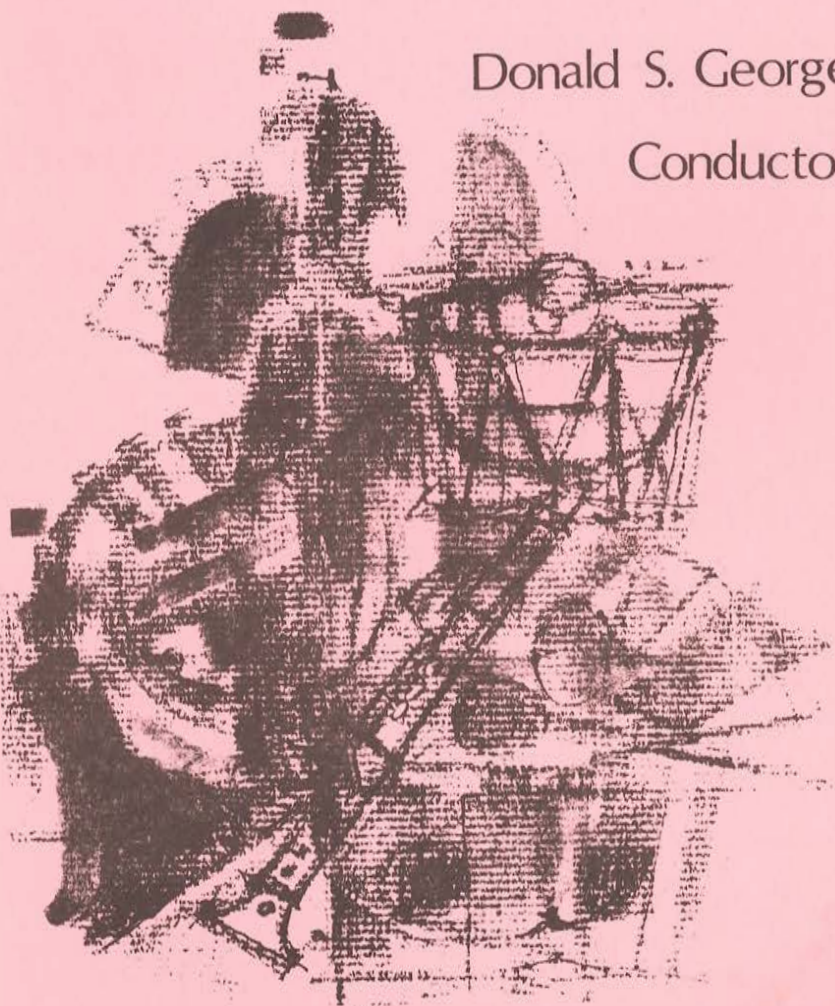


The Department of Music / University of Wisconsin / Eau Claire *****

The University

Symphony Band

Donald S. George,
Conductor



Wednesday, December 6, 1972 / 8:00 pm / Fine Arts Center Concert Hall

Program

The Italian in Algiers, Overture

Gioacchino Rossini

The overture to Rossini's "Italian in Algiers" has a sly, stealthy beginning; then it seems to sing, and as it sings, it smiles and laughs. It blends into a happy prelude to a lively comedy which projects the adventurous and romantic doings of Italians in Algiers. The opera was first performed in 1813 - the work of a young composer who already had nine operas produced. Yet there is no precocity in the music. It is masterful craftsmanship - and fun. It is Rossini. The transcription for concert band is by Lucien Cailliet.

Ye Banks and Ye Braes O' Bonnie Doon

Percy Grainger

Percy Grainger's setting of this Scotch Folk-song is one of many which have found a prominent position in the repertoire of the concert band. The inspiration and techniques found in these works truly afford great musical sensations for the performer and the listener.

Dionysia

Jan Bach

Dionysia: Ancient Greek festivals of Dionysus. The death of the god was celebrated with tragic dances in the winter, and his return to life in the spring was welcomed with wild dances of ecstasy.

-- *Encyclopedia Britannica*

Against the mournful ruffles of the tenor and bass drums, the bass clarinet poses the question of existence. Personal, isolated cries of anguish gradually combine in a protracted lacrymose chorus which grows from resignation toward death to struggling resistance against it. At the peak of this crescendo the return of spring breaks this introspective condition, giving vent to a series of dances celebrating life, each more flamboyant and barbarous than the last. But the death motive will not be quelched, again growing in strength as the celebration of life grows. The work ends with the only possible resolution of these two conflicting forces from a personal point of view: the co-existence of life and death, while each of us balances precariously between them.

Dr. Jan Bach, composer of "Dionysia," is a member of the music faculty at Northern Illinois University, DeKalb, Illinois.

