

UNIVERSITY OF WISCONSIN - EAU CLAIRE

DEPARTMENT OF MUSIC

presents

THE SYMPHONY BAND

DONALD S. GEORGE, Conductor

With GUEST CONDUCTOR

WILLIAM D. REVELLI

DIRECTOR EMERITUS,

UNIVERSITY OF MICHIGAN BANDS

SUNDAY, NOVEMBER 20, 1977

4:00 PM

GANTNER CONCERT HALL

PROGRAM

L'UNION

Louis Moreau Gottschalk

DONALD PATTERSON, Piano Soloist

"The Union" was written as a "battle piece" for piano solo in 1862 and dedicated to General McClellan whom Gottschalk admired. It begins with a typical battle piece rumble which was traditionally delegated to cannon shots, but which the composer foregoes in favor of a muscular virtuoso passage of interlocking octaves. Out of the "bombardment" emerges a beautifully harmonized and imaginative arrangement of the "Star-Spangled Banner." After this remarkably personal treatment of our National Anthem, Gottschalk further introduces two or more familiar tunes and combines them to form a brilliant and rambunctious ending. The arrangement for piano and concert band is by Samuel Adler.

Donald Patterson, assistant professor of piano at the University of Wisconsin-Eau Claire, holds a Master of Music degree from the Manhattan School of Music and a Doctor of Musical Arts in performance from North Texas State University. Dr. Patterson has studied and performed in Europe and is currently planning several recitals in Mississippi, Texas and Colorado.

LINCOLNSHIRE POSY

Percy Aldridge Grainger

1. "Lisbon" (Sailor's Song)
2. "Horkstow Grange" (The Miser and his Man - a local Tragedy)
3. "Rufford Park Poachers" (Poaching Song)
4. "The Brisk Young Sailor" (who returned to wed his True Love)
5. "Lord Melbourne" (War Song)
6. "The Lost Lady Found" (Dance Song)

Lincolnshire Posy is based on folksongs collected by Grainger in Lincolnshire, England. He found their folksingers on wharves, in workhouses, hospitals - any place to which he could be directed where the excitement of a song he had not heard might await him. According to the composer, the work "was conceived and scored by me direct for wind band early in 1937...This bunch of 'musical wildflowers' (hence the title, *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (...with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me."

INTERMISSION

DR. WILLIAM D. REVELLI, GUEST CONDUCTOR

MARCHE HONGROISE (RAKOCZY)

from "The Damnation of Faust"

Hector Berlioz

arr. Leonard B. Smith

SYMPHONY No. 6 for BAND

Vincent Persichetti

- I. Adagio - Allegro
- II. Adagio Sostenuto
- III. Vivace
- IV. Allegretto

The *Symphony for Band* was written in 1958 on a commission from Washington University in St. Louis, Missouri. It is a mature work, admirably suited to the medium for which it was written and has become a standard work in the band's repertoire. All four movements are constructed from material heard in the first three measures of the opening movement. The Symphony is notable for its extensive use of the percussion as an integrated part of the ensemble.

DR. WILLIAM D. REVELLI

History has revealed that the development of any program, be it cultural, scientific, philosophic or geographic, is usually associated with the ideals, goals, and aspirations of a certain chosen and limited few. Such individuals frequently provide the leadership, impetus, inspiration and direction which others follow. Such a person is William D. Revelli, for one cannot mention the history, development and present status of the modern symphonic and marching band without giving recognition to his dedication, leadership, influences and international contributions to this medium of musical performance.

Dr. Revelli began his conducting career with the Hobart High School Band, Hobart, Indiana, where his talents, ideals, quest for perfection and uncompromising standards developed of six consecutive years a national championship high school band, which received the highest of praise from such noted adjudicators as John Philip Sousa, Edwin Franko Goldman, Arthur Pryor, A.A. Harding and many other noted conductors, a band which even today is recognized to have been one of the finest ever developed in the schools of our nation. This unusual talent, coupled with a promise of continued growth and development, led the University of Michigan to elect Dr. Revelli, in 1935 to the post of Director of the University of Michigan Bands and Chairman of the Wind Instrument Department, positions which he held for a period of 36 years prior to his retirement in 1971. True to the original promise, Dr. Revelli directed the University Bands and the Wind Instrument Department to artistic achievements and growth unparalleled in the world. From one band and a Wind Instrument Department of one (Dr. Revelli), came a department of seven bands with a total of more than 500 members and a Wind Instrument Department of fourteen nationally recognized, artist performers and teachers.

Evidence of international recognition of Dr. Revelli and the University of Michigan Bands was brought to the attention of the world when the Symphony Band, under the Maestro's baton, presented eighty-eight concerts in a sixteen week tour of the Soviet Union, Egypt, Jordan, Lebanon, Turkey, Greece, Cyprus, Romania and Poland, with the final concert in Carnegie Hall, New York City. On every occasion the band received prolonged standing ovations, with no less than ten encores nightly! In 1971, the University of Michigan Band in its final tour under Dr. Revelli's baton, made a European tour, presenting concerts in England, Germany, France and Italy, and again, the "final curtain" was Carnegie Hall, New York City; the last Michigan downbeat for the man who created one of the world's finest symphonic wind voices.

