

The Department of Music and Theatre Arts  
*presents*

The

University of Wisconsin-Eau Claire

# Symphony

B A N D

Donald S. George, *Conductor*

*in*

## A Farewell Concert

2:00 p.m.  
Sunday, April 2, 1995  
Gantner Concert Hall

## PROGRAM

### DIE MEISTERSINGER-Overture

Richard Wagner  
trans. Mark Hindsley

Operatic overtures of the nineteenth century were quite obviously related to the operas of which they were a part, since they usually were a collection of themes drawn from the main body of the operas themselves and prepared in such a way as to get the audiences into the proper mood for the opera which followed.

In the **Meistersinger Overture** Wagner has supplied us with a superb introduction to his opera which conveys much of the sentimentality and joyousness of this masterpiece. Yet the overture, when used in the opera, does not stand alone as in this concert version but leads directly into the action of the first act.

*Stanislaw Skrowaczewski, Minneapolis, Minnesota*

### PRAYER AND DREAM PANTOMIME from Hansel and Gretel

Engelbert Humperdinck  
trans. Joseph Maddy

Humperdinck's delightful fairy opera, Hansel and Gretel, was first destined for home performance. The composer's sister, Abelheid Wette, had written some verses based on Grimm's fairy tale which she sent to her brother to set to music for a Christmas celebration for her children. The holiday entertainment proved so successful that sister and brother elaborated it into a full-length opera. The ingratiating quality soon won a huge following the world over, the young of all ages being drawn by the childlike mood of enchantment. **The Children's Prayer** is offered in Act II as Hansel and Gretel, lost in the woods, are sprinkled to sleep by the Sandman. The children say their prayers together in a simple and childlike theme of soft-spun beauty, "When I go to sleep at night fourteen angels stand around me." As they fall asleep, the angels they have been singing about descend in dream and form a circle around them to protect them against the evils of the forest. The tableau is heightened by the dreamy, gossamer web of the instruments, which seem to catch all the wondrous glints of fairyland evoked by the children's sleep.



## THE BATTLE PAVANE

Tielman Susato

Tielman Susato (ca. 1500 - ca. 1561-4) was a composer, arranger, and publisher of music. At various times he was also a calligrapher and trumpeter, both at Antwerp Cathedral. He was the major music publisher in the Low Countries from 1543 to 1561. His editions include 19 books of motets, 3 books of masses, 25 books of chansons, and 11 *Musyck boexken*, from the third of which, *alderhande Danserye* (1551), a collection of popular dance tunes arranged by Susato, is taken the present work, **The Battle Pavane**. This arrangement for concert band by Bob Margolis closely follows Susato's original four-part arrangement.

*Bob Margolis*

## FAREWELL TO A SLAVIC WOMAN      Vasilij Ivanovitj Agapkin arr. John R. Bourgeois

**Farewell to a Slavic Woman** will undoubtedly remain the best known march in Russia and the surrounding independent states of the former Soviet Union. Legend has it that the inspiration for this march came from Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic forces fought together and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and families. The march became popular in World War I, during which time Agapkin served as the musical director of the Tjekan 7, a forerunner of the KGB. In 1990, when the United States Marine Band toured five cities in the then Soviet Union, its performances of the Soviets' most famous march elicited spontaneous ovations, cheers, and rhythmic clapping.

*The United States Marine Band*

## TOCCATA

Girolamo Frescobaldi  
arr. Earl Slocum

Girolamo Frescobaldi was born in Ferrara, Italy, in 1583 and died in Rome in 1643. Frescobaldi was the most eminent organist of the first half of the seventeenth century. When he was appointed organist at St. Peter's in Rome in 1603, 30,000 people were reported to have witnessed his first performance. His style of organ playing was passed on to future generations by his pupils, notably the German, Johann Froberger. Except for the period 1628-33, when he served as the court organist at Florence, Frescobaldi was the organist at St. Peter's from 1608 until his death in 1643.

