

UNIVERSITY OF WISCONSIN - EAU CLAIRE

DEPARTMENT OF MUSIC

*presents*

# **THE SYMPHONY BAND**

**DONALD S. GEORGE, Conductor**  
**LYNN R. BERG, Baritone Soloist**

**With GUEST COMPOSER-CONDUCTOR**  
**NORMAN DELLO JOIO**

SUNDAY, SEPTEMBER 17, 1978

4:00 P.M.

GANTNER CONCERT HALL

81:37

## NORMAN DELLO JOIO

"There is a generation of musicians growing up that doesn't think that 'triad' is a dirty word," observes Norman Dello Joio, the Pulitzer prize-winning composer whose musical vocabulary has rarely strayed far from time-tested devices. "I think there is a growing consciousness of the fact that there is a relationship between the music you write and the public that listens. I think there is a growing return to the idea that you take the trouble to put notes on paper in order to communicate with somebody."

Dello Joio is an unpretentious, extroverted man prone to speak his mind when aroused. More than a composer, he is an organist, conductor and educator, whose music-making is buoyed by an increasingly uncommon faith in "the public that listens."

Born in New York City in 1913, Norman Dello Joio is descended from three generations of Italian church organists. At the Juilliard Graduate School Dello Joio concentrated on composition. He then proceeded to Yale to work with Paul Hindemith. Since then he has become a distinguished teacher himself: at Sarah Lawrence College, the Mannes College of Music, and the School for the Arts, Boston University, where he is currently Dean.

Norman Dello Joio has composed in practically all forms: symphonic, choral, chamber, dance, and opera. His work for television has been extensive, including *Scenes from the Louvre*, winner of a 1965 Emmy Award.

For Dello Joio, the composer is traditionally a craftsman fulfilling a public need, not an insulated specialist. "I'm quite sure," he says, "that if Mozart were writing today he'd be writing for film and television. It imposes a kind of discipline that I find very comforting. Writing for film means you're writing against a visual image all the time, and the fact that the image dictates something becomes an interesting problem."

His continued success reflects the persistence with which Dello Joio has steered a course consistent with his personal beliefs, despite the trends of fashion. "Many composers seem to change attitudes according to what is stylish, or seemingly stylish," he observes. "So much of the time the result has been for me far removed from what anyone can possibly digest from the ear alone."

Norman Dello Joio's music and his distinctive approach to its cultural role have been aptly summarized by Edward Downes in the *Musical Quarterly* (April, 1962): "Among established composers of serious music in this country, Norman Dello Joio is outstanding for an outgoing directness of expression and a simplicity of manner, if not always of means, which have an intentionally broad appeal. A strong melodic vein, rhythmic vitality, a relatively restrained harmonic vocabulary, an infectious brio and freshness of invention are among the earmarks of his style. Inseparable from this style is Dello Joio's conviction, resembling almost an ethical attitude, that his music should communicate with a broad contemporary public—not merely with an avant-garde, not with a few fellow composers, not with some hypothetical future public, small or large. The style in which this conviction is expressed sets Dello Joio somewhat apart from a majority of his peers."

## PROGRAM

### THE PATHFINDER OF PANAMA - March

John Philip Sousa

The *Pathfinder of Panama March* was written in celebration of the opening of the Panama Canal. It was first performed by the Sousa Band in 1915.

The edition performed at this concert is by Raymond F. Dvorak.

### OVERTURE TO DIE MEISTERSINGER

Richard Wagner

Chastising the bigotry and conservatism of the middle-class Germans of four hundred years ago, the broad humor and animated spirit of Wagner's great musical satire *Die Meistersinger* find concentrated expression in the overture. The transcription for concert band is by Mark H. Hindsley.

### THE MUSIC FOR THE ROYAL FIREWORKS

George Frideric Handel

- |              |                    |
|--------------|--------------------|
| 1. Ouverture | 4. Minuet          |
| 2. Bouree    | 5. La Rejouissance |
| 3. La Paix   |                    |

The "Fireworks Music" was written to accompany the pyrotechnic display held in Green Park, London, to celebrate the Treaty of Aix la Chapelle, 1749. The king commanded that it be scored for winds alone. With this command Handel evidently complied, for "the exhibition began about nine in the evening, and was introduced by a grand concert of warlike instruments". Handel subsequently added strings making available two authentic ways of playing the work. The edition performed at this concert is by Mark H. Hindsley.

... INTERMISSION ...

