

Quartet for Woodwinds (1990)

Morten B e

Quintette en forme de Choros

Heitor Villa-Lobos



The Department of Music

presents

THE

University of Wisconsin-Eau Claire



B A N D

Donald S. George, Conductor

With Guest Conductor
COL. JOHN R. BOURGEOIS
Commander, Conductor

THE UNITED STATES MARINE BAND

Sunday, April 12, 1992

4:00 p.m.

Gantner Concert Hall

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PROGRAM

THE SALVATION ARMY - March

John Philip Sousa

Sousa was much impressed by the sincerity of the Salvation Army's volunteer musicians. He conducted their massed bands in New York on the fiftieth anniversary of the Salvation Army on 16 May 1930, at which time they gave the first performance of this new march. It was dedicated to Commander Evangeline Booth, daughter of the Salvation Army's founder. Sousa was once profoundly moved by the Salvationist's favorite hymn, "O Boundless Salvation" and included a strain of it in the march. (United States Marine Band)

SYMPHONY NO. 11 - Second Movement Excerpt

Dmitri Shostakovich

The subject of Dmitri Shostakovich's Eleventh Symphony (subtitled "1905") is the first Russian Revolution of 1905, which began on Sunday, January 9, later known as "Bloody Sunday."

On that tragic Sunday, thousands of Russian peasant men, women and children marched from the outskirts of St. Petersburg to the Winter Palace of Tsar Nicholas II. They were going to the Tsar as a protector and patron, not as anti-government demonstrators; they wanted Nicholas to know of their plight, and to petition him for social reforms. They carried religious icons and banners, and pictures of Nicholas; they sang religious songs.

However, Nicholas was not at the Palace. He apparently had gotten news of the petition, and took his family elsewhere, to avoid any confrontation with the peasants. He left his Cossack bodyguard to deal with the crowd.

Hundreds of men, women and children were killed and thousands were injured. The Tsar's crime against his own people raised a storm of indignation. The Revolution had begun!

The Second Movement of **Symphony No. 11** is subtitled "January 9" and in it Shostakovich paints a graphic picture of that fateful "Bloody Sunday."

The opening Adagio, called "Palace Square" (the symphony's idée fixe) provides a spacious, stark and cold setting for the impending terror. We hear a muttering timpani part and a distant trumpet's call.

The sound of drums announces the appearance of the Cossacks. A tense fugue depicts the gathering of soldiers, the increasing drama the inevitability of destruction. Shostakovich unleashes relentless dissonance and savage percussion to force us to witness the nightmare of slaughter and gunfire; we are spared nothing!

When the gunfire ceases, we hear the idée fixe trembling in the freezing air above the dead and the dying. Again the distant trumpet call and the timpani muttering...into nothingness.

The arrangement for Symphonic Band is by Larry D. Daehn of New Glarus, Wisconsin, and dedicated to Dr. Donald S. George and the University of Wisconsin-Eau Claire Symphony Band. (Larry D. Daehn)

COL. JOHN R. BOURGEOIS, Conducting

IL FINTO STANISLAO - Overture

Giuseppe Verdi

The operas of Giuseppe Verdi have provided a wealth of music for the concert band. **Il finto Stanislao**, Verdi's only truly comic opera, was completed in 1840 and was premiered on September 5th of that year. **Il finto Stanislao** (The False Stanislao) is Stanislas Lescinski, who was king of Poland in the first half of the 18th century. The story relates how Lescinski fled Paris and travelled to Warsaw disguised as a coachman to escape conspirators while a French chevalier was chosen to impersonate him in France, thereby confusing his enemies. Conveniently enough, the false Stanislas does good deeds in his role and assures the romantic future of two young lovers in time for the final curtain. This new transcription for band by Walter Kalischnig was dedicated to Colonel John Bourgeois and the U.S. Marine Band. (Frank Byrne)

A BERNSTEIN TRIBUTE

Music by Leonard Bernstein adapted by Clare Grundman

A musical bouquet to one of the legends of our time, **A Bernstein Tribute** offers musicians the opportunity to enter the world of Bernstein through some of his most notable compositions. Clare Grundman has captured the spirit of each work in his adaptation which includes excerpts from the following Broadway musicals:

Symphonic Dances from **West Side Story**:

