

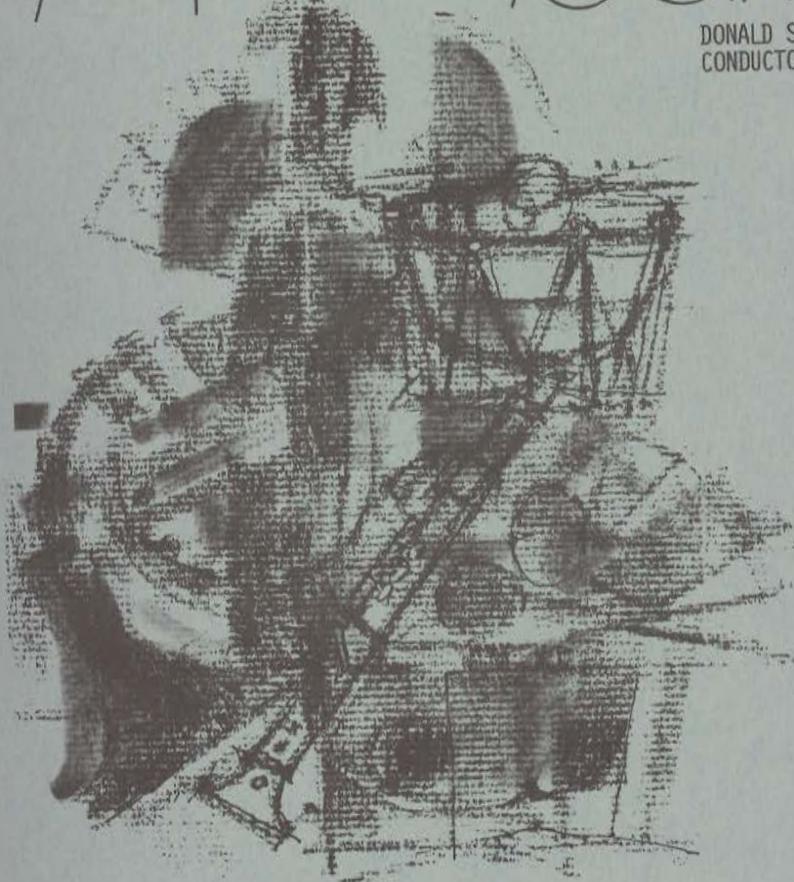
THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN
EAU CLAIRE

PRESENTS

THE

symphony band

DONALD S. GEORGE
CONDUCTOR



ON TOUR

PROGRAM

(to be selected from the following)

Concert Narrator, JAMES WERNER

Dedication Fanfare on the University Hymn The Star Spangled Banner	James Curnow arr. Erik Leidzen
Oberon Overture	C. M. von Weber
Aegean Festival Overture	Andreas Makris arr. Albert Bader
Fantasies on a Theme by Haydn	Norman Dello Joio
Pineapple Poll Ballet Suite	Sullivan - Mackerras arr. W. J. Duthoit
Five Miniatures	Joaquin Turina arr. John Krance
Lincolnshire Posy	Percy Grainger
Le Journal du Printemps	J.C.F. Fischer arr. Keith Wilson
Chorale	Vaclav Nelhybel
Mark Perry, Conducting	
Sinfonietta Flamenca	Carlos Surinach
Introduction and Wedding March from "The Golden Cockerel"	Rimsky-Korsakov arr. A. A. Harding
A Tribute to Stephen Foster	Sammy Nestico
*Concerto for Piano and Concert Band Nancy Rice, Piano Soloist	Donato D. Fornuto
Carioca	Vincent Youmans arr. Davis
Mark Perry, Tuba Soloist	
Introduction, Theme and Variations Terry Oxley, Clarinet Soloist	Gioacchino Rossini
The Corcoran Cadets - March	John Philip Sousa
Ancient and Honorable Artillery Company - March	John Philip Sousa

**Premier Performance, UW-Eau Claire Concert Only*

The Department of Music
University of Wisconsin
Eau Claire

presents

THE SYMPHONY BAND

DONALD S. GEORGE, CONDUCTOR

Nancy Rice, Pianist

Wednesday, April 19, 1972

8:00 pm

Fine Arts Concert Hall

PROGRAM

Oberon Overture

C. M. von Weber

Le Journal du Printemps, Suite No. III

J. C. F. Fischer

1. Overture
2. Menuet
3. Gavotte
4. Chaconne

Concerto for Piano and Concert Band

Donato D. Fornuto

PREMIER PERFORMANCE
Nancy Rice, Pianist

1. Allegro
2. Slowly in a Rubato Style
3. Very Fast and Energetic

Intermission

Chorale

Vaclav Nelhybel

Ancient and Honorable Artillery Company - March

John Philip Sousa

A Tribute to Stephen Foster

arr. Sammy Nestico

Lincolnshire Posy

Percy Grainger

GUEST ARTIST

Instructor of Piano since 1968, Miss Nancy Rice holds the B.A. degree from the University of Wisconsin-Eau Claire and the Master of Music from the University of Illinois.

