

SYMPOSIUM^{VII}
FOR NEW BAND MUSIC

SYMPOSIUM VII FOR NEW BAND MUSIC
WITH THE
VIRGINIA INTERCOLLEGIATE BAND

Sponsored by

the
VIRGINIA COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION
JAMES SOCHINSKI, STATE CHAIRMAN

SYMPOSIUM CHAIRMAN

DENNIS ZEISLER
Director of Bands
Old Dominion University

Carol Corcoran
Student Assistant
Old Dominion University

OLD DOMINION UNIVERSITY
Norfolk, Virginia
February 11 thru 13, 1982

DAVID SNOW

David Snow has studied composition at the Eastman School of Music, the Yale School of Music, and Brandeis University and has received prizes in composition from Eastman, Yale, BMI, ASCAP, Los Angeles Tuba Quartet, the National Federation of Music Clubs, National Association of Composers/USA, and the Annapolis Fine Arts Commission. He has participated in a workshop for Choreographers and Composers at the American Dance Festival in Durham, North Carolina (1978), and was a resident at the Artists' Colony at Yaddo in Saratoga Springs, New York (1981). He is currently working on a commission from the College Band Directors National Association for their 1983 convention, assisted by a fellowship grant from the National Endowment for the Arts. Publications include the "Brass Quintet," 1974 (Seesaw Press, New York, 1977), "Sonatina for Trumpet and Piano" (Dorn Music, Needham, Maine, 1981), and "String Trio" (Peer-Southern Corp, to be released). He is also co-composer/performer on a record album, "The Passion and Transfiguration of a Post-Apocalyptic Eunuch: (Opus 1 Records, 1980), a science-fiction satire, in collaboration with Mark Campellone.

Guernica

Although inspired by Picasso's great mural of the same name, Guernica is not a programmatic depiction of the brutal event it portrays, of the bombing of a defenseless town by Fascists during Spain's Civil War. It is rather a depiction of, and a response to, the outrage of modern warfare and the growing technology of death.

The work divides into three main parts. The first exploits brass and percussion in dissonant antiphonal effects between the two solo brass quintets, and steadily grows in contrapuntal density up to a thunderous recapitulation of the works opening statement. A short, placid flute solo provides transition to the second part, a chorale with two variations that likewise grows in texture and volume, introducing the woodwinds, and leads into the third part, a fast, rhythmic antiphonal exchange based on the chorale theme which climaxes in a final recapitulation of the chorale in a broad woodwind choir. A coda recalls material from all three sections and closes on a violent, abrupt note.

The work was written at the request of Keith Brion for the Yale University Band, and was premiered by that ensemble on November 30, 1979.