



SPRING CONCERT

Rodney B. Hudson, Conductor

Performing Compositions by:
Bennett, Briccialdi, Chambers, Creston,
Fucik, Jager, Perkins, Pritchard, Strauss

Timothy Lane: Flute Soloist

Wednesday
May 3, 1995
8:00 p.m.

Gantner Concert Hall
Fine Arts Center

Program

Fanfare, Prelude: Hyfrydol

Rowland Hugh Pritchard
(1811-1887)

Rowland H. Pritchard was born in North Wales and was the composer of many hymn tunes. *Hyfrydol* (Good Cheer!) was first found in the English Hymnal in 1906 and was written before Pritchard was twenty years old. This melody has been used in several different hymnals with different texts set to it. The concert band arrangement is by Ronald C. Knoener.

Allerseelen, Op. 10, No. 8

Richard Strauss
(1864-1949)

The art songs of Richard Strauss achieved fame and success the same as his well-known tone poems. Among these art songs, *Allerseelen* (All Souls' Day) became a great favorite. Several times it has been transcribed for orchestra. In this transcription for the symphonic band the melody surges throughout, much in the style of Wagner.

James D. Pritchard, University of South Carolina

Symphonic Songs for Band

Robert Russel Bennett
(1894-1980)

- I. Serenade
- II. Spiritual
- III. Celebration

In the words of the composer:

Symphonic Songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The Celebration recalls an old-time county fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

Symphonic Songs for Band was commissioned by the Kappa Kappa Psi Band Fraternity and was premiered at the 1957 national convention in Salt Lake City by the National Intercollegiate Band.

Carnival of Venice

Briccialdi
(1818-1881)

Flute Soloist: Dr. Timothy Lane

The Carnival of Venice by Giulio Briccialdi is justly famous as a showcase for brilliant virtuoso technique. Being a virtuoso flutist himself, Briccialdi made concert tours in England and America. He held an appointment with the St. Cecilia Academy at Rome when he was 15. After 1842 he lived chiefly in London.

Nicolas Slonimsky

Florentiner March (Grand Marcia Italiana)

Julius Fucik
(1872-1916)

Although Julius Fucik has been remembered by American audiences for his *Entry of the Gladiators March* more than any other composition, recent popularity polls among band directors indicate a preference for his *Florentiner March*, sub-titled *Grande Marcia Italiana*. The length and content of this march lead one to believe that, like Sousa with his *Free Lance March*, Fucik must have tried to condense an operetta into a march. The march opens with a short bugle fanfare, then proceeds directly into a strain of repeated notes which sound like a flighty Florentine signorina chattering to her gentleman friend from Berlin who only has time to answer a (two-note) "Ja-who!" occasionally. The march continues with another fanfare; a light, floating trio melody; an interlude; and a triumphant repeat with a challenging piccolo part.

If this march is typical of Fucik's other music, it might be worth a trip to Prague during the next Carnival season to hear the Czech Philharmonic and other groups play the overtures, waltzes, and more marches by this master of melody.

Band Music Notes - Norman Smith and Albert Stoutamire

Intermission

Celebration Overture

Paul Creston
(1906-)

Celebration Overture was commissioned by Edwin Frank Goldman for the American Bandmasters Association in 1955. It consists of three sections: fast, slow, and fast--like the Italian Baroque overture. In style it differs considerably from its ancestor. Concerning *Celebration Overture* and his aims as a composer, Creston wrote the following:

I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales. The intrinsic worth of a musical work depends on the interrelation of musical elements toward a unified whole.

Band Music Notes - Norman Smith and Albert Stoutamire

Colonial Airs and Dances

Robert Jager
(1939-)

- I. The Contented Farmer
- II. The Thirsty Topper
- III. The Debtors Welcome
- IV. The King and the Miller
- V. Good Advice

Colonial Airs and Dances was commissioned by the Georgia Music Educators Association in commemoration of the fiftieth anniversary of their first In-Service Conference. The work was premiered on January 24, 1987 performed by the Georgia Intercollegiate Band.

The five movements of this suite are based on songs from the American colonies written in the seventeenth century. The melodies have a decidedly English flavor. These settings feature the inherent musical character of each tune rather than the text of the songs for their musical basis. The diverse instrumental color within each movement significantly enhances the contemporary sound of these melodies.

Robert Jager

Chicago Tribune March

W. Paris Chambers
(1854-1913)

The *Chicago Tribune March*, first published by R.F. Seitz in 1892, was written for and dedicated to, the newspaper of the same name. Chambers repeated this procedure in 1897 when he wrote the *Detroit Free Press March*.

Although he adhered to the traditional march form with *Chicago Tribune*, Chambers added variety in his own unique way. In the second strain, for example, after twenty-four bars of fortissimo playing, he inserted two bars at a piano level, two more fortissimo a half-step higher, then two more quiet measures before continuing to the trio. In the final strain, after a quiet, hymn-like section, he changed the style of the second-strain rhythm with syncopation, and near the end he followed a chromatic scale with an unexpected rest.

Band Music Notes - Norman Smith and Albert Stoutamire

Fandango

Frank Perkins
(1908-)

Originally published in 1952 as a piano solo, *Fandango* lends itself well to the band medium. The fandango is a Spanish dance in 3/4 time originally danced by a couple to the accompaniment of guitar and castanets. It first appeared in Spain in the early eighteenth century.

Perkins' *Fandango* has much of the descriptive feeling of the Spanish dance. Fire, spirit, and excitement pervade the beginning and ending. A midsection offers quiet contrast to the excitement of the remainder of the work.

Band Music Notes - Norman Smith and Albert Stoutamire

Concert Band

Rodney Hudson, Conductor

Piccolo

Erin Anstett

Flute

Sarah Besant
Tiffany Harlan*
Karen John
Stacy Nelson
Katherine Nida
Maria Olson

Oboe

Jessica Moore*
Jennifer Schobert

B Flat Clarinet

Tonya Beyer
Rebecca Campbell
Jennifer Emmel
Michelle Geertz
Amy Genke
Lee Ann Glomski
Lucy Jackson
Sara Lanphear*
Eve Moen
Laurie Peterson
Kimberly Rieck
Erin Smith

Bass Clarinet

Christopher Anderson

Alto Sax

Janice Culver
Andrew Krueger*
Stacy Wirth

Tenor Sax

Trent Brown
Sara Nelson

Baritone Sax

Matthew Belle-Isle

Trumpet

Karen Andraschko
Shawn Barneson
Miranda Blakeley
David Burki
Brian Collicott
Michael Ehr
Andrew Knott
Michael Knutson
Scotty Needham*

Horn

Matthew Everson*
Erika Mand
Laurie Rausch
Greta Sutte

Trombone

Shari Busse
Scott Hegerty
Jeanine Johnson
Matthew Karweick
Bridgit Kin
Nathan Livingston-Schlieve
Heather Oliverson*
Michael Thronsdon
Jay Williams

Euphonium

Joseph McCabe
Justin Ritzinger
Michael Strubel*

Tuba

Trevor Fladwood
Lori Knoener*
Jason Unseth

Percussion

Dina Goveronski
Melissa Kadlec
Kristopher Larson
Marcus Looze
Grady McDonald
Andy Meixner
Benjamin Roe
Alicia Steinhauer*

*Denotes Principal

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and audience. The use of cameras and recording equipment cannot be permitted.