*Band Music Notes*

## CARMINA BURANA

Carl Orff  
arr. John Krance

1. O Fortune, variable as the moon
2. I lament Fortunes blows
4. Dance - On the lawn
9. When we are in the tavern
6. Were the world all mine

The original score of **Carmina Burana** calls for vocal soloists, three choirs, and large orchestra. The band arrangement, however, is entirely instrumental, the vocal music having been fully incorporated into the instruments of the symphony band.

The inspiration for the texts and score were derived from an anthology of thirteenth-century songs and poems. **Carmina Burana** has come to be recognized as one of the monumental musical works of our time.

*Band Music Notes*

## INTERMISSION

### THE FREE LANCE-March

John Philip Sousa

**The Free Lance March**, taken from Sousa's operetta of the same name, has a lengthy and unorthodox construction when compared with most other Sousa marches. There were so many spirited march tunes in the operetta that perhaps Sousa felt obligated to include most of them when piecing together the march. Actually, there were enough for two separate marches. The trio of the march corresponds to the song "On to Victory" in the operetta, and some editions of the march were published under that title.

*Paul Bierley*

### BEATRICE AND BENEDICT-Overture

Hector Berlioz  
trans. Franz Henning

The opera story concerns the difficulties encountered by Benedict in his efforts to win the heart and hand of fair Beatrice. Berlioz said in his memoirs of his **Beatrice and Benedict**: "I had taken the book from Much Ado About Nothing and added the songs and episodes of the musician. Some of the Paris critics praised the music and some thought the dialogue was stupid. It is copied almost word for word from Shakespeare."



## 1. IRISH TUNE FROM COUNTY DERRY

This work is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in The Petrie Collection of Ancient Music of Ireland in 1885. Grainger's setting was written in 1909 and was dedicated to the memory of Edward Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept the **Irish Tune** in a favored position for decades.

*Carl Fischer, Inc.*

## 2. SHEPHERD'S HEY

The air on which **Shepherd's Hey** is based was collected by Cecil J. Sharpe. In some agricultural districts in England teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as **Shepherd's Hey**, which are played on the fiddle or on the "pipe and tabor" (a sort of fife and drum).

*Richard Franko Goldman, The Goldman Band*

## VARIANTS ON A MEDIAEVAL TUNE

Norman Dello Joio

The work was commissioned by the Mary Duke Biddle Foundation for the Duke University Band, and was first performed by that band in April, 1963 under the baton of its conductor, Paul Bryan. The theme, "In dulci jubilo," has been used by many composers, among them J.S. Bach, as the subject for a variety of musical works. After a brief introduction the theme is clearly stated by several solo woodwind instruments. It then goes through five metamorphoses or "variants," strongly contrasting in tempo and character, and utilizing the possibilities of the band fully.

*Joel Kramme, University of Missouri at Rolla*

No Sunday concerts were scheduled on the first two tours of the U.S. Marine Band in 1891 and 1892. When the Sousa Band was organized later in 1892, however, it was agreed by all parties concerned that Sunday concerts were necessary to insure financial success. Probably because of church opposition to Sabbath business at that time, Sousa arranged this group of hymns to be used on Sunday concerts. It included: "Rock of Ages," "Mary and Martha," "The Palms," "Nearer My God to Thee," and "The Sevenfold Amen."

*Paul Bierley*

### PORGY AND BESS- Selections

George Gershwin  
arr. Robert Russell Bennett

Gershwin's folk opera **Porgy and Bess** climaxed his brief but spectacular career as both a popular and serious work. He had read DuBose Heyward's Porgy in 1926 and was immediately interested in transforming the novel into an opera, but it was almost eight years before arrangements were completed for Gershwin to begin writing the music. It was first performed by the Theatre Guild in Boston and New York in 1935 by an all-negro cast with Todd Duncan as Porgy and Anne Brown as Bess.

Gershwin's folk opera has been criticized as being between serious opera and musical comedy, but the beauty of the music and the expressive content which is so right for the occasion, has an immediate and complete appeal between the composer and the audience which overshadows the criticism. This arrangement by R.R. Bennett, includes: "Summertime," "A Woman Is a Sometime Thing," "I Got Plenty o' Nuttin'," "Bess, You Is My Woman," "Ain't Necessarily So," "Picnic Parade," and "Oh Lawd, I'm On My Way."

