

Variations and Interludes (1969) NEELY BRUCE

Theme
Variation I
Interlude I
Variation II
Variation III
Variation IV
Interlude II
Variation V

John Schaeffer, *Organ*

Dance II (1969) NANCY TOPF, BARRY BROSCH
in music with presence

Linda Ferreira, Vaughn Paul Siarny, *Dancers*
James Fulkerson, *Cello*
Charles Madden, *Piano*
Barry Brosch, *Clavichord*

MODERN MUSIC VI '69

Tuesday, May 20, 8:00 p.m.

The Krannert Center for the Performing Arts

Great Hall

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Sunday, May 4, 1969
8:00 p.m.

The School of Music
of the University of Illinois
presents the

UNIVERSITY OF ILLINOIS
WIND ENSEMBLE

Robert Gray, Conductor

Guest Artist: Endre Granat, Violinist

Program Notes

As it begins a second decade the University of Illinois Wind Ensemble continues to be a unique organization on the local and national scene. It is one of only a few continuing groups solely dedicated to the performance of wind orchestra music and chamber music for winds. The versatility of the Wind Ensemble, based upon the solo performer premise, has established a tradition of performing chamber or large instrumentations, traditional or experimental combinations, and early through contemporary literature. Each concert represents the further establishment of a standard repertory within the vast catalogue of works for this performance medium, and consistently includes premiere and first local performances of wind compositions. Professor Robert Gray has been the conductor of the Wind Ensemble since its inception.

The opening "Fanfare for a Joyful Occasion," by Alwyn, displays the typically brilliant brass writing of the English along with an expanded percussion complement, including xylophone, marimba, vibraphone, and orchestra bells, in addition to the traditional battery.

David Amram is a rapidly emerging American composer who was first to hold the position of composer in residence with the New York Philharmonic Orchestra. His "King Lear Variations" for wind orchestra and percussion was performed by that orchestra and the National Symphony although it was initially commissioned by the American Wind Symphony of Pittsburgh. Following the theme statement by solo bassoon the six variations feature different instrumental choirs — double reeds, wood-winds, full ensemble Alla Marcia, cantus firmus treatment, percussion and brass — closing with a full ensemble finale which tapers to the quality of the opening.

The details behind the first performance of the "Music for Royal Fireworks" read similarly to the legends surrounding the first playing of Handel's "Water Music" in 1717, with one major difference: They are true. The suite exemplifies Handel in his maturity combining techniques of an earlier Baroque period with the brilliancy and nobility of his own inventiveness.

Our soloist for the evening, Endre Granat, is well-known on this campus and internationally for the warmth of his musicality and his brilliant virtuosity. With study in Budapest and an Artist Diploma from the Basel Music Academy, he has been concertmaster of the Goteborg Symphony, assistant concertmaster of the Cleveland Orchestra, has reaped several prizes in international competitions, and has been on the faculty of the University of Illinois since 1966. Ever broadening his concertizing, Mr. Granat will tour out of the country in the near future.

The musical output of Kurt Weill has revealed itself in a reverse order, it would seem. His later activities as a popular composer for the musical theatre were well established before his earlier works such as *Three Penny Opera* and the very early "Concerto for Violin and Winds" gained attention. The concerto is a tonal dialogue playing the virtuosic violin against the winds. Of special interest is the second movement which is made up of three connected, but varied musical entities to replace the traditional slow movement. Evident in this work are Weill's melodic facility, and a rhapsodic quality full of musical intensity.

Program

**FANFARE FOR A JOYFUL OCCASION (1964) William Alwyn
(1905—)**

**KING LEAR VARIATIONS (1965) David Amram
(1930—)**

**MUSIC FOR ROYAL FIREWORKS (1749) George Frederick Handel
(1685-1759)**

Ouverture La Rejouissance
Bourrée Menuets I and II
La Paix

Intermission

**CONCERTO FOR VIOLIN AND WINDS, OPUS 12 (1924) Kurt Weill
(1900-1950)**

Andante con moto
Notturno — Cadenza — Serenato
Allegro molto, un poco agitato

Violin Soloist: Endre Granat

Please retain your ticket stub, as it may be checked during intermission.
The taking of photographs during performances is strictly prohibited.

UNIVERSITY OF ILLINOIS WIND ENSEMBLE PERSONNEL

FLUTE—PICCOLO

Steven Geibel
Jill Albertson
Pamela Sanoski

OBOE—ENGLISH HORN

Benjamin Woodruff
Ann Patterson
Linda Kulwin
Wayne Ryerson
Patti Rosso
Jon Cheville

CLARINET—BASS CLARINET

William Shontz
Margene Kirkwood
James McNeely
Charles Yassky

BASSOON—CONTRA BASSOON

John Deppe
Richard Scott
Eugene Scholtens

HORN

Marsha Matteoni
James Keays
Daniel Lunt
Mary Lee Kurowski
Steve Pierson

TRUMPET

James Darling
David Tasa
Thomas Fiala
Ronald McWilliams

TROMBONE

Douglas Lemmon
John Sexton
Robert Kidd

TUBA

James Plondke

STRING BASS

Joan Frey
John Monaghan
James Plondke

TIMPANI—PERCUSSION

Cheryl Hamma
Michael Udow
James Theobald
Robert Lintzenich
Robert Rosen

PIANO

Baiba Nikiforous

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UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Friday, May 9, 1969
8:00 p.m.

**TWENTIETH CENTURY
CHAMBER MUSIC**