

The Department of Music  
University of Wisconsin-Eau Claire

presents

# University Symphony Band

Donald S. George, Conductor

With  
Stephen Rosolack, Organist

A musical score for a band, featuring multiple staves with various instruments. The score includes tempo markings: *tempo (poco meno)* and *a tempo (poco meno)*. It also includes a tempo indicator: *(♩ = about 60)*. The score is divided into sections, with the first section marked *upper oct. also* and the second section marked *upper octave also*. The score includes a section for the **FULL BAND** with **Reeds**. Other instruments listed include **Corn., Horns**, **Corn., Trombones**, **Cymb (roll)**, **Timp**, **Tromba solo**, **Bass, Low Reeds, Harp, etc.**, and **Reeds, Sax**. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Sunday, November 20, 1988

4 p.m.

Gantner Concert Hall

# Program

## Overture to CANDIDE

Leonard Bernstein  
arr. Walter Beeler

*Candide*, the comic operetta based on Voltaire's work, had an unfortunately short musical life on Broadway in 1956. However, its lively overture had its premiere by the New York Philharmonic Orchestra under the direction of the composer in 1957, and this overture has become a favorite in the concert repertoire of both orchestras and bands.

## DUBLIN SKETCHES

Jim Curnow

*Dublin Sketches* was commissioned by the Stevens Point Area Public Schools, Stevens Point, Wisconsin. It was written for the Stevens Point Senior High School Band, Russel Mikkelsen, Director, and dedicated to the district music staff. The premiere performance was October 25, 1985, at the State Music Conference, Mills Hall, University of Wisconsin-Madison, with the composer conducting.

'Sketches' simply refers to variations and does not imply any musical pictures of Dublin as such, although the last variation does have the feel of an Irish jig.

## MARCH OF THE BELGIAN PARATROOPERS

Pierre Leemans

While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II Leemans was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Major Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home. Friends told him later that they had heard the march at a circus in France, a wedding party in India, and a military music pageant in the United States! The arrangement heard most often in the U.S. was made by Charles Wiley.

## TREPERBANDA

Donato Fornuto

- I. Allegro
- II. Moderately slow with freedom
- III. Vivace

### Premiere Performance

A variety of band timbres and textures are explored in this work while always remaining very close to a strong melodic commitment.

The first movement roughly follows sonata-allegro form. A short introduction leading to a tutti climax contains the germ of the principal theme that is presented by the woodwinds in octaves. This theme is immediately developed and treated contrapuntally before dissolving to a slower tempo, where a second theme, more lyrical in nature, is first stated in the piccolo and bassoon, and then by the clarinet section. The principal theme serves as the material for the closing section that features augmentation in the lower brass and melodic inversion in the upper woodwinds.



A solo saxophone offers the first theme of the second movement, followed by an imitative section scored in a lighter chamber style. The clarinet section states a second theme, followed by passages that combine both themes in double counterpoint. The movement ends very much the way it began with solo chamber writing that includes a canon between the alto saxophone and solo clarinet.

A lively motive alternating 3/4 and 7/8 meters opens the third movement that is cast in rondo form. After a short transition, saxophones and lower brasses present a jazz-flavored processional theme. Trumpets and finally saxophones and vibraphone repeat this melody before the rondo theme returns in the high woodwinds and xylophone. The climax of this movement occurs with the brass section playing the theme, accompanied by countermelodies in the euphonium and high woodwinds. The movement closes with a return of the rondo theme in the woodwinds which is followed by a brief coda.

Donato D. Fornuto, Professor of Music at William Paterson College since 1967, has previously taught at Teachers College-Columbia University. He also taught in the public schools of Midland Park, New Jersey, where for 9 years he and Donald George, conductor for the Symphony Band, were colleagues.

## Intermission

### SEMPER FIDELIS - March

John Philip Sousa

*Semper Fidelis* is considered by many musicians to be Sousa's most musical and inspired march. Dedicated to the U.S. Marine Corps, and subsequently adopted as its official march, he once described his feelings concerning its creation: "I wrote *Semper Fidelis* one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico." Part of the trio was taken from his first book *Trumpet and Drum* published two years earlier in 1886. In his book, *The Works of John Philip Sousa*, Paul Bierley describes how this march was premiered during a parade for President Harrison, members of Congress, and an immense number of invited guests. As Sousa's Band came into view and reached the reviewing stand on Pennsylvania Avenue, the trumpet section (with ten extra members!) pealed out the theme in the trio. "Nothing like it had ever been heard there before.... It was a proud moment for us all." Sousa died of a heart attack in Reading, Pennsylvania, on March 6, 1932. On March 10, the Marine Band played *Semper Fidelis* in dirge time during his funeral procession. Today's performance celebrates the 100th anniversary of *Semper Fidelis*, composed by Sousa in 1888.

