



University of Wisconsin- Eau Claire
Department of Music
presents the

Concert Band

Rodney B. Hudson, Conductor

**Wednesday,
November 14
8:00 p.m.**

**Gantner Concert Hall
Fine Arts Center**

PROGRAM

The Calif of Bagdad Overture

F.A. Boieldieu
(1775-1834)

"The Calif of Bagdad" Overture is one of Boieldieu's most popular works. The introduction has the melodic charm of Mozart. The Allegro responds to the accepted form, beginning softly and brightly in crisp rhythm which gives way to vigorous passages that alternate with lovely, reposeful melodies. The ending is decisive and brilliant. (J.S. Zamecnik)

Water Music Suite

George Frederick Handel
(1685-1759)

- I. Allegro
- II. Air
- III. Minuet
- IV. Hornpipe
- V. Finale

Shortly after the accession of George I to the English throne, Handel was requested to compose some music for the occasion of an aquatic festival given by the King. This festival was held August 22, 1715 on the River Thames. For the occasion Handel wrote a suite of twenty-odd pieces which were performed by a band of musicians under his direction. It is interesting to note that he composed the music for a group of wind instruments. Thus, we may regard the suite as an original band work. The musicians were seated upon a barge immediately following that of the King, and played continuously during the voyage from Limehouse to Whitehall. The Allegro makes use of the concerto grosso principle of alternating between a larger body of instruments (concerto) and a smaller body (concertino). The familiar, graceful Air, with its characteristically baroque dotted rhythm, is divided into two main sections, the first beginning with woodwinds, the second with brass. Each element of the first section is repeated before going on to subsequent material, giving a total pattern of ABBAB. (Charles H. Luedtke, Dr. Martin Luther College)

Hands Across The Sea

John Philip Sousa
(1854-1932)

Hands Across the Sea March was composed in 1899 and premiered during the same year at the Philadelphia Academy of Music. Although a number of ideas have been presented concerning the title, Paul Bierley believes that Sousa was inspired by a line credited to John Hookham Frere: "A sudden thought strikes me--let us swear an eternal friendship." In the Great Lakes Recruit of March, 1918, Sousa discussed the justification of the Spanish-American War, quoted Frere's line, and added, "That almost immediately suggested the title Hands Across the Sea...." Sousa's music--and his musicians--had the ability to affect people in many lands. Extensive European tours were made to Europe in 1900, 1901, 1903, and 1905. In December, 1910, a world voyage was begun which included England, Ireland, Scotland, Wales, Canary Islands, South Africa, Australia, New Zealand, Fiji Islands, Hawaiian Islands, Canada, and the United States. The tour lasted one year, one month, and one week.

(March Music Notes, Norman E. Smith)

Dublin Sketches

Jim Curnin
(1948-)

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. (Jim Curnow)

INTERMISSION

West Side Story Selection

Leonard Bernstein
(1918-1990)

West Side Story has been characterized as an American "Romeo and Juliet." With its romantic setting against a background of social and racial strife, Bernstein's music reflects the thousand and one moods which permeate Stephen Sondheim's lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music is at times devout and tender, or in contrasting sections, dynamic in intensity. Duthoit's arrangement includes: "I Feel Pretty," "Maria," "Something's Coming," "Tonight," "One Hand, One Heart," "Cool", and "America." Leonard Bernstein passed away on October 14. We wish to dedicate this performance to his memory. (Mark Hindsley)

English Dances for Band

Malcolm Arnold
(1921-)

- I. Andantino
- II. Vivace
- III. Mesto
- IV. Allegro risoluto

Arnold's mastery of orchestration is evident on every page of the English Dances, the first set of which was completed in 1950 and the second in 1951. Listening to them, one might think that the composer had done considerable research in order to resurrect several forgotten folk-tunes, but in fact, every theme used is original. The Dorian, Mixolydian, and Aeolian modes, those most characteristic of folk music, are used for the set of dances. The first dance is an andantino in the Dorian mode. The lilting theme is first heard from flute and oboe against an ostinato accompaniment by the horns, timpani, and muted trumpets. The second dance (vivace) is Mixolydian, having a flattened seventh degree of an otherwise normal major scale. The glooming, aeolian third dance has a simple pentatonic theme which is heard four times, each time rising a major third. The final dance allegro is in the Mixolydian mode with the theme being handed from one section of the band to another with brass playing the primary role. (Malcolm Rayment and Raoul Camus)

American Civil War Fantasy

Jerry H. Bilik
(1933-)

This tone poem portrays musically the mood, music, and events leading to the Civil War. After tunes depicting daily life in the North and South, the rumblings of marching drums are heard and rallying songs fill the air. Following a meditative reflection the sounds of battle describe the conflict. After the tumult a new hope for a perpetually-united America rises from the ashes. (Jerry Bilik)

Symphonic Concert March

G. Bonelli

At the mention of the word "march" most Americans naturally think of formations on parade, and our own march king, John Philip Sousa. This Italian march, however, was not intended for the parade ground, but, as its title indicates, for the concert hall. Its flowing melodies, contrasting rhythms, and contrapuntal material are too

intricate for the march and too fast for the standard military pace. Bonelli has employed themes which reappear often throughout the composition. Following the trio, the finale again returns to the motive of the introduction in resplendent form. This arrangement is by Nicholas Falcone, an Italian who immigrated to the United States and became director of the University of Michigan Band in 1927. Forced to curtail his activities due to deafness, he continued to appear as guest conductor and make band arrangements, until his death in 1981. (Raoul Camus)

UWEC CONCERT BAND PERSONNEL

PICCOLO

Renee Tregoning

FLUTE

*Cathy Schmidt
Dana Linsc
Sally Bruneau
Colleen Mohring
Sue Berg
Angela Raleigh
Elisa Lande
Leah Telitz
Marcy Grauer
Jennifer Campbell
Heather Grams
Gretchen Waldal

OBOE

*Kim Kuechle
Susan DeGroot

BASSOON

*Lisa Peterson
Jean Newby
Kristi Bothe

B FLAT CLARINET

*Sue Eitland
Susan Herbst
Kristen Lehnert
Kim Kochenderfer
Valerie Mattison
Lori Tuckey
Jill Skeie
Ann Lewis
Mike De Ruyter
Diane Mans
Diane Laeterch
Angela Laufenberg
Tricia Goebel
Sonja Fauske
Jennifer Klug

BASS CLARINET

Darrell Durie

ALTO SAXOPHONE

Nicole Whitehead
Kelli Kwiatkowski
Jason Gillette
Stacy Wineinger

TENOR SAXOPHONE

Drew Disher
Chad Walker

BARITONE SAXOPHONE

Rebecca Weber

TRUMPET

*Jon Germain
Steve Meisner
Matt Gavin
Eli Grajkowski
Troy Seehafer
Steve Fisher
Jennifer Stolpa

*Principal
+Co-principal

HORN

*Dave Bach
Kelly Cornish
Stephanie Fiskum
Sarah Honeter
Kris Elke
Rebecca Niermeyer

TROMBONE

*Doug Williams
Amy Anderson
Dan McMorris
David Schmeing
Jay Price
Angie Hindal

EUPHONIUM

*Brett Muellenbach
Tobin Shucha
Mike Etheridge

TUBA

*Matt Lamb
Wally Pingel
Blair Berger
Hugh Gaston

PERCUSSION

Kyle Kasper
Kenneth Zahler
Michael Akan
+Michael Fossom
+Janet Hawkins
Marc Le Blanc

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