# The University of Wisconsin–Milwaukee

PRESENTS

# The Wind Ensemble

The Twenty-Second National Conference

ofthe

**College Band Director's National Association** 

Atlanta, Georgia Thursday, March 17, 1983 – 2:00 & 8:30 P.M.

Thomas L. Dvorak, Conductor Armand Basile, Pianist Bruce Atwell, Horn Robert Wege, Mark Luhring, John Seydewitz, Percussion

# PROGRAM

## Thursday, March 17, 1983-2:00 P.M.

Sinfonia Concertante	 	 	David Snow
for horn, piano, percussion, and winds			

- I. = 69 maestoso
- II. = 72 very freely
- III. =72 temp giusto

Bruce Atwell, horn Armand Basile, piano Robert Wege, Mark Luhring, John Seydewitz, percussion

> Premiere Performance Commissioned by the College Band Directors National Association

# PROGRAM

Thursday, March 17, 1983-8:30 P.M.

Wiener Philharmoniker Fanfare	. Richard Strauss
4 Satie-Ren	Iman Soeteman
Arrangements of Erik Satie: Musique pour 13 instruments à vent	
I. Marche de Cocagne (Démarché)	

- II. Pastorale
- III. Jeux de Gargantua (Polka)
- IV. Can-can "Grand-mondain"

Divertissement d' Eté ..... Jacques Castérède

- I. LaPlage
- II. Pêche sous-marine
- III. Marche



#### PROGRAM NOTES

### SINFONIA CONCERTANTE, David Snow

The term "sinfonia concertante" was applied during the classical period to a class of compositions scored for a group of soloists with orchestra. In the present case, the concertino ensemble consists of hor, piano, and three percussionists which function together as a virtually autonomous ensemble, continually drawing ypon the instrumental forces of the wind ensemble to create a chamber group of ever-changing dimensions. In this manner the work progresses through its three movements from an initially high degree of rhythmic and melodic fragmentation towards the ultimate cohesion and integration of its instrumental forces at the conclusion.

The score is dedicated to the composer's parents.

David Snow has studied composition at the Eastman School of Music with Joseph Schwantner, Warren Benson, and Samuel Adler, at the Yale School of Music with Alan Pollack and Jacob Druckman, and at Brandeis University with Martin Boykan and Arthur Berger. He has received prizes in composition from Eastman, Yale, BMI, ASCAP, the Los Angeles Tuba Quartet, the National Federation of Music Clubs Clubs, the Annapolis Fine Arts Foundation, New Music for Young Ensembles, Inc., and the National Association of Composers USA. He participated in the first workshop of composers and choreographers at the American Dance Festival at Duke University in 1978, and was a resident at the artist's colony at Yaddo in Saratoga Springs where he began work on the Sinfonia Concertante commissioned by the CBDNA. Work on the commission was supported by a grant from the National Endowment for the Arts. His works are published by Peer-Southern, Music for Percussion, Dorn Publications, Seesaw Press, and NACUSA Graphics. He is cocomposer/performer with Mark Campellone on a record album, The Passion and Transfiguration of a Post-Apocalyptic Eunuch, best described by Contemporary Keyboard magazine as "an excellent but thoroughly mad amalgam of Frank Zappa, Firesign Theatre, and maybe Stockhausen" and available on Opus One Records. He is currently assistant music buyer for Music and Arts Center, Inc., a chain of music stores in the Washington, D.C. area.

#### 

#### WIENER PHILHARMONIKER FANFARE, Richard Strauss

Richard Strauss was born in Munich, 1864, and died in Garmisch-Partendirchen, Germany, 1949. A master of orchestration, Strauss expressed in his tone poems the whole gamut of human emotions. His art songs also achieved fame and success, among which "Allerseelen" became a great favorite and has been transcribed for both orchestra and band.

Strauss' father, Franz, was an eminent horn player in the orchestra of the Bavarian Court so music seemed a natural way of life in the Strauss home. By the time he was four, Richard was taking harp lessons and when he was eleven, he began the serious study of composition and orchestration. In 1886 he became court musical director at Munich followed by similar positions at Weimar, Munich, and at Berlin with the Royal Opera.

Strauss realized that sensationalism and commercialism were often closely related and the results were much in evidence in his operas Solome, Der Rosenkavalier, and Elektra. A highly successful conductor as well as composer, Strauss was also skillful in his business matters. He became one of Europe's wealthiest composers before he died at the age of eighty-five.