

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

Concert Band I
Rodney B. Hudson, Conductor



Wednesday, April 7, 1982
8 P.M.
Gantner Concert Hall

PROGRAM

Nabucco Overture

Giuseppe Verdi
(1813-1901)

Nabucco, an opera in four acts by Guiseppe Verdi, was given its premier performance at La Scala, Milan, on March 9, 1842.

The basic elements of the plot derive from the Biblical narrative (Kings and Jeremiah) of the destruction of the temple in Jerusalem by Nebuchadnezzar, King of Babylon and the subsequent enslavement and exile of the Hebrews. As was typical of early 19th century operatic libretto, these historical facts were crisscrossed with all manner of complicated sub-plots and lover's intrigues - all too numerous to be of concern to us.

What is noteworthy is the fact that the success of this work proclaimed a new hero of Italian opera, placing Verdi in the company of the masters - Rossini, Bellini and Donizetti. Interestingly enough, it was not an aria but a choral work, "Va, pensiero", (the song of the Hebrew slaves by the waters of Babylon) which became a favorite of the Italian people. In it Verdi expressed their aspirations for liberty and self-government.

This transcription was done by Lucien Cailliet.

Country Gardens Irish Tune from County Derry Shepherd's Hey

Percy Grainger
(1882-1961)

This year marks the one-hundreth anniversary of Percy Aldridge Grainger's birth. The Concert Band wishes to recognize the contributions of this man and his music by performing three of his popularly acclaimed works.

Following are his comments on the individual works performed on this Program: "The Morris Dance Tunes *Country Gardens* and *Shepherd's Hey* are instrumental versions of songs long popular in the English countryside under the titles *The Vicar of Bray* and 'Keel Row'. When Cecil J. Sharp discovered the Morris Dance versions around 1908, he sent them to me with the remark: 'I think you will find them effective to arrange'. But I did not arrange *Country Gardens* until I was a bandsman in the U.S. Army. Our band would take part in Liberty Loan drives and I would be asked to improvise at the piano - without much response from the audience. But I thought of *Country Gardens* as a likeable and lively little tune that might please. So I tried it and, sure enough, it was popular at once. So I wrote it down in the barracks."

"*Irish Tune from County Derry* was harmonized in memory of Irish childhood friends in Australia." This work is considered by many to be a masterpiece of harmonization by Grainger. The tune was collected many years ago by Miss Jane Ross of New Town, Limvady, Ireland. Grainger has set it for many instrumental combinations.

Serenade for Band, Op. 85

Vincent Persichetti
(1915-)

- I. Pastoral
- II. Humoresque
- III. Nocturne
- IV. Intermezzo
- V. Capriccio

Baker's Biographical Dictionary of Musicians characterizes Persichetti's music as follows:

"Persichetti's music is most notable for its contrapuntal compactness, in a synthetic style, amalgamating the seemingly incompatible idioms of different historical epochs; the basis is tonal, but the component parts often move independently creating polytonal combinations; the rhythmic element is always strong and emphatic; the melody is more frequently diatonic than chromatic or atonal."

Serenade for Band is one of eleven serenades composed by Persichetti. Each serenade in itself is like a study in tonal texture and sonority of selected instruments.

The Liberty Bell March

John Philip Sousa
(1854-1932)

Whereas most marches have four themes, *The Thunderer*, (1899) and the *Liberty Bell* (1893) have only three. Here the formal scheme for "Transition", a popular device used in marches and ragtime to provide a contrast in order to give the final strain its ultimate uplift.

The fact that marches are multi-thematic is not merely of academic interest: it accounts, along with the exhilarating rhythms, for the success or failure of a march. For it is the instantly whistle-able, hummable, singable themes and melodies of a Sousa march that helped to make him the March King.

INTERMISSION

Sketches on a Tudor Psalm

Fisher Tull
(1934-)

Sketches on a Tudor Psalm, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis for his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climatic measures. A Coda continues the development as the music builds to a triumphal close on a major chord.

Old Comrades March

Carl Tieke
(1864-1922)

Carl Tieke was a German policeman who loved to write military marches. Of the many he composed, *Old Comrades* (*Alte Kameraden*) is the most famous in the United States. It is the absolute epitome of all things Germanic in a military march written for the Deutschland of 1900.

Books on theater history dutifully report that George Michael Cohan (1878-1942), the one-time song-and-dance vaudevillian rose to become a successful actor, playwright, and producer. Nowadays there are few people who remember much about the play he was involved - let alone vaudeville - but who does not know and perk up to "Give My Regards to Broadway", "I'm a Yankee Doodle Dandy", and "You're a Grand Old Flag"? It is out of these three that this mini-overture is built, and that is why tune-smithing has it all over the other show-biz arts and crafts: a good song is forever.

PERSONNEL

UNIVERSITY CONCERT BAND I

Rodney B. Hudson, Conductor

PICCOLO

Mary Gwidt

FLUTE

*Mary Gwidt
Denise Brodbeck
Julie Morgan
Betty Fisher
Barbara Kronberger
Pam Kauffman
Julie Schroeder
Barbara White
Lorene Larson

OBOE

*Camela Kolseth

BASSOON

*Lori Coulthurst
Cindy Wendt

E♭ CLARINET

Wendy Montgomery

B♭ CLARINET

*Charles Hardy
Julie Durocher
Shelly Klassen
Susan Riek
Karyn Milos
Jane Bereza
Kathy Giesegh
Jeff Rudi
Lisa Orn
Heidi Gesteland
Lonna Wicklund
Carol Hasbargen
Rosalynd Mack

BASS CLARINET

Stacy Steiner

ALTO SAXOPHONE

*Terry Minett
Dan Alms
Leisha Crotty

TENOR SAXOPHONE

Sally Brown

BARITONE SAXOPHONE

Paul Brunner

CORNET

*Kevin Kjos
Paul Lehner
David Mihalyi
Tamara De Mars
Karen Johnson
John Rendon

TRUMPET

Greg Bennett
Gary Smith

*Principal

HORN

*Lois Vaillette
Nancy Hauert
Mary Steinke
Kris Wells
Mary Schiltz
Margaret Murray
Mary Wegner
Lori Larson

TROMBONE

*John Zwolanek
Susan Fox
Paul Molitor
Steve Lied
Todd Halverson
Eric Herness

EUPHONIUM

*Brian Fursteneau
Jon Tingblad

TUBA

*John Perdzock
Russell Hofmann
Michael Hansen

PERCUSSION

Colin Franey
Geoffrey Holt
*Mike Magnuson
Tom Cravens
James Parris
Dennis Cornell

Harp

Paula Pokrop