



Summer Session

Band

**DIRECTED BY
DONALD S. GEORGE**

Wednesday, July 15, 1987
Gantner Concert Hall,
Fine Arts Center
8 p.m.

SummerSession
PROGRAMS

PROGRAM

THE BOND OF FRIENDSHIP - March

John MacKenzie-Rogan

John MacKenzie-Rogan, one of the all-time greats of British Army music, was conductor of the Band of His Majesty's Coldstream Guards from 1896 to 1920.

The Bond of Friendship was written by Rogan as a tribute to one of his bandmen who lost his life in a storm at sea in 1887.

Overture to ORPHEUS IN THE UNDERWORLD

Jacques Offenbach
arr. Mayhew L. Lake

This music, with its characteristic wit, sparkle and gusto, ranks high in the works of one of the great light-opera composers. Orpheus in the Underworld was one of the lightest and most popular of the ninety-odd stage pieces that Offenbach produced for his Second Empire audiences. A two-act spoof, with text by Meilhac and Halévy that is so complicated it couldn't be explained in twice this space, has some wonderful moments of burlesque humor.

FEHRBELLINER REITERMARSCH

Richard Henrion

Fehrbelliner Cavalry March is one of the most popular fanfare marches by the royal director of music Richard Henrion.

SCENES FROM THE LOUVRE

Norman Dello Joio

- I. The Portals
- II. Children's Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

The band version of Scenes from the Louvre is taken from the original score of the NBC television special that was first broadcast nationally in November, 1964. In September, 1965, the composer received the Emmy award for this score as the most outstanding music written for television in the 1964-65 season. The five movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period.

ELSA'S PROCESSION TO THE CATHEDRAL

Richard Wagner
trans. Lucian Cailliet

Elsa's Procession to the Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, come to deliver the people of Brabant (Antwerp) from the Hungarian invaders. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts which were to culminate in *Tristan*, *the Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the Lohengrin score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

INTERMISSION

Strauss, Sousa, Sullivan 'Specially in Summer

RADETZKY MARCH

Johann Strauss, Sr.

In August of 1848 the Imperial Austrian Army, under General Radetzky, met the Italian forces in battle and scored a major victory. This occasioned great jubilation in Vienna and Radetzky became the hero of the day. During this period of rejoicing the elder Strauss composed a march. Nothing so typifies old Vienna. Its piquant melodies recalling the musical-comedy stage--indeed, all of Austria's military music contains the spice of operetta--are the perfect symbol of Austria's armies, gorgeously panoplied in the ballroom and pathetically ineffective on the field of battle. The main melody has a strong dash of pepper and something of the comic feeling of a children's march. The trio offers effective contrast, even the hint of a waltz lilt, possibly intended as a remembrance of the Vienna the soldiers had left behind.

EMPEROR WALTZ

Johann Strauss, Jr.

The ancestry of the waltz is somewhat lost in the haze of the medieval German dance and the French carnagrole. Some think the waltz comes from the German ländler, or country-style dance. Nobody actually "created" the waltz. It grew out of Vienna's musical landscape--the sounds in the air, the Danube River, and the flower-covered meadows in the Vienna Woods. Some people claim that even the birds there sing in three-quarter time. All of the great waltzes--including the Emperor Waltz--contain the universal emotions of love, passion and suffering, sadness, resignation and hope. There is something for everyone, perhaps one reason for the waltz's universal appeal.

THE GLORY OF THE YANKEE NAVY - March

John Philip Sousa

Often mistaken as a direct tribute to the branch of service which Sousa was to serve some eight years later, this piece was actually written for a musical comedy entitled "The Yankee Girl". This show starred the fabulous Blanche Ring. Sousa dedicated the march to her, and Kenneth S. Clark wrote the lyrics.

THE SALVATION ARMY - March

John Philip Sousa

Sousa was much impressed by the sincerity of the Salvation Army's volunteer musicians. He conducted their massed bands in New York on the fiftieth anniversary of the Salvation Army on May 16, 1930, at which time they gave the first performance of this new march. It was dedicated to Commander Evangeline Booth, daughter of the Salvation Army's founder. Sousa was once profoundly moved by the Salvation Army's favorite hymn, "O Boundless Salvation", and included a strain of it in the march.

SUITE FROM THE BALLET "PINEAPPLE POLL"

Sir Arthur Sullivan

- I. Opening Number
- II. Jasper's Dance
- III. Poll's Dance
- IV. Finale

The ballet Pineapple Poll is a spoof of the Gilbert and Sullivan operettas. According to Charles MacKerras, the British conductor who composed this ballet, "The score is a patchwork quilt of tunes from most of the Gilbert and Sullivan operas. Every bar of Pineapple Poll, even the short bridge passages, is taken from some opera or other."

SUMMER BAND PERSONNEL 1987

PICCOLO

Jane Weigel

FLUTE

Sally Bohl

Ellen George

*Jackie Goplin

Anne Grabowski

Lori Miller

Deb Noyes

Theresa Seppa

OBOE

*Nate Johnson

Sarah Thames

BASSOON

Andrea Jones

*Pamela Young

E^b CLARINET

Linda Mertz

B^b CLARINET

Jean Derks

Angela Honadel

Jim Kloth

Fred Larson

*Craig Lehmeier

Linda Mertz

Bryn Riley

Cathy Seipel

Tammy Tannler

Laurie White

Lori Wolf

BASS CLARINET

Heidi Racanelli

ALTO SAXOPHONE

*Dianne Anderson

*Karl Finseth

Rory O'Neil

Dawn Wills

TENOR SAXOPHONE

Terry Druschke

BARITONE SAXOPHONE

Craig James

TRUMPET

Michael Fuller

*Joe Kasperek

Dave Kloth

Michael Larson

Rich Morgan

Tom Seniow

Christopher Tank

John Tiller

Keith Thompson

Diane Woodford

HORN

Kelli Aumann

Lois Finstad

Kjellrun Hestekin

Merton Johnson

Lois Vaillette

Julie Ward

TROMBONE

Gerard Anderson

David Arneson

Jon Aumann

Cheryl DeMars

Randy Meinen

*Cindy Myers

Glenn Rehberg

EUPHONIUM

*Joan Draxler

Herb Hagg

John Kock

TUBA

*Clifford George

James Woodford

PERCUSSION

Jim Gallagher

*Bob Gibson

John Honadel

John Kelley

Ralph Sczygelski

Please respect the need for silence during all concerts. Concerts and recitals are recorded. Coughing, careless handling of programs and papers, and electronic watches or beepers are a serious distraction to performers and audience. The use of cameras, recording equipment and listening devices cannot be permitted.