

The Department of Music
University of Wisconsin-Eau Claire

presents

UNIVERSITY SYMPHONY BAND

Donald S. George, Conductor

Phillip Richardson, Graduate Student Conductor

Fairly fast. M.M. ♩ = about 126

legato No. 7

ALTO & TEN. SAXS., BASS OBOE (or Engl. Horn), BASSOON I

mf *espress.*

mp Clars., Alto Clar., Bass Clar.

9

mf Clars., Alto Clar., Bass Clar.

Bassoon II added

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Sunday, April 22, 1990
4 p.m.
Gantner Concert Hall

PROGRAM

WISCONSIN FORWARD FOREVER - March

John Philip Sousa

Sousa received numerous appeals from a student at the University of Wisconsin named Maxon Judell asking him to write a march for the college. He finally did so, and this is the result. It was dedicated to the faculty and students of the University. Wisconsin poet Berton Braley wrote words, and the noted American artist Howard Chandler Christie painted a colorful frontispiece for the music. (Keith Brion)

Today's rendition is edited in Sousa performance style by Keith Brion.

NEW ENGLAND TRIPTYCH

William Schuman

2. WHEN JESUS WEPT

TOM BROWN, Trumpet Soloist
PAUL KILE, Euphonium Soloist

3. CHESTER

Schuman wrote New England Triptych (Three Pieces after William Billings) for orchestra in 1956. In subsequent years he transcribed the music for band, greatly enlarging on some of it. The second part of the triptych is a development of "When Jesus Wept," a round by Billings. Schuman's development of this sacred theme is superlatively sensitive music. The third and final portion is a brilliant climax for the set. The tune on which "Chester" is based was a famous American Revolutionary hymn and marching song of the same name. It was practically the unofficial national anthem during the war. Schuman developed and extended the orchestral version, making "Chester" into an overture for band, and it has become one of the great classics of band music in the United States.

(Band Music Notes)

PSALM FOR BAND

Vincent Persichetti

PHILLIP RICHARDSON, Conducting

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections - a sustained chordal mood, a forward-moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

(Vincent Persichetti)

Phillip Kent Richardson is a graduate student in conducting at the University of Wisconsin-Eau Claire. He received his undergraduate degree from Central Missouri State University, majoring in music education. His major instrument was tuba. He has played tuba in various ensembles, both concert and jazz. Before coming to UW-Eau Claire he taught music, grades K-12 in Missouri. He has been on the faculty of the Southeast Missouri State University Band Camp for six years, served as a board member and stage manager of the Little Dixie Concert Association, and was music director of the Raintree Theatre Guild. He has served as an adjudicator and clinician in both Missouri and Wisconsin. In addition to his studies at UW-Eau Claire he presently conducts the University Band, was assistant director of the marching band and supervisor of the basketball and hockey varsity bands.

PRAISE JERUSALEM!

Alfred Reed

PRAISE JERUSALEM! (Kovia Yeroosaghem), Variations on an Armenian Easter Hymn, is built upon a 7th Century melody noted by the great Armenian musicologist, Gomidas Vartabed, and found in the collection titled "Chants of the Divine Liturgy of the Armenian Apostolic Church" where its opening lines (in English translation) run:

Praise the Lord, O Jerusalem!

Christ is risen from the dead, Alleluia!

The music is in the form of an introduction, theme with five variations, and a finale, all developed from elements present in the original hymn melody itself. The introduction is meant to present a version of the main theme in a manner appropriate to its message: the occurrence of the greatest of all miracles, the Tomb having opened, and the earth reeling in shock before it. The finale returns to this reaffirmation of love and regeneration, with the main theme returning in a glorified manner, as if the trumpets of Heaven were proclaiming the risen Christ throughout the world.

CARNIVAL MARCH

Ivar Lunde, Jr.

The Carnival March is a tongue-in-cheek work completed in 1972 and dedicated to the UW-EC Symphony Band. It won Third Prize in a contest for band music sponsored by the European Broadcasting Union the following year in Switzerland.

The juxtaposition of several seemingly unrelated melodies and cross-rhythms in the percussion creates a confusing carnival atmosphere. One can even hear snippets of Twinkle, Twinkle, Little Star and a diminutive form of the main theme of Edvard Grieg's piano concerto in the trio section as well as a crying clown (represented by the saxophone) in a short interlude towards the end of the composition.

(Ivar Lunde, Jr.)

PRELUDE IN THE DORIAN MODE

Antonio de Cabezon

Scored for Wind-Band by Percy Grainger
Edited by Keith Brion and Michael Brand

"...these early pieces of music-alive as the day they were written, and performable by small or larger band groups, are ideal for bringing tonal variety into band programs...the band has esthetic possibilities and responsibilities every bit as high as those of the symphony orchestra."

