

THE MUSIC DEPARTMENT
WISCONSIN STATE UNIVERSITY
EAU CLAIRE

presents

THE SYMPHONY BAND

DONALD S. GEORGE, Conductor

JAMES CURNOW, Concert Narrator

Wednesday, April 21, 1971

8:00 pm

Fine Arts Concert Hall

PROGRAM

FANFARE ON THE UNIVERSITY HYMN
THE STAR SPANGLED BANNER

James Curnow
arr. Erik Leidzen

EURYANTHE OVERTURE

C.M. von Weber, arr. Mark Hindsley

ESSAY 1 FOR CONCERT BAND

Gerald Way

Conducted by the Composer

1. Reversion

The movement title indicates a return to the early compositional practice of using modes other than major and minor. "Reversion" is in sonata form with the first and second themes in the Lydian and Dorian modes respectively.

2. Pastorale

This simple rustic movement is scored for the instrumentation of a "symphony orchestra minus strings," a smaller ensemble which contrasts with the concert band instrumentation used in the outer movements as does the slow tempo of "Pastorale." It is in ternary form (ABA-coda) with the A sections in Phrygian mode and the B section in Mixolydian mode.

3. Perambulation

A Lydian theme moves through a series of transformations with a theme and variations format.

FACADE

Jodelling Song
Popular Song

William Walton, arr. Robert O'Brien

MUSIC FOR PRAGUE 1968

Karel Husa

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

INTERMISSION

WASHINGTON GRAYS - March

C.S. Grafulla

PICTURES AT AN EXHIBITION

Modest Moussorgsky, arr. Mark Hindsley

Promenade

1. Gnomus

Promenade

2. Il Vecchio Castello (The Old Castle)

Promenade

3. Tuileries (Children Quarreling at Play)

4. Bydlo (A Polish Ox Cart)

Promenade

5. Ballet of the Unhatched Chicks

6. Samuel Goldenberg and Schmuyle

7. The Market Place at Limoges

8. Catacombae - Sepulcrum Romanum

Cum Mortuis in Lingua Mortua

9. The Hut on Fowls' Legs

10. The Great Gate of Kiev