- Prologue
- Somewhere
- Scherzo
- Mambo

Three Dance Episodes from **On the Town**:

- The Great Lover
- Times Square: 1944
- Lonely Town

Excerpts from **Overture to "Candide"**

A Bernstein Tribute was given its premiere performance by "The President's Own" United States Marine Band conducted by Colonel John R. Bourgeois on April 18, 1991 at DAR Constitution Hall in Washington, DC, at a concert for the 100th Continental Congress of the National Society Daughters of the American Revolution. (Boosey and Hawkes)

MARCHING SONG OF DEMOCRACY

Percy Grainger

Grainger was inspired to write his Marching Song of Democracy while attending the Paris Exhibition of 1900. A variety of artistic, philosophical, and musical sources were involved. These included the poetry of Walt Whitman ("A Backward Glance O'er Travl'd Roads"-Leaves of Grass), a statue of George Washington, and direct first acquaintance with John Philip Sousa and his band. Grainger first conceived his Marching Song in a setting far different from standard instrumental ensembles:

My original plan was to write my "Marching Song of Democracy" for voice and whistlers only (no instruments), and have it performed by a chorus of men, women and children singing and

whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air. But a later realization of the need for instrumental color (inherent in the character of the music from the first) ultimately led me to score it for the concert-hall. An athletic, out-of-door spirit must, however, be understood to be behind the piece from start to finish.

The vocal parts are sung to "word-less" syllables such as children use in their thoughtless singing; firstly, because I thought that a more varied and instinctive vocalism could be obtained without the use of words in music of a polyphonic nature (a freely-moving many-voicedness is the natural musical counterpart of individualistic democratic tendencies), and secondly, because I did not want to pin the music down, at each moment, to the precise expression of such definite and concrete thoughts as words inevitably convey, but aimed at devoting it, rather, to a less "mental" immersion in a general central mood...

The work, which perhaps it might not be amiss to describe as kind of modern and Australian version of the "Gloria" of a mass, carries the following dedication "For my darling mother, united with her in loving adoration of Walt Whitman."

(Program note from the orchestral score of Marching Song of Democracy-Percy Grainger)

He began the band score on July 4, 1948, and completed it later that month while on vacation at his sister-in-law's home in Segeltorp, Sweden.

Grainger's Marching Song is a sprawling tone poem which encapsulates the post-romantic expressive qualities of Wagner, Richard Strauss, Mahler, and Bruckner. But the music is infused with Grainger's own original compositional techniques and humanistic spirit. (Keith Brion)

INTERMISSION

AQUARIUM

Johan de Meij

The Suite Aquarium is Johan de Meij's third composition for symphonic band after his successful Symphony nr. 1 "The Lord of the Rings" and the symphonic poem "Loch Ness", and features six tropical fishes, each of them represented by a motif, and surfacing as such in several guises.

The composition consists of three movements of which the second and third merge uninterruptedly into each other.

- I) Allegretto grazioso (Neon Tetra, Electric Eel and Angelfish)
- II) Andante/Adagio (Sea Horse and Zebrafish)
- III) Finale: Allegro giocoso (Guppy & Co.)

The Neon tetra motif functions as a kind of 'Leitmotiv' and describes the beautifully coloured, frisky fish. A number of variants have been derived from this theme and will also appear in the other movements. The Angel Fish is represented by elegant cluster chords. In the second movement the Sea Horse emerges out of the water vegetation and starts a dialogue with the Zebrafish, which is represented by one melodic phrase in unison, getting more and more threatening by added parallel fifths and octaves. Simultaneously with the Sea Horse motif the Neon Tetra theme emerges, this time in 3/4 time and in Eb minor. The third movement starts with only two

instruments (trumpet and xylophone), but as it is often the case with Guppies their number rapidly increases. Piccolo and Alto Saxophone introduce the Guppy theme followed by several instrumental combinations. Every theme from the first movement 'swims by' once more, after which the principal motif leads us to a brilliant ending.

(Johan de Meiji)

COL. JOHN R. BOURGEOIS, Conducting

SEA SONGS

Thomas Knox

SEA SONGS was written for the 350th anniversary of the city of Boston. It was premiered by the United States Marine Band, Col. John Bourgeois conduction, at the Hatch Memorial Shell in Boston, May, 1980. It is based on nautical songs and sea chanties. (Ludwig Music)

THE GRIDIRON CLUB

John Philip Sousa

The Gridiron Club, of Washington, DC, is an organization of newspaper writers and other distinguished journalists; it is not an association of football enthusiasts, as the name might suggest. Only journalists in Washington are eligible of active membership.

