



Featuring
A TRIBUTE TO
MERLE EVANS
Bandmaster
Ringling Bros. and
Barnum & Bailey Circus

Summer Session BAND

DIRECTED BY DONALD S. GEORGE

Wednesday, July 12 ♦ 8 p.m.
Gantner Concert Hall, Fine Arts Ctr.

PROGRAM

THE UNIVERSITY OF PENNSYLVANIA BAND MARCH

Roland F. Seitz

Roland F. Seitz (1867-1946) who lived most of his life in Glen Rock, Pennsylvania, enriched march literature with one of its best titles, "Grandioso." **The University of Pennsylvania Band March** is one of those great turn-of-the-century marches that help make a long parade seem a little shorter.

THE CALIF OF BAGDAD - Overture

Adrien Boieldieu

With thirty-seven operas to his credit, Adrien Boieldieu was one of the most prolific opera composers of the late seventeenth and early eighteenth centuries. His opera **The Calif Of Bagdad** was premiered at the Opera-Comique in Paris on September 16, 1800. Except for the overture to **The Calif Of Bagdad**, little of Boieldieu's music is heard today. Evident in this overture is Boieldieu's fondness for simple, folk-like melodies.

SALVATION IS CREATED

Paul Tschesnokoff

Salvation is Created is an outstanding example of the choral literature of the Russian Orthodox Church. Long a favorite of church and school choirs, this moving anthem is well-suited to the sonorities of the concert band. The arrangement for band is by Bruce Houseknecht.

DANZON from "Fancy Free"

Leonard Bernstein

Leonard Bernstein's "Fancy Free" was first performed in 1944 and provided the basis for the stage and film versions of the musical "On the Town". **Danzon**, the Third Sailor's Dance, is intense and emotional, with a passionate Latin touch. The concert band arrangement is by John Krance.

FIRST SUITE IN E FLAT

Gustav Holst

1. Chaconne
2. Intermezzo
3. March

The **First Suite in E Flat** stands today as one of the masterpieces of music originally composed for concert band. This work is characterized by the use of a single theme throughout all three movements, varied rhythmically and harmonically.

MERLE EVANS

by Robert L. Parkinson

Chief Librarian & Historian, Circus World Museum,
Baraboo, Wisconsin

It was 2:15 PM Saturday, March 29, 1919. The last of a vast audience were taking their seats in New York's Madison Square Garden. Expectations were high as this was indeed a great event. For decades, previous, the world had known the two giants of the circus world, Barnum & Bailey's "Greatest Show on Earth" and Ringling Bros. "World's Greatest Shows" as two separate mastodon amusement institutions, rivalled only by each other. For some weeks Manhattan had been saturated with flaming posters proclaiming these two great circuses "now Combines Into One Record-Breaking Giant of All Exhibitions." There was a fanfare, the curtains parted, and the show was on, initiated by the "Grand Introductory Pageant Fittingly Inaugurating The Presentation of This, The World's First Super-Circus." Leading the grand entry, rendering the stirring notes of "Caesar's Triumphal" was the Big Show band, led by one Merle Evans.

Here began a unique career of which written annals fail to record an equal. Today, Merle Evans is held in highest esteem by all musicians. For 50 years leader and director of the most famed circus band--the acknowledged toughest field of the musical profession--Merle Evans personally performed before more people than any other American musician. A legend in his own lifetime, Merle Evans reigns supreme; even over those circus performing greats whom fate graced with the advantage of the nostalgic glow of a dim past, no longer subject to the trial of familiarity.

It is said that, in his youth, Merle had ordered an alto horn to play in the school band but was sent a cornet in error. He kept it and mastered it, and in 1909 the seventeen-year-old Merle Evans left his home town of Columbus, Kansas, to join the S.W. Brundage Show. It was a small carnival traveling on three box cars, and Merle played in the show's eight-piece band.

In January of 1919 Merle was playing a Wichita engagement with Gus Hill's Minstrels when he received a wire from Charles Ringling offering him the leadership of the band of the newly combined Ringling Bros. and Barnum & Bailey Circus. Thus it was that Merle Evans assumed his destiny as the musical director of the Greatest Show On Earth.

