

The Department of Music and Theatre Arts
presents

The

University of Wisconsin-Eau Claire



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."

Band Music Notes

Two Folk Song Settings

by Percy Aldridge Grainger

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

SONGS OF GRACE AND GLORY

John Phillip Sousa

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 Puent
 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 Barnet
 Stacy Bartz
 Yvonne Bricco
 Rachel Gorden
 Dawn Hustig
 John Meznarich*
 Paul Meznarich
 Peter Meznarich
 Sue Moyer
 Courtney Mueller
 Kesinee O'Connor
 Bethany Perry
 Erika Svanoe
 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

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.

The Department of Music and Theatre Arts
 University of Wisconsin-Eau Claire
 presents

the

**International Association
 of Jazz Educators**

**UWEC
 Jazz Combo
 Extravaganza**

**Monday, April 3, 1995
 8:00 p.m.
 Gantner Concert Hall**