The organization was founded in 1885. In 1889, they felt the need for a permanent music director, and the leader of the U.S. Marine Band was the logical choice. At this time, the leader was a famous composer called the "March King." Sousa thus became the first music director of the "Griddies," and it has been a tradition to elect the current leader of the U.S. Marine Band to that post. Colonel John R. Bourgeois now serves as music director of the Gridiron Club.

Sousa composed "The Gridiron Club" march in 1926 at the request of club officials. (Paul Bierley)

ESPRIT DE CORPS

Robert Jager

ESPRIT DE CORPS is the second Robert Jager work commissioned by the United States Marine Band.

Based on "The Marines' Hymn," ESPRIT DE CORPS is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer's salute to the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). While ESPRIT DE CORPS is a tribute to the Marine Band, it is also a display piece for any fine group of band musicians.

The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their conductor, Colonel John R. Bourgeois.

A comment on the initial tempo marking, "Tempo di Bourgeois," is in order here. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. When a tempo is supposed to be "bright" he makes sure it is exactly that. Because the tempo of ESPRIT DE CORPS is to be very bright the marking just had to be "Tempo di Bourgeois!" (Robert Jager)

JOHN R. BOURGEOIS

John R. Bourgeois was born in Gibson, LA. He studied music, specializing in french horn, at Loyola University in New Orleans. has appeared with the New Orleans Philharmonic Orchestra and performed with the New Orleans Opera Company as french hornist and backstage conductor.

Bourgeois joined the Marine Corps in 1956 and was stationed with the Department of the Pacific Marine Band. In 1958, he joined "The President's Own" United States Marine Band as a french hornist and member of the arranging staff. He was appointed the 25th Director of the United States Marine Band in 1979.

Bourgeois has served on the Board of Directors and is currently President of the American Bandmasters Association. In addition, he is a member of the Board of Directors of the World Association for Symphonic Bands and Ensembles and is the American Vice-President of the International Military Music Society. He is also a member of the Military Order of the Carabao, the Alfalfa Club and Washington's prestigious Gridiron Club.

He is Vice-President of the John Philip Sousa Foundation and his affinity for Sousa's work has earned him the Sudler Medal of the Sousa Award of Merit, awarded for outstanding service to bands and band music at the national level. In 1987, he was awarded the Distinguished Service to Music Medal by Kappa Kappa Psi fraternity in recognition of "invaluable contributions to the growth and development for the modern college and university band." In addition, he was presented the National Band Association's Academy of Wind and Percussion Artists award in 1990.

He has conducted the Sousa International High School Honors Band since its inception in 1981. He was also selected to conduct the first International Youth Honor Band at the 1987 Conference of the World Association for Symphonic Bands and Ensembles, and is a frequent guest conductor with bands across the United States.

When he is not busy with his myriad musical activities, Bourgeois devotes time to restoring his Capitol Hill townhouse and to collecting Napoleona. Bourgeois also enjoys cooking, his native Cajun cuisine in particular.

UWEC SYMPHONY BAND PERSONNEL

PICCOLO

+Tim Lane

FLUTE

Susan Berg
*Danielle Boor
Sara Denk
Sandra Kieffer
Dana Linse
Angella Raleigh
Craig Udy
Tara Walz

OBOE

Nicole Jesberger
*Kim Kuechle
*Tammy Riste

ENGLISH HORN

Tammy Riste

BASSOON

Brenda Thompson
*Shelley Wolff

E FLAT CLARINET

Kesinee O'Connor

B FLAT CLARINET

Kristine Agen
Nicole Dietz
Sara Fisher
Kimberly Fondrick
Jennifer Haines
Tammy Heilman
Susan Herbst
*Christina Hermann
Holly June
John Meznarich
Robin Mueller
Kesinee O'Connor
Kim Omachinski
Kevin Pagenkop

