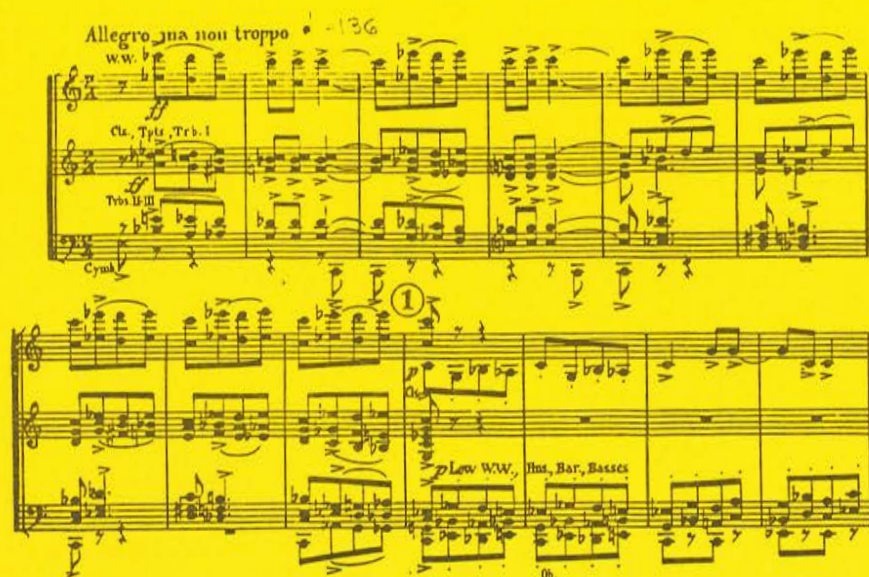


**The Department of Music
University of Wisconsin-Eau Claire**

presents

UNIVERSITY SYMPHONY BAND

Donald S. George, Conductor



Sunday, November 19, 1989

4 p.m.

Gantner Concert Hall

PROGRAM

CHORALE PRELUDE "WACHET AUF, RUFT UNS DIE STIMME"

J.S. Bach
trans. Merlin Patterson

Wachet auf, ruft uns die Stimme, comes from Bach's Cantata 140, composed in 1731 for the twenty-seventh Sunday after Trinity. Philipp Nicolai's great hymn of 1599 (*Awake, awake, for night is flying*) is interwoven with a lifting tune thought to depict the call of the 'watchmen'.

SMETANA FANFARE

Karel Husa

Smetana Fanfare for Wind Ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984 in San Diego by the SDSU Wind Ensemble on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem *The Wallenstein's Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague.

MILITARY SYMPHONY IN F

Francois Joseph Gossec
arr. Fred M. Hubbell

1. Allegro maestoso
2. Larghetto
3. Allegro moderato

Gossec's *Symphonie Militaire* was written in 1793-94 during the French Revolution for the Band of the National Guard. Writing in the *Journal of Band Research* (Vol. 6, No. 1), David Swanzy proposes that this work has a fourth movement for choir and band, thus pre-dating Beethoven's choral symphony by a full thirty years. He indicates that "perhaps Gossec should be given credit as the 'father' of the choral symphony."

SUITE FRANCAISE

Darius Milhaud

1. Normandy
2. Bretagne
3. Ile de France
4. Alsace-Lorraine
5. Provence

In 1945, the publishing firm of Leeds Music commissioned Milhaud to write an extended work for band as part of a proposed series of new works by contemporary composers. The result was Suite Française. The composer provided the following notes about the work:

The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country-Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence.

I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought.

Suite Française was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra, in which medium it was first played by the New York Philharmonic.

INTERMISSION

AMERICAN PATROL

F.W. Meacham

F.W. Meacham's American Patrol, the opening tune of which is Meacham's, includes such famous patriotic pieces as Columbia, The Gem of the Ocean, Dixie, and Yankee Doodle. The drums of the street band are heard in a distant cadence. As each tune is unfolded the band marches ever closer, passing the listener at about the middle of "Three Cheers for the Red, White and Blue" - pausing to play that incomparable incendiary to patriotism, Dixie - and moving down the street off into the distance.

AMERICAN VARIATIONS

Jerry H. Bilik

In this work the familiar Scottish folk tune Barbara Allen - one of the earliest popular songs in America - is woven into a series of stylistic settings representing the diverse cultural heritage of the American people. It depicts musically the essence of our country as a land where the recurring theme of human dignity transcends the endless variety of its individual citizens.

A TRIBUTE TO STEPHEN FOSTER

Sammy Nestico

No program of American Music would be complete without the music of the incomparable Stephen Foster, for he stands among the foremost composers for everyone who treasures the American musical heritage. His songs have spanned the years and still are sung throughout every section of our great country.

His works contain mixed emotions of humor and a fervent expression of sadness that was truly symbolic of his life. A great melodist, he left us a treasure of over 125 songs. It is a collection notable for its musical content and is filled with nostalgia associated with our American History.

SUITE OF OLD AMERICAN DANCES

Robert Russell Bennett

1. Cake Walk
2. Schottische
3. Western One-Step
4. Wallflower Waltz
5. Rag

This suite, composed in 1950, is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. The goal is achieved in a genuine piece of music-not a novelty as one might expect from such a setting. Bennett has described the music as "native American dance forms...treated in a 'riot' of instrumentation colors," and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas.

UWEC SYMPHONY BAND PERSONNEL

PICCOLO

Amy Cohen

FLUTE

Heather Abram
Sara Denk
Melissa Hannah
Jennifer Hawley
Colleen Mohring
Lorrie Osborn
Christa Paulson
*Lisa Steiner

OBOE

*Jennifer Argraves
Kerry Reno
Helen Biel

BASSOON

Nancy Haas
*Susan Strait

E FLAT CLARINET

Holly June

B FLAT CLARINET

Kristine Agen
Karen Eitland
Theresa Felton
Sarah Fisher
Barbra Gilbertson
Tammy Heilman
Christina Hermann
James Kloth
Kimberly Kochenderfer
Kim Minnich
Elizabeth Page
Tanya Rice
Julie Victorine
Laurel White
*Lori Wolf

*denotes principal

ALTO CLARINET

Kimberly Green
*Emily Larsen

BASS CLARINET

Brenda Drath
John Krings

ALTO SAXOPHONE

Kristin Buchholz
Dawn Legge
*Laurie Nason
Michael Walk

TENOR SAXOPHONE

Shelly Hochstein
Janice Luck

BARITONE SAXOPHONE

Kieth Schwabe

CORNET

*Tom Brown
Michael Fuller
Patrick Hull
Barry Kamrath
Jenifer Koehn
Dennis Luginbill
Wm. Shawn Smith

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

HORN

Steve Jaeschke
Laurie Lorenz
Michael Monk
*Susan Page
Steve Powers

TROMBONE

Steve Haines
Jeffrey Kasparek
Kevin Loughney
*Glenn Rehberg
Jeffrey Rosendahl
David Schepp

EUPHONIUM

Alan Herold
*Paul Kile
Danny Smith

TUBA

Morten Bøe
*Paul Budde
Robert Holec
Janet Steiner

PERCUSSION

Michael Fenton
David W. Kies
Lawrence Lelli
*Julie Ropers
Sean Veenendaal
Thomas Ziegelbauer