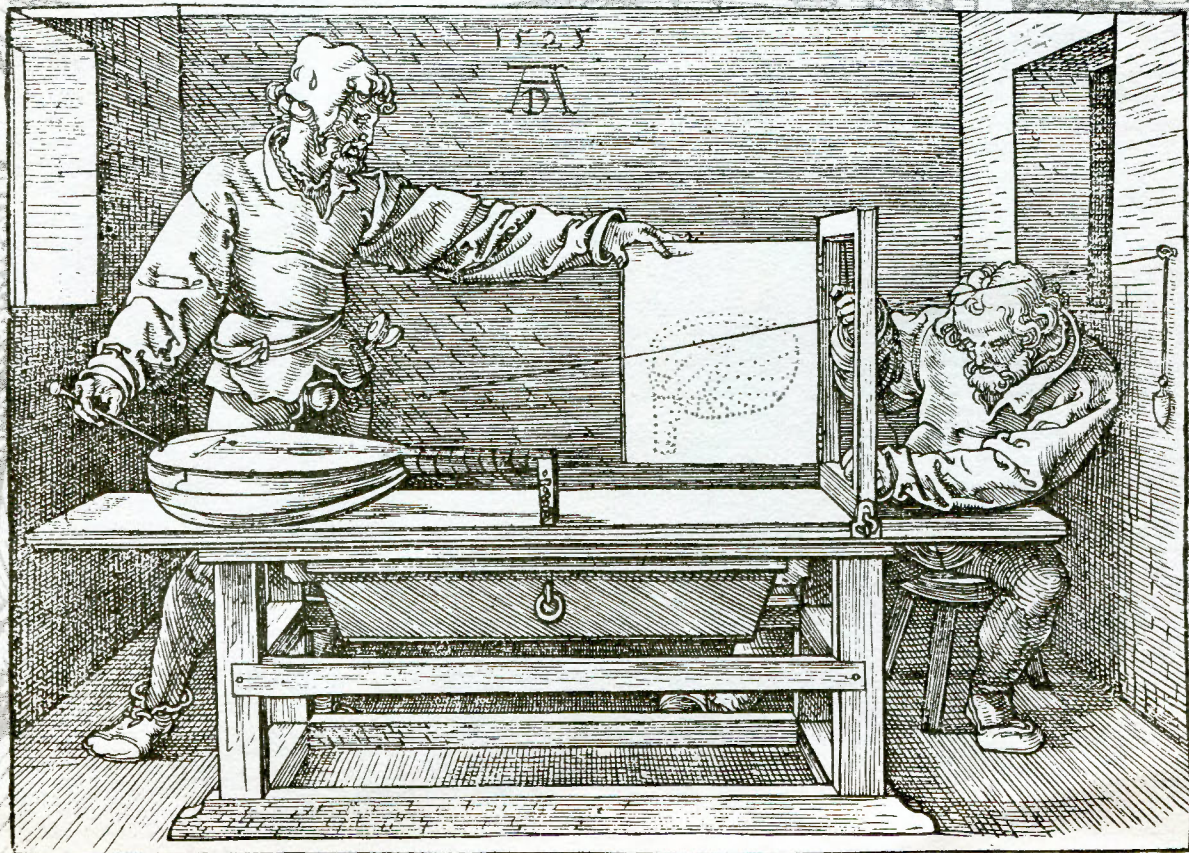
The Colorado College presents

THE COLORADO SPRINGS
CHAMBER MUSIC SOCIETY

MICHAEL GIBSON, Conductor
and Musical Director

Sunday, October 7, 1973

4:00 P.M. Armstrong Hall



P R O G R A M

Fanfare	William Walton Arr. Malcolm Sargent
Brass Suite	Nicolai Berezowsky
Fanfare and Gallop	
Lullaby	
Valse	
Rondo	
Fanfare Héroïque	Eugène Bozza
Scherzo (Over The Pavements)	Charles Ives
Circus Polka	Igor Stravinsky

INTERMISSION

Fanfare For The Fighting French	Walter Piston
Movements For Eight Winds and Percussion (1973) Conducted by Rolf Johnson	Rolf Johnson
Symphony in B flat	Paul Hindemith
I Moderately fast, with vigor	
II Andantino grazioso	
III Fugue	

PROGRAM NOTES

The Fanfare is a short tune for trumpets (French term for a brass band, either military or civilian), used as a signal for ceremonial, military or hunting purposes. The various nations possess a large repertory of such melodies. Fanfare-like motives have been frequently used in art-music. They already occur in the caccias (hunting songs) of the 14th century, in Josquin's Fanfares Royales, in Jannequin's program-chanson La Guerre and in other battle pieces, in the introductory "Toccata" of Monteverdi's Orfeo (1607), and in Bach's Capriccio sopra la lontananza dello suo fratello diletteissimo. Various operatic composers have made a highly effective use of the fanfare, e.g., Beethoven in his Fidelio, and Wagner in the horn-call scene of his Tristan.