PERCY GRAINGER

Antonio de Cabezon (Spanish 1510-1566) was one of the 16th Century's greatest keyboard performers and composers. Blind from infancy, born of noble parents, he became composer and organist to the court of Charles and Isabella. He later served Phillip II, with whom he travelled throughout Europe.

De Cabezon's music is richly polyphonic. Although he composed primarily for keyboard instruments, his music also possesses a haunting vocal quality. His tientos, such as the Prelude in the Dorian Mode, are instrumental fantasies built upon the opening motive. The Dorian mode is a scale beginning on the second tone. In this Prelude in the Dorian Mode, the opening motive repeats at irregular intervals throughout the main body of the work, forming a basis for the four-part polyphony which evolves around it.

When Grainger's band setting was created, Leopold Stokowski's orchestral Bach transcriptions were much in vogue. Unlike Stokowski's gleaming, modern sounding Bach, Grainger skillfully recalls the darker historical quality of the tiento and its vocal counterpart, the motet. The music is de Cabezon, the expressive concept and colors are entirely Grainger's. His modern wind-band setting is beautifully evocative of de Cabezon's Renaissance world.
(Keith Brion)

CHILDREN'S MARCH: "Over the Hills and Far Away" Percy Grainger

Children's March was Grainger's third composition for band, especially written to use all the forces of the Coast Artillery Corps Band in which he was serving in 1918. It is generally regarded as the earliest known composition for piano and band. Cast in a sunny care-free mood, the composer has carried into practice certain theories with regard to scoring for the military band. Mr. Grainger was of the opinion that it is in the lower octaves of the band and from the deeper, larger members of the reed families that the greatest expressivity is to be found. Consequently we hear in his Children's March a more highly specialized and liberal use of such instruments as the bassoons, English horn, bass-clarinet and lower saxophones than is usual in writing for military band.

(Frederick Fennell)

SUITE FROM THE BALLET "PINEAPPLE POLL"

Sir Arthur Sullivan
arr. W.J. Duthoit

- I. Opening Number
- II. Jasper's Dance
- III. Poll's Dance
- IV. Finale

The ballet Pineapple Poll is a spoof of the Gilbert and Sullivan operettas. According to Charles Mackerras, the British conductor who composed this ballet, "The score is a patchwork quilt of tunes from most of the Gilbert and Sullivan operas. Every bar of Pineapple Poll, even the short bridge passages, is taken from some opera or other."
(Band Music Notes)

UWEC SYMPHONY BAND PERSONNEL

PICCOLO

Amy Cohen

FLUTE

Heather Abram
Danielle Boor
Sara Denk
Melissa Hannah
Jennifer Hawley
Colleen Mohring
Lorrie Osborn
Christa Paulson
*Lisa Steiner

OBOE

Helen Biel
Kristi Lehman
*Susan Tubbs

BASSOON

Nancy Haas
*Susan Strait

E FLAT CLARINET

Holly June

B FLAT CLARINET

Kristine Agen
Teresa Bauer
Karen Eitland
Theresa Felton
Sarah Fisher
Barbra Gilbertson
Kimberly Green
Tammy Heilman
Christina Hermann
James Kloth
Kim Minnich
Elizabeth Page
*Tanya Rice
Laurel White

*denotes principal

ALTO CLARINET

*Emily Larsen

BASS CLARINET

Brenda Drath
John Krings

ALTO SAXOPHONE

Shelly Hochstein
Dawn Legge
*Laurie Nason
Michael Walk

TENOR SAXOPHONE

Janice Luck
William Jordan

BARITONE SAXOPHONE

Kieth Schwabe

CORNET

Todd Bartlett
*Tom Brown
Patrick Hull
Daniel Julson
Jenifer Koehn
Dennis Luginbill
Jeremy Milosozowicz

HORN

Steve Jaeschke
Laurie Lorenz
Michael Monk
*Susan Page
Steve Powers

TROMBONE

Richard Ballweg
Steve Haines
Kevin Loughney
*Glenn Rehberg
Jeffrey Rosendahl
David Schepp

EUPHONIUM

*Paul Kile
Danny Smith

TUBA

Morten Bøe
Paul Budde
Robert Holec
*Janet Steiner

STRING BASS

Troy Birdsong
Christopher Bates

PERCUSSION

Kathy Farley
*Michael Fenton
Mark Hanson
David W. Kies
Sean Veenendaal
Thomas Ziegelbauer

PIANO

David Moody

WIND/PERCUSSION FACULTY

Frederick Lau, flute
Ivar Lunde, Jr., oboe
Kristine Fletcher, bassoon
Donald George, clarinet
Richard Fletcher, saxophone/clarinet
Robert Baca, trumpet
Thomas Gilkey, horn
Rodney Hudson, trombone
Jerry Young, euphonium, tuba
Ronald Keezer, percussion