### FIRE WORKS

Gregory Youtz

*Fire Works* was commissioned by the Wisconsin Chapter of the College Band Directors National Association. Twelve Wisconsin colleges and universities took part in the commissioning project, with each school owning its own score and set of parts. This work is the first of what is hoped will become an annual project.

Fire Works is an outstanding example of contemporary band scoring, making maximum use of the tonal colors available in the modern concert band. As the title would suggest, the music displays a very energetic and exuberant excitement. The outbursts of rhythm and harmony are like the wild bursts of color, light and noise of a fireworks display.

Composer Gregory Youtz is a member of the music faculty of Pacific Lutheran University at Tacoma, Washington.

#### COLONIAL SONG

Percy Aldridge Grainger

Grainger's belief in the art of transcription is illustrated by the fact that so many of his pieces exist in versions for two or more performance media. The original setting of Colonial Song was for two voices (soprano and tenor), harp, and symphony orchestra; both the original and the composer's band arrangement were intended as "yule gifts" for his mother. In a letter to Frederick Fennell, Grainger stated that Colonial Song was an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America.

#### SYMPHONY NO. 3 in C Major

Camille Saint-Saens

##### IV. Finale

Camille Saint-Saens' Symphony No. 3 in C Major, generally referred to as the "Organ Symphony" was his last major effort in the symphonic form. The work, bearing a dedication to Franz Liszt, was composed for the London Philharmonic Orchestra and had its initial performance in the British Capitol under the direction of Saint-Saens on May 19, 1886. The Symphony was, indeed, modern for its day and was orchestrated with the sure hand of an expert. The organ, which gives the symphony its name, is frequently and effectively employed. This transcription of the Finale for concert band is by Earl Slocum.

STEPHEN ROSOLACK, Organist

Stephen Rosolack is conductor of the Oratorio Society and the Women's Concert Chorale at UW-EC where he also lectures in undergraduate and graduate music literature and conducting. He has earned the BS, BA, and MM at Wisconsin Universities and is completing the DMA at the University of Illinois. Mr. Rosolack also is organist and Kantorei director at Trinity Lutheran Church in Eau Claire.





UNIVERSITY OF WISCONSIN-EAU CLAIRE  
SYMPHONY BAND

DONALD S. GEORGE, Conductor

PICCOLO

Katie Averill

FLUTE

Danielle Boor  
Debbie Cleveland

\*Lori Cruciani  
Kriss Hamilton  
Melissa Hannah  
Vicky Maahs  
Aimee Pautsch  
Lisa Steiner

OBOE

Helen Biel  
Nate Johnson  
\*Susan Tubbs

BASSOON

Nancy Haas  
\*Andrea Jones  
Susan Strait

E FLAT CLARINET

Linda Mertz

B FLAT CLARINET

Teresa Bauer  
Karen Eitland  
Barbra Gilbertson  
Christina Herman  
Angela Honadel  
Holly June  
James Kloth  
Kristi Kruse  
Frederick Larson  
Pam Peterson  
\*Tanya Rice  
Erika Satterlund  
Lori Wolf

ALTO CLARINET

Emily Larson

BASS CLARINET

\*Kenneth Kiesow

CONTRA CLARINET

Karrie Hargot

ALTO SAXOPHONE

David Freier  
Andrew Marrier  
\*Laurie Nason

TENOR SAXOPHONE

William Rucci

BARITONE SAXOPHONE

James Belden

CORNET

\*Pierre Allard  
Michael Fuller  
Barry Kamrath  
Jennifer Koehn  
Dennis Luginbill  
Richard Morgan

ASSISTING MUSICIANS

Barbara Young, piano  
Paula Smith, harp

WIND/PERCUSSION FACULTY

Leonard Garrison, flute  
Ivar Lunde, Jr., oboe  
Kristine Fletcher, bassoon  
Donald George, clarinet  
Richard Fletcher, saxophone/clarinet  
Robert Baca, trumpet  
Kendall Betts, horn  
Rodney Hudson, trombone  
Jerry Young, euphonium, tuba  
Ronald Keezer, percussion

HORN

Anne Flemming  
Donna Kregel  
Michael Monk  
\*Susan Page  
Michelle Tibbets

TROMBONE

Richard Ballweg  
\*Cheryl DeMars  
Jeff Kasperek  
Glen Rehberg  
Jeff Rosendahl  
David Schepp

EUPHONIUM

\*Alan Herold  
Paul Kile  
Danny Smith

TUBA

Morten Boe  
Paul Budde  
\*Robert Holec  
Phillip Richardson

PERCUSSION

Michael Fenton  
Todd Hammes  
\*John Kelley  
Larry Lelli  
Julie Ropers  
Darin Wadle  
Mary Wirkus

\*denotes principal



*All concerts and recitals are recorded. Please respect the need for silence during all concerts. Coughing, careless handling of programs and papers, and electronic watches or beepers are a serious distraction to performers and audience. The use of cameras or recording equipment cannot be permitted.*