Second Symphony For Band
Allegro Moderato

Charles T. Neal

(This work was substituted for the work by Rolf Johnson) Oct. 7, 1973

Second Symphony For Band (World Premiere): "We live in an age when almost anything is considered art music. We have pieces for synthesiser and for B-flat double-clutch bass vacuum cleaner; we have pieces in which it is necessary to burn pianos, honk automobile horns, sit in a certain position, wear certain clothes, or perform extraneous actions like lighting candles. We have techniques of composition designed to destroy rather than create melody, tonality and harmony, and we have at least one so-called composition in which the composer specifies the soloist must be a topless female cellist. Unfortunately what we don't have enough of is music.

My Second Symphony For Band, like most of my large-scale works, is a repudiation of this extremist idiocy. It is my affirmation that the great composers of this century are men like Hindemith, Shostakovich, Darius Milhaud, Howard Hanson, Persichatti, and Stravinsky--I speak here with the reservation that I believe the last composer's twelve-tone period was a manifestation of senility. My music repudiates Schoenberg and Webern as mere mathematical craftsmen, and the likes of John Cage as cheap hacks. I have instead cast my lot with those men who dare to write a melody, in my belief that music serves as an escape from our times rather than a reflection of an afternoon on the freeway in the concert hall. I have adopted the Russian philosophy that music should appeal to its listeners, and that music which appeals only to a lunatic fringe has no place in public performance. I agree also with Hindemith's philosophy that music is meant to be used, to be played, listened to and enjoyed. It is not an easy task. I have found it far more difficult to work in this medium than to produce a passable tone-row piece or to burn a piano. But I have also found it more rewarding, if only because I feel better for being an artist rather than a charlatan."

Charles T. Neal

Brass Suite: Berezowsky was a Russian by birth who fled his native country after the revolution in order to regain contact with Western musical activities. Up until his change of nationality he had distinguished himself by becoming first violin of the Bolshoi Theatre Orchestra, and soon after his arrival in this country in 1922, he joined the New York Philharmonic. Seeking more formal musical training, Berezowsky enrolled in the Juilliard School, graduating in 1928. From that time his career was with the Columbia Broadcasting System, while conducting, performing, and composing continued to occupy much of his time. The Brass Suite is a frankly light-hearted, entertaining work, full of wit and good humor. The rapid staccato passages of the outer movements contrast nicely with an amusing lullaby for tuba in the second movement and a wistful, lovely waltz in the third.

"My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer sides of these traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle--and where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine carefully the premises underlying a new or unfamiliar thing, before condemning it, in the world of business than the world of music. It is not even uncommon in business intercourse to sense a reflection of a philosophy--a depth of something fine--akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To any insurance man there is an 'average man' and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing 'exclusive' about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music."

Charles Edward Ives
1874 - 1954

(Charles Ives gained wealth and fame in the insurance business and composed music as a hobby).

Scherzo--Over The Pavements: The entire piece is atonal and the form is A, B, C, Cadenza, B, A. The piece opens with a theme in the clarinet which is immediately repeated in the piano in a free development of an irregular second theme against a shifting rhythmic background furnished by the bassoon and clarinet. In section B the bass drum enters, punctuating the ostinato. Section C, Allegro moderato, the piano is the dominant voice; the clarinet, bassoon, trumpet and trombones playing rhythmic and melodic replies to its material. The Cadenza, Allegro molto (or as fast as possible), is slightly incredible writing in terms of the technical facility demanded of all performers. The repeat of Sections A and B, is followed by a marvelously comic ending.

Over The Pavements is a forceful and dramatic piece, as impressive for its originality and craftsmanship as for its effect. Such devices as the metrical modulations (since made famous in Elliot Carter's String Quartet No. 2) and the harmonic organization at the end of the Cadenza are as surprising for the date of the piece as would be, in any age, the comic Ivesian ending.

Harold Farberman

Circus Polka: "The idea of the Circus Polka was George Balanchine's. He wanted a short piece for a ballet of elephants, one of which was to carry Vera Zorina....The Marche Militaire quotation came to me as an absolutely natural thing, which I say to circumvent the inevitable German professor who is going to call my use of it a parody. The music was first performed in someone else's arrangement for the Ringling Brothers' Circus Band. After conducting my orchestral original, in Boston in 1944, I received a congratulatory telegram from Bessie, the young pachyderm who had carried the ballerina and who had heard my broadcast in winter quarters of the circus at Sarasota. I never saw the ballet, but I met Bessie in Los Angeles once and shook her foot."