Except for a brief leave of absence (1956-1959), Merle Evans ruled the bandstand of the Ringling Bros. and Barnum & Bailey Circus from that first season of 1919 through 1969. After 50 years, some 250 parades, over 18,250 performances and 3,650,000 cues, Merle Evans retired from the Greatest Show On Earth. Throughout his years with the Circus, Merle Evans never missed a performance; he saw it all. He was there with Lillian Leitzel, May Wirth and pretty Bird Millman. He cued the aerial triple somersaults of Alfredo Codona, the Clarkonians, Flying Concellos, and Davenportes. He marched in the great "specs" and led the way for "Bring 'em Back Alive" Frank Buck in the pageant "NEPAL." Clyde Beatty faced feline jungle fury to the tune of "Jungle Queen" and "The Big Cage." Clowns were an army, including Felix Adler, Lou Jacobs, Otto Griebling and Emmett Kelly. The suspenseful yet calming music was never so necessary as when the inimitable Great Wallendas ascended the high wire. The music of dead silence was never so effective as when the Great Hugo Zacchini was about to be "Shot Through Space From The Mouth of A Monster Cannon." Yes, Merle Evans was there always, for every show, in every city, for every act, for 50 years.

Merle made his contributions as a composer. He wrote the march "Symphonia," a galop "Fire Jump" and others including "Red Wagons" and "Old King Cole Medley March." Hidden behind his evident performance as director and musician was the annual responsibility to prepare and arrange the entire program of music, fitting every tune, tempo and stop to the characteristics of each and every act and change of pace.

Holding his cornet in his hand, Merle generally played to the audience, his back to the band, watching the rings and hippodrome to cue the acts, and leading the band with his left hand. One could clearly tell when Merle's cornet was in action, as its clarion, masterful notes carried throughout the big top (and beyond) with unmistakable authority.

Many a panic was averted by the coolness of Evans and his band whose apparent routine calmed nervous hearts. Tragedy is "uncircusy" and a subject distracting from the merry purpose of the circus; yet, the tragedy of the 1944 Hartford, Connecticut fire cannot be historically ignored. Here it must again be documented that Merle Evans and his veterans remained at their post rendering "The Stars & Stripes Forever" until the moment that quarter poles came crashing down, and heat singed the music. Yes, for over 50 years, Merle Evans played an accompaniment to history, and happily, it was overwhelmingly a joyous, laughing, thrilling, beautiful holiday experience for over 159,000,000 children of all ages.

Time has a way of creating legend that hides human frailties and expands upon alleged achievements, with the result that fame smiles upon the past. Recognition of greatness must usually await a time when those who are called upon to acknowledge it need no longer compete with it. For such reasons it is rare that any generation properly recognizes true greatness among its own contemporaries. When it does, such greatness must be genuine and doubly earned. That Merle Evans has achieved such universal recognition from his contemporaries--musicians, showmen, performers, general public, press and critics--stands as proof positive of its merit.

Happily, through this concert, the memory of Merle Evans provides us with the living sound of the great, spirited music of the circus, as he knew it.

PAUL LUCKEY - RING MASTER

Paul Luckey completed 58 years in the entertainment business, many of those years as a musician. A cornet player and former theater organist, he experienced about every field of professional playing - symphony orchestras, concert bands, clown bands, stage bands, circus bands, radio and theater.

Calling Baraboo, Wisconsin, his home for some thirty years, in 1960 he joined Circus World Museum in various capacities. During the winter months he built displays, did research on the many phases of the circus, wrote stories on circus history, gave talks in many communities on the circus and on circus music, on which he was considered an authority. During the summer operating season of Circus World Museum he was ring announcer for the circus, a role in which he is considered in show circles as one of the best ever in this field.