*Band Music Notes*



## Dr. Donald S. George, Conductor

Dr. Donald S. George received his education at Ohio Wesleyan University, the Eastman School of Music, Mannes College in New York City, and Teachers College Columbia University. His teaching experience has been in the public schools of New Jersey. Dr. George joined the faculty of the University of Wisconsin-Eau Claire in 1968 where he is Director of University Bands and teaches conducting. He has served as guest conductor and clinician throughout Wisconsin, in Minnesota, Illinois, New Jersey and Canada. Dr. George is a member of the American Bandmasters Association, the National Band Association, the College Band Directors Association, and the International Clarinet Society.

### Farewell

Today's concert is a very special one in the history of the University and the band program--it marks the retirement of Director of Bands, Donald S. George. Dr. George came to UW-Eau Claire in 1968 and since has developed one of the premiere collegiate band programs in the country. Over the years, his influence and reputation have extended far beyond in clinics, workshops, and featured appearances as conductor.

We in the university community extend our warmest thank you to Dr. George for his leadership and vision. His music making has been a source of enjoyment and pride for all of us.

David A. Baker, Chair  
Department of Music and Theatre Arts

# **UWEC Symphony Band Personnel** **Donald S. George, Conductor**

Piccolo  
 April Hornig

Flute  
 Erin Fuller  
 Aimee Gillespie  
 Melissa Jahr  
 Molly Possehl  
 Sherry Puert  
 Nicole Roeder  
 Karen Stammer  
 Hilary Tridle\*

Oboe  
 Amy Beckon  
 Denim Jochimsen  
 Tammy Riste\*

Bassoon  
 Nancy Luchsinger  
 Jessie Marx

E Flat Clarinet  
 Kesinee O'Connor

B Flat Clarinet  
 Jennifer Barnett  
 Stacy Bartz  
 Yvonne Bricco  
 Rachel Gorden  
 Dawn Hustig  
 John Meznarich\*  
 Paul Meznarich  
 Peter Meznarich  
 Sue Moyer  
 Courtney Mueller  
 Kesinee O'Connor  
 Bethany Perry  
 Erika Swanoe  
 Nicole Zimmer

Bass Clarinet  
 Amy Banovich\*  
 Kathy Campbell

Contra Clarinet  
 Ken Kiesow  
 Billie Jo York

Alto Saxophone  
 Mary Jo Falkofske\*  
 Thomas Luer  
 Clay Pufahl  
 Jennifer Zehr

Tenor Saxophone  
 Chris Gumz  
 Bob Schillinger

Baritone Saxophone  
 Kim Jurena

Cornet/Trumpet  
 Chad Adrian  
 Foster Byers  
 Eli Grajkowski  
 Kelli Heckman  
 Josh Lehigh\*  
 Matt Mealey  
 Kyle Newmaster  
 Stefan VanVoorst

Horn  
 Elizabeth Berry  
 Matt Everson  
 Amanda Flosbach  
 Jacqueline Olson  
 Becky Weber\*

Trombone  
 Adam Bever\*  
 Matt Franko  
 Jessup LeBarron  
 Tim Roddel  
 Jaeson Rogge  
 Eric Songer\*

Euphonium  
 Michael Etheridge  
 Ed Jacobs  
 Lori Taylor\*

Tuba  
 Hugh Gaston  
 Chris Gleason\*  
 Tim Skutley  
 Micky Wroblewski\*

Percussion  
 Aaron Bray  
 Matt Kendziera  
 Jessica Lichty  
 Tony Mazzone\*  
 Sarah Rohow  
 Julie Slater

Piano  
 Kelli Heckman  
 Dulcee Lindstrom  
 Karen Qualheim

\*Denotes Principal

## **UWEC Wind/Percussion Faculty**

Timothy Lane, flute  
 Ivar Lunde, Jr., oboe  
 Kristine Fletcher, bassoon  
 Donald George, clarinet  
 Richard Fletcher, saxophone/clarinet

Robert Baca, trumpet  
 Thomas Gilkey, horn  
 Rodney Hudson, trombone  
 Jerry Young, euphonium/tuba  
 Ronald Keezer, percussion

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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.