Igor Stravinsky

Movement For Eight Winds and Percussion (World Premiere): This piece was written by a wizard from Smooch who one day put his head on a furry pooch and was aghast at the sounds therein. In there Boom Boom Whirrrrrrr and orgone blammers, scintillating blobulers carried through the spheres of his ears and then he heard it down there and up here and merry go round, (Guttural and Celestial, they're all the same, uh hem) and yelled, "I gotta make that sound some more." And he did, and you get to hear it tonight.

Virginia Good

Symphony in B flat

The opening movement is ternary in form, the outer sections themselves containing three ideas. The first is a wide sweeping melody; the second is an extended passage built on a short figure and set exclusively for woodwind, and the third, preceded by a long unison woodwind passage, is an impressive chorale-like melody announced by the horns and building up in the brass to a triumphant climax.

The short middle section is concerned with a jerky fugato and its characteristic episodes. As this reaches a new climax the original second subject is announced fortissimo in majestic augmentation and leads directly to the recapitulation in which the first and second subjects are played together. The heavy brass remains silent throughout this section and is reserved for the mighty third theme which returns regularly as before.

The Andantino is largely concerned with a dialogue between the alto saxophone and cornet on a quiet but oddly cheerful little tune. The scherzo, which is afterwards joined by it in combination, is a rapid, bustling affair given entirely to woodwind and tambourine.

The Symphony ends boisterously with a fugue. The fugue works its subject in an energetic exposition followed by a further exposition in stretto. In due course it collapses into a quieter middle section and a graceful new theme is worked out at length. It is beginning to droop when the fugue subject returns suddenly in full force to combine with it. When this is in full swing the broad opening theme of the first movement is additionally thundered out by trumpets and trombones, the three themes making splendid counterpoint. Eventually the two subjects of the fugue drop out and the symphony ends with a tremendous final statement of the melody with which it began.

Norman Del Mar

PERSONNEL NOTES

Michael Gibson has been the conductor and musical director of The Colorado Springs Chamber Music Society for the past two 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. 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.

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

Piano

Laura McIntyre

Piccolo

Kathy Marynak

Flute

Kathy Marynak

Bond Anderson

Allan Wolf

Bill McIntyre

E-flat Clarinet

Lee Barnes

Clarinet

Lee Barnes

Bill McIntyre

Bob Schempf

Carol McAnulty

Earnest Gonzales

Chuck Bogner

Ray Bissey

Bass Clarinet

John Kung

Bassoon

Robert Bryon

Charles Neal

Alto Saxophone

Al Gregory

Mike Hancock

Tenor Saxophone

Rick Torgerson

Baritone Saxophone

Lary Marynak

Oboe

Lani Spahr

Tom Watts

Cornet-Trumpet

Dan Schmitt

Al Eberhart

Bob Lane

John Irish

Ron Stenson

Rolf Johnson

Trombone

Arnold Schafer

Rick Crafts

Norm Walters

Kimon Swarts

French Horn

Louie Stout

Mike Phillips

Susan Schmitt

Robin Blankenship

Baritone

Roy Ayala

Harry Vulgamore

Tuba

Jeff Nelson

Eric Saffell

Tympani

Brad Stouffer

Percussion

Sandy Schaefer

Paul Dickenson

Craig Oakley

COMING EVENTS

CLEVELAND QUARTET	Thursday, Oct. 11, 8:15 P.M. Armstrong Hall
PIANO RECITAL Max Lanner	Sunday, Oct. 21, 4:00 P.M. Armstrong Hall
FOLK CONCERT	Saturday, Nov. 3, 8:15 P.M. Armstrong Hall
COMMUNITY ORCHESTRA	Sunday, Nov. 4, 3:00 P.M. Mitchell High School
PRAGUE MADRIGAL	Tuesday, Nov. 6, 8:15 P.M. Shove Chapel
SYMPHONIC WINDS	Saturday, Dec. 1, 8:15 P.M. Armstrong Hall
DANCE CONCERT	Fri. & Sat. Dec. 7 & 8, 8:15 P.M. Armstrong Hall
COLLEGIUM MUSICUM	Sunday, Dec. 9, 4:00 P.M. Bemis Dining Hall (tent.)
NEW MUSIC ENSEMBLE	Tuesday, Dec. 11, 8:15 P.M. Armstrong Hall
CC CHRISTMAS CHOIR CONCERT	Friday, Dec. 14, 8:15 P.M. Shove Chapel

Persons interested in receiving monthly notices of forthcoming events, please call the Public Lectures and Performances committee, 473-2233, Extension 324.