PAM SMITH

Pam Smith received her B.M.E. in Music Education from Central Missouri State University in 1980 and completed her Masters in Music Education from the University of Kansas in 1986. In 1980, Ms. Smith began her teaching career in the Ft. Zumwalt School District, St. Peters, MO, teaching elementary vocal and instrumental music for three years. She currently teaches elementary vocal music and is the elementary music chairman for the Blue Valley School District in Overland Park, KS. She was nominated for the "Excellence in Teaching" Award in 1986 as "Master Teacher" in Kansas in 1988.

Ms. Smith is very involved as a church musician, directing three ensembles at the Village Presbyterian Church in Prairie Village, KS; the Chapel Choir (1st Grade), Jubilation Ringers (4th-6th gr. Bell Choir), and the Village Church Orchestra. She also performs as a bassoonist with the Kansas City Civic Orchestra and the Overland Park Civic Band. Ms. Smith is also active in the American Orff-Schulwerk Association, Christian Instrumental Directors Association, MENC and has served as the KMEA District 1 Elementary Chairperson since 1986.

PAM SMITH, Guest Conductor

Flight was premiered on November 1, 1984, in the Milestones of Flight Gallery at the National Air and Space Museum, Smithsonian Institution, Washington D.C., by the United States Air Force Band, Arnald D. Gabriel, Commander/Conductor. The inclusion of excerpts from the Pachelbel "Canon in D" was done at the request of the director of the National Air and Space Museum. The "Canon" is used as background music at the Museum. Flight has been adopted as the "Official March" of the National Air and Space Museum.

INTERMISSION

A CIRCUS ROUTINE

Performed in Tribute to

MERLE EVANS

Band Master

Ringling Bros. and Barnum & Bailey Circus

with
the voice of

Ringmaster PAUL LUCKEY

CIRCUS ROUTINE

Grand Entry

Tumbling

Elephants

High Wire

Lions

Liberty Horses

Clowns

Tigers

Message

Acrobats

Races

Finale

Royal Bridesmaids

Broadway One Step

Olympia Hippodrome

Kentucky Sunrise

Jungle Queen

Robbins Bros. Triumphal

Smearin' Trombone #2

Abdallah

Georgia Girl

The Cantonians

Storming of El Caney

Royal Decree

Casto

King

Alexander

King

Barnard

Gilson

Farshee

King

King

Alexander

Alexander

W.P. English

SUMMER BAND PERSONNEL 1989

PICCOLO

Lori Cruciani
Sarah Thames

FLUTE

*Lori Cruciani
Sara Denk
Jackie Goplin
Kim Guyette
Theresa Seppa
Tami Stodola

OBOE

Sarah Thames

BASSOON

Susan Strait
*Pamela Young

E♭ CLARINET

Holly June
*Linda Mertz

B♭ CLARINET

Teresa Bauer
Jean Derks
Brenda Drath
Karen Eitland
Nicolas Gay
Mary Hisrich
Angela Honadel
Holly June
Yousok Kim
James Kloth
John Krings, Jr.
Frederick Larson
Craig Lehmeier
Lynn Maca
Elizabeth Page
Tanya Rice
Kathy Richmond
*Cathy Seibel
Laurie White

BASS CLARINET

Laurie Johnson
April M. Mangelsen
*Heidi Racanelli

ALTO SAXOPHONE

Dawn Legge
*Laurie Nason
Rory O'Neill
Roxy Schmidt

TENOR SAXOPHONE

Bill Seipel

BARITONE SAXOPHONE

Kris Rose

TRUMPET

Barry Baker
Joel Combe
Joseph Kasperek
David Kloth
Duane Oldham
Wm. Shawn Smith
*Keith Thompson
Diane Woodford

HORN

Donna Alms
Kelli Aumann
Stacy Bandelin
Anna Felt
Lois Finstad
*Ann Zastrow

TROMBONE

Gerard Anderson
Peter Guenther
Jeffrey Kasperek
Glenn Rehberg
Jeff Rosendahl
*Dave Schepp

EUPHONIUM

Caryn Becker
*Joan Draxler
Danny Smith

TUBA

*Clifford George
Douglas Paul
Phillip Richardson
James Woodford

PERCUSSION

*Ronald Gard
John Honadel
Sue Sharpe
Mary T. Wirkus

*Denotes principal