Dr. Revelli's keen interest in bands and band music leads him to all parts of the nation and the world in the role of guest conductor, clinician and adjudicator. Here he is able to share his knowledge, talents, enthusiasm and keen insight into the problems of wind performance with students, musicians and conductors who constantly seek his advice and counsel. The bands of America today are better than ever before, due to the leadership, vision, ideals, imagination, inspiration and artistic standards of Dr. William Dr. Revelli.

SYMPHONY No. 3, FINALE (excerpts)

Gustav Mahler

The *Symphony No. 3 Finale* was the sixth movement of the work completed in 1895, the year Mahler became a Roman Catholic. It was entitled "Was mir die Liebe erzählt" (What Love Tells Me). The movement can best be described in Mahler's own words--"the peak, the highest level from which one can view the world. I could almost call it 'what God tells me', in the sense that God can only be comprehended as love." Jimmie Howard Reynolds has arranged these excerpts for concert band.

LA FIESTA MEXICANA

H. Owen Reed

The Mexican "Fiesta" is a study in contrasts: it is both serious and comical, festive and solemn, devout and pagan, boisterous and tender. *LA FIESTA MEXICANA*, which attempts to portray musically one of these "Fiestas", is divided into three movements:

I. *Prelude and Aztec Dance.*

The tumbling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the Fiesta. Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral. After a brave effort at gaiety the celebrators settle down on their serapes to a restless night until the church bells and fireworks again intrude upon the early quiet of the Mexican morn. At mid-day a parade is announced by the blatant blare of trumpets. A band is heard in the distance and almost immediately the musicians round the corner of the plaza. The attention is focused upon the Aztec Dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

II. *Mass*

The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

III. *Carnival*

Mexico is at its best on the days of the Fiesta - a day on which passion governs the love, hate and joy of the Mestizo and the Indio. There is entertainment for both young and old - the itinerant circus (first part of movement), the market, the bull fight, the town band, and always the "cantinas" with their band of "Mariachis" on the day of days: FIESTA.

Three Great American Marches by Three Great Americans:

GARLAND ENTREE

Karl L. King

ON THE MALL

Edwin Franko Goldman

FREE LANCE

John Philip Sousa

UW-EC SYMPHONY BAND

DONALD S. GEORGE, CONDUCTOR

Flute

Cindy Barnes
Susan Bartosh
Heidi Ellefson
Jan Ewert
Debbie Farley
Maureen Haben
Wendy Halberg
*Patti Henningfeld
Dawn Nielsen
Jackie Skoug
Carol Tsuchiya
Karen Wallis

Piccolo

Diane Pryor

Oboe & English Horn

Jani Brakken
*Glenda Gosen
Blake Seitz

Bassoon

Anette Proehl
Barbara Sacher

E♭ Clarinet

Kirk Masden

B♭ Clarinet

Annette Adler
Susan Allen
Carol Brown
Kim Day
Laura Dittrich
Cindy Ford
Karla Hatcher
LuAnn Hauser
Kay Havlik
Barbara Hovey
*Craig Lehmeier
Jamie Marvin
Karen Pellikka
Lynn Schmidt
Kris Schneider
Vicky Van Dan
Martha Waters
Nancy Webb

Alto Clarinet

Carol Booth
Tracey Geimer
*Janet Koss

Bass Clarinet

*Michelle Spangler
DeWayne Roberson
Karen West

Contra Bass Clarinet

Daniel Funk
Ken Regez

Saxophone

Jamie Breunig
Randy Johnson
Greg Keel
*Ken Kunz
Doug Rasmussen
Candace Steinke
Sheri Vande Riet

Trumpet

Ray Ames
*R.G. Conlee
Neil Fockel
Dave Herndon
James Rauscher
Randy Schneeberger
Wayne Slowinski
Kent Smith

Horn

Kathy Anderson
*John Greer
Marianne McShane
Kurt Majkowski
Tina Sailor
Bridget Serig
Fran Sherman
Thomas Zimmerman

Trombone

John Georgeson
Mark Jones
*Terry Krueger
Dennis McGraw
Bruce Markey
John Matcalf

Euphonium

Greg Lang
*Robert Ponto
*James Root

Tuba

Gordon Everson
Robert Flottum
Cliff George
*Jeff Roy

Percussion

Mike Allen
Karen Getzel
Robert Gibson
Michael Klingbeil
*Dennis Lester
Steve Lewis
Robert Shepanik

*Principal

Off-Stage Players for

"La Fiesta Mexicana"
Mary Ronchetti, Clarinet
John Ahern, Trumpet
Jeff Griesse, Trumpet
Keith Lorasch, Horn
James Reitz, Trombone
David Carlson, Tuba
Christine Bates, Percussion
Paul Buchigani, Percussion
Chris Heywood, Percussion

WIND/PERCUSSION FACULTY

Louise Burky, Flute
Ruben Haugen, Saxophone
Ivar Lunde, Oboe
Leo Christy, Clarinet,
Bassoon
Donald George, Clarinet
James Olcott, Trumpet
Dorothy Bennett, Horn
Rodney Hudson, Low Brass
Ronald Keezer, Percussion