In the summer of 1965, Miss Rice toured Europe with the American Community Symphony Orchestra performing the Gershwin "Concerto in F." The Morgenposten of Oslo said, "She received a stormy applause for her interpretation of Gershwin...perfectly beautiful"; and the Politiken of Copenhagen commented, "She played with great intensity...a devoted interpretation."

Miss Rice also appeared as soloist with the University of Illinois Symphony performing Charles Ives' Symphony No. 4.

PROGRAM NOTES

Oberon Overture

C. M. von Weber

Oberon was specially written for production at Covent Garden Theatre, and was the last opera composed by Weber. The first performance, conducted by the composer himself, was given on April 12, 1862. As an operatic composer, Weber played an important role in establishing the German Romantic style. It was upon the ground work laid by Weber that later composers, including Marschner and Wagner, built.

The *Oberon* overture reflects perfectly the opera's motley world of medieval chivalry and supernatural forces, including a magic horn. The characters include numerous elves and nymphs who were aptly portrayed in the music. The main body of the overture consists of a spirited *allegro*, which is full of impish surprises. This is preceded by a slow introduction of exquisite beauty. These opening measures are the very essence of the poetic aspects of German romanticism and the imaginative use of instruments for the evocation of the world of magic and human emotions.

The overture has been arranged for concert band by Dan Godfrey.

Le Journal du Printemps, Suite No. III

J. C. F. Fischer

Johan Casper Ferdinand Fischer's music was important enough in his own time to have served as a model for his younger contemporary Johann Sebastian Bach. In 1695, Fischer published eight suites under the title *Le Journal du Printemps*. The eight suites were published without specific instrumental designations.

The suite has been arranged for concert band by Keith Wilson and is performed on this program by a Wind Ensemble composed of 33 members of the Symphony Band.

Concerto for Piano and Concert Band

Donato D. Fornuto

Premier Performance

Nancy Rice, Pianist

The three movements of this work are in modified traditional forms (Sonata Allegro, Song Form, Rondo) and follow a fast-slow-fast format. After a short introduction the piano states the principal theme in its entirety. The second theme is first stated by the baritone horn and oboe before it is played in a somewhat varied form by the piano solo.

Three distinct thematic elements form the basic materials in the extended three-part song form of the second movement. A chorale-like theme in the woodwinds opens the movement. The piano next states the principal theme which unfolds in alternating meters of six-eight and five-eight without band accompaniment. The contrasting middle section of this movement introduces a third thematic element in E flat major and utilizes a steady tempo, fixed meter and canonic writing. The final section sees a return of the principal theme and chorale theme combining rhythmic elements of the middle section.

The final movement follows the second movement after a fermata. The form is a rondo A B A C A with an introduction and coda. There are improvised cadenzas played within prescribed harmonic and rhythmic frameworks. The meters utilized in the episodes are eleven-eight, nine-eight, and seven-eight. Thematic material from all three movements appears in the coda serving as a type of summary for the entire work.

The composer, Donato D. Fornuto, is a member of the music faculty of The William Paterson College of New Jersey

Intermission

Chorale

Vaclav Nelhybel

Mark Perry, Conducting

The *Chorale* is based on a medieval Bohemian chant whose words are a desperate plea to St. Wenceslaus, the first King of Bohemia, not to forsake his people nor let them perish. This highly emotional chant, born out of fear of the plague, has been sung in Bohemia for centuries during times of war and danger.

At the beginning of the *Chorale*, a threatening atmosphere is evoked from which voices of despair emerge with the ancient chant emotionally pleading for help. However, the character of the composition gradually changes until the work closes with an ecstatic hymn of hope.

In this composition the modern concept of symphonic sound is combined with the voice-leading techniques of the Middle Ages and the early Renaissance, in order to communicate the ancient theme to a contemporary audience.

Mark Perry, a graduate of UW-Eau Claire, is a graduate assistant in the Music Department. Before returning to Eau Claire he taught in the public schools of Woodruff, Wisconsin. He has served the Symphony Band as assistant conductor and as a member of the tuba section.

Ancient and Honorable Artillery Company - March

John Philip Sousa

The Ancient and Honorable Artillery Company of Boston was honored in 1924 by one of Sousa's traditionally solid regimental marches, one in which he included their appropriate song, "*Auld Lang Syne*," as the complete trio.

