

UNIVERSITY OF WISCONSIN - EAU CLAIRE

DEPARTMENT OF MUSIC

*presents*

**THE SYMPHONY BAND**  
**DONALD S. GEORGE, Conductor**

**With**

**GUEST COMPOSER-CONDUCTOR**  
**VINCENT PERSICHETTI**

Sunday, April 1, 1979

4:00 p.m.

Gantner Concert Hall

PRESENTED AS PART OF THE 1979 CONTEMPORARY  
MUSIC SYMPOSIUM

69:28

## PROGRAM

### SLAVA! A Concert Overture

Leonard Bernstein

When Mstislav Rostropovich ("*Slava*" to his friends) invited Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This Overture, is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of SLAVA! is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the 'Coronation Scene' of Moussorgsky's *Boris Goudonov*, where the chorus sings the Russian word "*slava!*" meaning "*glory!*" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this Overture is fondly dedicated.

### SYMPHONIC TRILOGY

Donald J. Young

1. Allegro
2. Con Abandono
3. Allegro risoluto

#### Premier Performance

*Symphonic Trilogy* is the culmination of a project started in 1978 at the request of Dr. Donald S. George, conductor of the UW-EC Symphonic Band. After earlier UW-EC performances of Mr. Young's *Patmos* and *Sign of the Nicolaitans*, (each one movement works a 6 minute duration) both Dr. George and the composer felt that a three movement piece of longer length would be beneficial.

Written especially with the UW-EC Band in mind, the composition calls for mature soloists, precise execution in tutti passages, and a careful balancing of accompanying harmonies.

### SCHERZO A LA RusSE

Igor Stravinsky

*Scherzo a la Russe* was composed in 1944 at the request of Paul Whiteman, the initiator of 'symphonic jazz' which produced works like Gershwin's *Rhapsody in Blue*. The *Scherzo*, although composed for a symphonic jazz orchestra, does not possess the intrinsic qualities of jazz. The *Scherzo* adheres to the classic form of the symphonic scherzo with two Trios. The themes of the two Trios are reminiscent of the "Russian" motifs of the Sonata for two pianos, and again point to Stravinsky's nostalgia for his native land. Thad Marciniak has made the arrangement for concert band.

### DIVERTIMENTO FOR BAND

Vincent Persichetti

- |             |               |
|-------------|---------------|
| I. Prologue | IV. Burlesque |
| II. Song    | V. Soliloquy  |
| III. Dance  | VI. March     |

Conducted by the Composer



The "*Divertimento for Band*" is exactly what its name implies - a lively bit of musical entertainment, in which rhythmic and contrapuntal savoir faire is blended neatly with tongue-in-cheek humor and lyrical nostalgia.

## INTERMISSION

### THE BLACK HORSE TROOP - MARCH

John Philip Sousa

"*The Black Horse Troop*" was completed December 30th, 1924. It was played for the first time about ten months later on October 17, 1925, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio.

America's leading Sousa scholar, Paul E. Bierley, writes in his book: *John Philip Sousa, A Descriptive Catalog of His Works* (University of Illinois, 1973) that the March King enjoyed a long relationship to the men and horses of Cleveland's Ohio National Guard Cavalry, known as Troop A. Sousa was, himself, a devoted horseman. Once again he drew upon some special rhythmic resource when the march was for horses and riders; once again his special comprehension of the thrilling spectacle of regimental movement produced a compelling musical experience for both the player and the listener, commanding our particular awareness of his use of the trumpets and drums at various dynamic levels.

### TWO CONTRASTS FOR WINDS AND PERCUSSION

Ivar Lunde, Jr.

Premier Performance  
Conducted by the Composer

*Two Contrasts for Winds and Percussion* was commissioned by Tønsberg Janitsjarkorps of Tønsberg, Norway, in honor of the band's fiftieth anniversary in 1978.

The first movement, *Prologue*, utilizes the song of Tønsberg for thematic material. The song is presented in fragments in the beginning of the movement and is not played in its entirety until the very end.

The second movement, *Escapades*, describes the history of the band. The fanfare glorifies the creation of the band and what follows incorporates a variety of styles representing different kinds of music played by the band over the years. Towards the end of this movement the *Stein Song* is introduced. Besides being the "theme song" for the band, it was used by the home front in Norway during the 2nd World War. The song is normally played in a duple meter; this version is conceived in a triple meter.

### SYMPHONY No. 6 for BAND

Vincent Persichetti

- I. Adagio - Allegro
- II. Adagio sostenuto
- III. Vivace
- IV. Allegretto

Conducted by the Composer

The *Symphony for Band* was written in 1958 on a commission from Washington University in St. Louis, Missouri. It is a mature work, admirably suited to the medium for which it was written and has become a standard work in the band's repertoire. All four movements are constructed from material heard in the first three measures of the opening movement. The Symphony is notable for its extensive use of the percussion as an integrated part of the ensemble.

UW-EC SYMPHONY BAND

DONALD S. GEORGE, CONDUCTOR

Flute

Susan Bartosh  
\*Laurie Carlson  
Heidi Ellefson  
Diane Ewan  
Debbie Farley  
Allison Grundy  
Julie Halvorson  
Jean Kapralian  
Dawn Nielsen  
Diane Pryor  
Jeanne Ritchie  
Carol Tsuchiya

Piccolo

Susan Hargis

E<sup>b</sup> Clarinet

Sandy McKilligan

E<sup>b</sup> Clarinet

\*Susan Allen  
Laura Dittrich  
Cathy Ellsworth  
Vicki Fiebig  
Karla Hatcher  
LuAnn Hauser  
Barbara Hovey  
Kieth Koepsel  
Janet Koss  
Jeanne LeMieux  
Karen Pellikka  
Lynn Schmidt  
Kris Schneider  
Shinsuke Takahashi  
Martha Waters  
Kathy Winter

Oboe & English Horn

Bobbi Kangas  
\*Sue Persons

Bassoon

Gay Olson  
Nancy Retzer  
\*Barbara Sacher

Alto Clarinet

Carol Booth  
\*Tracey Geimer

Bass Clarinet

\*DeWayne Roberson  
Susan Schneider  
Karen West

Contra Bass Clarinet

Mark Chytracek  
Daniel Funk  
Kelly Twing

Saxophone

Leland Bissinger  
Karen Bushkie  
Jane Holpering  
Brian Olson  
\*Ken Kunz  
Doug Rasmussen  
Sally Roadt

Trumpet

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

Horn

Kathy Anderson  
Ann Balzer  
Kathy Behnke  
Kurt Majkowski  
\*Mary Murray  
Tina Sailor  
Michelle Tibbets  
Thomas Zimmerman

Trombone

Tony Forrest  
Don Glassel  
Randy Hake  
\*Dennis McGraw  
James Reitz  
Tim Young

Euphonium

William Hargrave  
David Hunt  
\*Robert Ponto

Tuba

David Carlson  
\*Cliff George  
David Grassl

String Bass

Paul Ousley

Percussion

Michael Allen  
Karen Getzel  
\*Robert Gibson  
Chris Heywood  
David Pipkorn  
Gail Spreen  
Steve Wells

Electric Guitar

Phil Nelson

\*Denotes principal

WIND/PERCUSSION FACULTY

Louise Burky, Flute  
Ivar Lunde, Oboe  
Leo Christy, Bassoon,  
Clarinet  
Donald George, Clarinet  
Ruben Haugen, Saxophone  
Henry Mautner, Trumpet  
Boris Rybka, Horn  
Rodney Hudson, Trombone  
Paul Maybery, Euphonium,  
Tuba  
Ronald Keezer, Percussion