ALTO CLARINET

James Blackmore
Laurie White

BASS CLARINET

Brenda Drath
*Terri Felton

CONTRA CLARINET

Teri Johnson

SOPRANO SAXOPHONE

Kristin Buchholz

ALTO SAXOPHONE

*Kristin Buchholz
Jason Gillette
Nicole Whitehead
Stacy Wineinger

TENOR SAXOPHONE

Drew Disher
Janice Luck

BARITONE SAXOPHONE

Chris Campbell

CORNET/TRUMPET

Todd Bartlett
Stephen Fisher
Jon Germain
Eli Grajkowski
*Daniel Julson
Jeremy Miloszewicz
Jaina Roth
James Simmons

Assisting on "Marching Song of Democracy

THE BLUGOLD RINGERS

Vanissa Murphy, Director
Kristi Erickson
Stephanie Fiskum
Julie Kosik
Dawn Osladil
Jodi Woodlee

HORN

Rhonda Aalderks
Kellie Cornish
Anne Flemming
Chad Hess
Laurie Lorenz
Annette Morrison
*Susan Page
Rachel Peck

TROMBONE

*Richard Ballweg
Christopher Fulton
Peter Guenther
Kevin Loughney
Eric Olson
Douglas Williams

EUPHONIUM

*Alan Herold
*Paul Kile
Danny Smith

TUBA

Blair Berger
Morten Bøe
*Paul Budde
Janet Kolb

PERCUSSION

Mark Hanson
Brad Pribbenow
Kirk Schumacher
Sean Veenendahl
Andrew Algire
*Thomas Ziegelbauer

PIANO

Heather Wunsch

WIND/PERCUSSION FACULTY

Timothy Lane, 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

+ denotes Music Faculty

* denotes Principal

COMING EVENTS:

- 4/13 Joint Student Recital: Rich Ballweg, Trombone & Jon Germaine, Trumpet, 5 pm, Gantner Hall
- 4/13 Saxophone Quartet & Brass Quintet Student Recital: 8 pm Phillips Hall
- 4/14 Joint Student Recital: Michelle Poeschel, Soprano & Katie Sandberg, Mezzo-Soprano, 5 pm, Phillips Hall
- 4/15 Sigma Alpha Iota Recital, 5 pm, Gantner Hall
- 4/15 Brass Ensemble Concert, 8 pm, Gantner Hall
- 4/21 Student Recital: Dan Julson, Trumpet, 5 pm, Phillips Hall
- 4/22 Flute Choir Recital, 5 pm, Phillips Hall
- 4/22 Jazz II Ensemble Concert, 8 pm, Gantner Hall
- 4/23-24 Opera Fest, 8 pm, Gantner Hall
- 4/24 BBB Bassoon Quartet, 5 pm, Phillips Hall
- 4/26 Faculty Brass Quintet/Quartet Concert, 2 pm, Christ Church Cathedral
- 4/26 University Orchestra Concert, 4 pm, Gantner Hall
- 4/27 Handbell Choir Recital, 5 pm, Phillips Hall
- 4/27 Jazz Ensemble I Concert, 8 pm, Gantner Hall
- 4/28 Trombone and Tuba Ensembles Concert, 8 pm, Gantner Hall
- 4/29 Joint Student Recital: Lynn Poeschel, Soprano & Erinne Webster, Soprano, 5 pm, Phillips Hall
- 4/29 Concert Band Concert, 8 pm, Gantner Hall
- 4/30 Student Recital: Randy Fromme, Cello, 5 pm, Phillips Hall
- 4/30 Jazz Ensemble III Concert, 8 pm, Gantner Hall

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The Department of Music
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Monday, April 13, 1992
5:00 p.m.
Gantner Concert Hall

presents a Joint Student Recital

Richard M. Ballweg, Trombone
Stacy M. Wineinger, Piano

Jon Germain, Trumpet
***Melissa Hannah, Piano**

Program

Allegro

*Joseph Fiocco
(1703-1741)*

Trans. Bernard Fitzgerald

*Jon Germain, trumpet
Melissa Hannah, piano*

Sonata No. 1 in B-Flat Major

*Antonio Vivaldi
(1678-1741)*

Ed. Allen Ostrander

*Largo
Allegro
Largo
Allegro*

*Richard Ballweg, trombone
Stacy Wineinger, piano*

Concerto

Andante

*Franz Joseph Haydn
Trans. A. Goeyens*

*Jon Germain, trumpet
Melissa Hannah, piano*