A Tribute to Stephen Foster

arr. Sammy Nestico

Stephen Collins Foster stands among the foremost composers for everyone who treasures the American musical heritage. A great melodist, he left us a treasury of over 125 songs. It is a collection notable for its musical content, and filled with the nostalgia associated with our American History.

Lincolnshire Posy

Percy Grainger

1. "Lisbon" (Sailor's Song)
2. "Horkstow Grange" (narrating local history)
3. "Rufford Park Poachers" (Poaching Song)
4. "The Brisk Young Sailor" (returned to wed his true love)
5. "Lord Melbourne" (War Song)
6. "The Lost Lady Found" (Dance Song)

Lincolnshire Posy is based on folksongs collected by Grainger in Lincolnshire, England. He found their folksingers on wharves, in workhouses, hospitals - any place to which he could be directed where the excitement of a song he had not heard might await him. According to the composer, the work "was conceived and scored by me direct for wind band early in 1937....This bunch of 'musical wildflowers' (hence the title, *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (...with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone.

Personnel

Flutes

Kathlynn Andersen
Susan Becker
Carlotta Garibaldi
Cynthia Harrison
Mary Henderson
Deborah Magnuson
Roxanne Henderson
*Judith Paterson
Catherine Petersen
Judith Samolinski
Barbara Walter
Kathy Webb

Piccolo

Roxanne Henderson

Oboes

Janet Guenther
Katherine Kallman
*Jay Landauer

English Horn

Janet Guenther

E♭ Clarinet

Nancy Holzinger

B♭ Clarinets

Jeanne Anderson
Kathleen Blanchard
Lynn Evjue
Marge Hilgart
Margaret Jess
Julie Larson
Patty Lehman
Sue Luepke
Dave Norini
Kim Oxley
*Terry Oxley
Diana Peterson
William Radtke
Janet Schiller
Sharon Seymour
Jane Sieker
Diane Solie
Barbara Sotirin
Karmen Teigen

Alto Clarinet

*Gloria Meyer
Dominick Serpico
Chris Weigel

Bass Clarinets

Gail Hammerberg
*Bonnie Hendrickson
Lois Ristow

Contrabass Clarinets

John Andersen
Rose Esser

Bassoons

Tina Johnson
Shelley Oxley
Jeanne Paape
*Ginny Steltzner

Saxophones

Rachel Meurett
Wilbur Mitchell
Tom Newburg
Marilyn Reeve
*Randy Wanless

Trumpets

Robert Baldwin
Dave Boles
William Buchholtz
*Margo Ganther
Allen Johnson
Deone Johnson
Richard Jorgensen
Howard Lehman

French Horns

Lois Bly
Susan Gilbertson
Becky McClone
*Peggy Moss
Chris Neils
Jessina Opsal
Peter Schiefelbein

Trombones

John Hoag
Gary Hokkanen
James Miles
Clay Overlien
*Mangin Roeseler
Joel Shoemaker

Baritone Horn

David Pietsenpol
*Nancy Woods

Tubas

Steve Haukeness
*Mark Perry

Percussion

Sara Beeler
Dan Begian
Len Braunling
*Cynthia Cirkl
Bill Norine
Randy Richter
Mark Werlein

*Principal



THE UNIVERSITY OF WISCONSIN-EAU CLAIRE SYMPHONY BAND is a select group of the most highly qualified musicians on campus regardless of their major area of study. Repertoire is carefully selected to represent the finest in music for concert band, balancing an emphasis on contemporary literature with works drawn from preceding periods and styles. The Symphony Band rehearses five hours each week and presents several concerts on campus each year. In addition, the band goes on tour for four days in the spring. The 90-piece Symphony Band is one of three concert bands at UWEC thus giving all instrumentalists in the University the opportunity to gain experience and enjoyment from band participation and performance.

DONALD S. GEORGE, CONDUCTOR

of the Symphony Band, received his education at Ohio Wesleyan University, the Eastman School of Music, Mannes College in New York City, and Teachers College, Columbia University. He has studied clarinet with Rufus Arey and Robert McGinnis. His teaching experience has been in the public schools of New Jersey, having been Director of Music for Midland Park, N.J., Public Schools for eleven years. He has also taught at Teachers College, Columbia University, and has been Director of Bands at the Glassboro State College Summer Fine Arts Camp. Dr. George joined the faculty of the University of Wisconsin-Eau Claire in September 1968. At the University he is Director of University Bands and teaches clarinet. He is also a member of the Faculty Woodwind Quintet and directs the University Clarinet Choir.

TOUR ITINERARY, 1972

- April 11 - Wisconsin Dells High School
McFarland High School
- April 12 - Antigo High School
Lakeland High School, Minocqua
- April 13 - Merrill High School
Stratford High School
- April 14 - Stratford High School
- April 19 - University of Wisconsin-Eau Claire