### NORMAN DELLO JOIO, GUEST COMPOSER - CONDUCTOR

#### SONGS OF ABELARD

Norman Dello Joio

- Introduction  
I. The Tryst  
II. Praise and Profanation  
III. The Parting

LYNN R. BERG, Baritone Soloist



This band composition is a symphonic synthesis culled from the music of "Time of Snow," a dance score choreographed by Martha Graham. Its three movements are the dramatic and tragic musical expression of the Abelard and Heloise legend. The text for the vocal solos is based on poetic material from the mediaeval period in which the events of this compelling love story took place in Paris.

This early twelfth century romance between the foremost scholar of his day and the niece of a canon of the Notre Dame Cathedral, which stunned the academic and clerical world at the time, is still recalled in an inscription upon a small house on the Isle de La Cite:

*Heloise, Abelard, lived here.  
Sincere lovers. Precious models.  
The year 1118.*

Dr. Lynn R. Berg, baritone soloist in this performance, is a member of the voice faculty at the University of Wisconsin-Eau Claire.

#### SATIRIC DANCES

Norman Dello Joio

- I. Allegro Pesante
- II. Adagio mesto
- III. Allegro spumante

*Satiric Dances for a Comedy by Aristophanes* was commissioned by the town of Concord, Massachusetts as a tangible recognition of the Bicentennial of April 18, 1775. The work for band is a version of music written for a production of a comedy by Aristophanes performed in Boston in 1974 by the Theatre Dept. of the School for the Arts of Boston University, where the composer presently holds the position of Dean.

#### COLONIAL BALLADS FOR BAND

Norman Dello Joio

- |                |                       |
|----------------|-----------------------|
| I. Andante     | IV. Allegro           |
| II. Allegro    | V. Lento              |
| III. Andantino | VI. Allegro con fuoco |

#### \*\*\* PREMIER PERFORMANCE \*\*\*

*Colonial Ballads for Band* is a set of 5 variations on the theme "In Dulce Jubilo" which the composer used in his first composition for band, "Variants on a Medieval Tune". Mr. Dello Joio felt that he had not exhausted the musical potential which is contained in the theme.

# UW-EC SYMPHONY BAND

DONALD S. GEORGE, CONDUCTOR

## Flute

Susan Bartosh  
Heidi Ellefson  
Diane Ewan  
Debbie Farley  
Allison Grundy  
Julie Halvorson  
Patty Miller  
Dawn Nielsen  
\*Diane Pryor  
Jeanne Ritchie  
Jackie Skoug  
Carol Tsuchiya

## Piccolo

Susan Hargis

## eb Clarinet

Cathy Ellsworth

## bb Clarinet

Susan Allen  
\*Carol Brown  
Laura Dittrich  
Vicki Fiebig  
Karla Hatcher  
LuAnn Hauser  
Barbara Hovey  
Janet Koss  
Jamie Marvin  
Sandy McKilligan  
Karen Pellicka  
Mary Ronchetti  
Lynn Schmidt  
Kris Schneider  
Shinsuke Takahashi  
Vicky Van Dan  
Martha Waters  
Nancy Webb  
Kathy Winter

## Oboe & English Horn

\*Jani Brakken  
Bobbi Kangas

## Bassoon

Gay Olson  
\*Barbara Sacher

## Alto Clarinet

Carol Booth  
\*Tracey Geimer  
Susan Schneider

## Bass Clarinet

\*Michelle Spangler  
DeWayne Roberson  
Karen West

## Contra Bass Clarinet

Mark Chytracek  
Daniel Funk  
Kelly Twing

## Saxophone

Leland Bissinger  
Karen Bushkie  
Brian Olson  
\*Ken Kunz  
Doug Rasmussen  
Sally Roadt  
Cheri Sykes

## Trumpet

Mark Becker  
Betsy Brenton  
Tom Brown  
Ken Hagen  
\*James Rauscher  
Jeff Schieble  
Wayne Slowinski  
Susan Sullivan

## Horn

Kathy Anderson  
Kathy Behnke  
Martha Harlan  
Kurt Majkowski  
Mary Murray  
Tina Sailor  
\*Fran Sherman  
Michelle Tibbets  
Thomas Zimmerman

## Trombone

Don Glassel  
Randy Hake  
Mark Jones  
\*Terry Krueger  
Dennis McGraw  
James Reitz  
Tim Young

## Euphonium

William Hargrave  
David Hunt  
\*Robert Ponto

## Tuba

David Carlson  
\*Cliff George  
Scott Wilhelmsen

## String Bass

Paul Ousley

## Percussion

Michael Allen  
\*James Gallagher  
Karen Getzel  
\*Robert Gibson  
Steve Lewis  
Robert Shepanik  
Steve Wells

\*denotes principal