**** Intermission ****

The Conqueror - March

C. Teike

Christmas Concerto in G Minor, Op. 6, No. 8

Arcangelo Corelli

- I Allegro energico - Grave - Allegro
- II Adagio - Allegro - Adagio
- III Vivace - Allegro - Pastorale

Arcangelo Corelli (1653-1713), celebrated violin virtuoso and composer, was one of the most esteemed and admired Italian musicians of his day. Corelli was perhaps the creator of the concerto grosso form, a style of writing in which several soloists are opposed to an accompanying orchestra. Corelli did not differentiate in style between the solos and the tutti portions, and his concertos are in effect church sonatas or chamber sonatas divided between a small and a larger group of instruments. These concertos were played in church as an "overture" before the Mass or at certain moments in the ceremony. For the Christmas Mass, composers often added an optional movement in pastorale style; Corelli's "Christmas Concerto" contains the best known, as well as one of the most beautiful, of these pastorales.

Mark. H. Hindsley, conductor emeritus of the University of Illinois Bands, has arranged the "Christmas Concerto" for concert band.

Overture to "Candide"

Leonard Bernstein

Across the centuries, the cold, icy gleam of Voltaire's lively diatribe against senseless optimism has stimulated and infuriated readers. Another manifestation of that stimulation is the musical adaptation of "Candide" in the form of a comic operetta first performed on December 1, 1956. Leonard Bernstein's score for "Candide" was his third for the Broadway theatre. The former conductor of the New York Philharmonic Symphony Orchestra has many accomplishments as pianist, composer, conductor, and commentator for national televised symphony concerts.

The overture has been arranged for concert band by Walter Beeler.

Personnel

FLUTES

Kathlynn Andersen
Terri Barthen
Anne Christensen
Carlotta Garibaldi
Mary Glennie
Mary Henderson
Nancy Hornce
Marta Kanvik
Rita Millett
*Judith Paterson
Miriam Pederson
*Barbara Walter

PICCOLO

Barbara Walter

OBOES

Janet Guenther
Faye Hermesen
*Katherine Kallman

ENGLISH HORN

Janet Guenther

E^b CLARINET

Nancy Holzinger

B^b CLARINETS

Janet Anderson
Lynn Evjue
Marge Hilgart
Margaret Jess
Julie Larson
Sue Luepke
Cathy Otterson
Kim Oxley
Diana Peterson
William Radtke
Mary Rauscher
Sandy Rydz
Janet Schiller
Sharon Seymour
Natalie Smith
Barbara Sotirin
Denise Stream
*Karmen Teigen

ALTO CLARINETS

*Dominick Serpico
Karen Weaver
Chris Weigel

BASS CLARINETS

*Gail Hammerberg
Cheryl Olds
Lois Ristow

CONTRABASS CLARINETS

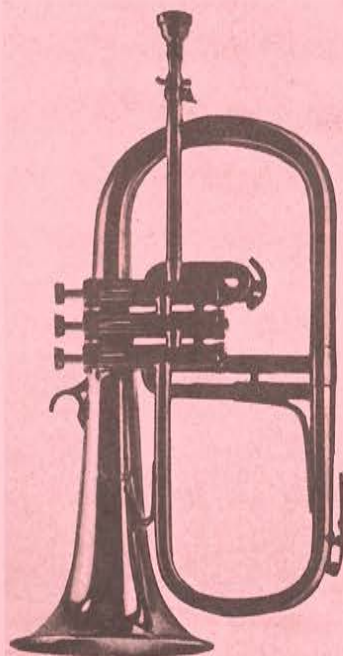
John Andersen
Rose Esser

BASSOONS

Jeanne Paape
*Virginia Roesler
Cheryl Svoboda

SAXOPHONES

Nancy Anderson
Rachel Meurett
Wilbur Mitchell
Tom Newburg
Marilyn Reeve
*Randy Wanless



TRUMPETS

Robert Baldwin
Dave Boles
George Brouard
William Buchholtz
Neil Fockel
Deone Johnson
*Richard Jorgensen
James Sorenson

FRENCH HORNS

Lois Bly
Tom Bronken
Susan Gilbertson
Becky McClone
*Peggy Moss
Chris Neils
Jessina Opsal
Nancy Weckwerth

TROMBONES

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

BARITONE HORN

Dianne Hein
David Pietenpol
*Nancy Woods

TUBAS

Tim Call
Bob Flottum
*Fred Schmidt

PERCUSSION

Sara Beeler
Dan Begian
Len Braunling
Cynthia Cirk
Randy Richter
John Schlichting
*Mark Werlein

*Principal