

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

THE SYMPHONY BAND
DONALD S. GEORGE, Conductor

With Guest Conductor
FREDERICK FENNELL

In
A

PERCY GRAINGER
CENTENNIAL CELEBRATION

Sunday, April 18, 1982
4 p.m.
Gantner Concert Hall

PROGRAM

THE BOND OF FRIENDSHIP - March

John MacKenzie-Rogan

John MacKenzie-Rogan, one of the all-time greats of British Army music, was conductor of the Band of His Majesty's Coldstream Guards from 1896 to 1920. In 1905 Rogan conducted the first performance of Percy Grainger's first work written directly for wind band - "The Lads of Wamphray".

The Bond of Friendship was written by Rogan as a tribute to one of his bandsmen who lost his life in a storm at sea in 1887.

In his monumental Program-Note on "Lincolnshire Posy" Percy Grainger wrote (in 1939): "With the exception of military marches almost all the music we hear played on wind bands (military bands) was originally composed for other mediums (for orchestra, for piano, for chorus, as songs for voice and piano) and afterwards arranged for wind band--and as good as never by the composer. (Notable exceptions are: Wagner's "Huldigungsmarsch"; Henry Cowell's "Celtic Set"; R. Vaughan William's "Folksong Suite" and "Toccata Marziale"; Gustav Holst's two "Suites for Band" and "Hammersmith"; Hindemith's "Concert Music for Wind Band"; Ernst Toch's "Spiel"; Florent Schmitt's "Dionysiaques"; Respighi's "Hunting-Tower Ballad"; several compositions by Leo Sowerby.)

"Why this cold-shouldering of the wind band by most composers? Is the wind band--with its varied assortments of reeds (so much richer than the reeds of the symphony orchestra), its complete saxophone family that is found nowhere else, its army of brass (both wide-bore and narrow-bore)--not the equal of any medium ever conceived? As a vehicle of deeply emotional expression it seems to me unrivalled."

Taking our cue from Percy Gainger, we present two works which he respected as models of composition for the wind band.

TOCCATA MARZIALE

Ralph Vaughan Williams

Toccata Marziale was Vaughan Williams' second work for band, and it is one of the most significant pieces of music ever contributed to band literature. Like Holst's Suite in Eb, also conceived for the band medium, it is a supreme example of what a master composer can contribute to the musical literature of this unfortunately neglected ensemble. It is an original work, first-rate by any standard of measurement. *Toccata* is a contrapuntal masterpiece in which textures are juxtaposed in massed effects with large sections of reeds and brasses, making it difficult to imagine this work being performed by anything but a large wind band.

* * * * *

FREDERICK FENNELL CONDUCTING

HAMMERSMITH

Gustav Holst

Hammersmith is a Prelude and Scherzo which was commissioned by the British Broadcasting Company in 1930. Although Holst afterward rewrote it for orchestra, it is of special interest that a foremost composer at the height of his creative existence was moved to write one of his most mature and significant works for concert band. Although he had written two earlier suites for what he considered amateur bands, this was his first task of writing wind instrument music for professionals. He conceived the new piece with great seriousness of purpose, and turned to the medium of the band to express musically a profound philosophic problem, one which was deeply rooted in his nature all his life: the paradoxical interplay of the humane and the mystical attitudes in man's experience.

According to his daughter and biographer, Imogen Holst, the composer's unresolved tension is the essence of *Hammersmith*. Not only was it named after the western metropolitan borough of London, it was composed in these very surroundings. Holst finally found here adequate musical means for expressing the paradox in a one-movement work--the mood of the Prelude otherworldly, non-human, unemotional, spiritually serene, cool, withdrawn, self-contained, and inward-looking; the mood of the Scherzo raffish, vulgar, worldly, excited, warm, emotional, and extroverted; the artistic union of the two achieved without elevating either to status over the other. The prelude never gives way unreservedly to the Scherzo; it returns now and again. Moreover, it never returns rationally and with due preparation; its last return, in particular, is one of the most abrupt transitions to be found in music--the spot where the wild tumult is wiped out in one ominous stroke of the Oriental gong.

HANDS ACROSS THE SEA - March

John Philip Sousa
ed. Frederick Fennell

Writing to Grainger early in April of 1921, Sousa confessed that: "I have probably played your compositions a greater number of times than any conductor in America, and there is something about all of them that makes a very strong appeal to me and to my public."

When asked to include a Sousa march on the program, Frederick Fennell said "why not *Hands Across the Sea*, surely what Percy Aldridge Grainger is all about." Further, 1982 also marks the fiftieth anniversary of the death of John Philip Sousa.

SUITE FROM THE BALLET "PINEAPPLE POLL"

Sir Arthur Sullivan

- | | |
|-------------------|-----------------|
| 1. Opening Number | 3. Poll's Dance |
| 2. Jasper's Dance | 4. Finale |

The idea of combining music by Sullivan and Scenario by Gilbert is certainly not a new idea--Gilbert and Sullivan were quite successful at it during their own lifetimes!--but for a new ballet in 1952 Charles Mackerras, the conductor, and John Cranko, the choreographer, selected a tale from Gilbert's "Bab Ballads" and favorite Sullivan tunes from many sources. The result was *Pineapple Poll*, one of the most delightful ballets ever to come out of Britain.

In the four movements of the suite, Gilbert and Sullivan fans will recognize familiar tunes from "The Mikado", "Trial by Jury", "Patience", "The Sorcerer", "The Gondoliers", "Princess Ida", "H.M.S. Pinafore" and (maybe) other operettas.

INTERMISSION

CHILDREN'S MARCH: "Over the Hills and Far Away"

Percy Grainger

Children's March was Grainger's third composition for band, especially written to use all the forces of the Coast Artillery Corps Band in which he was serving in 1918. It is generally regarded as the earliest known composition for piano and band. Cast in a sunny care-free mood, the composer has carried into practice certain theories with regard to scoring for the military band. Mr. Grainger was of the opinion that it is in the lower octaves of the band and from the deeper, larger members of the reed families that the greatest expressivity is to be found. Consequently we hear in his *Children's March* a more highly specialized and liberal use of such instruments as the bassoons, English horn, bass-clarinet and lower saxophones than is usual in writing for military band.

THE IMMOVABLE DO

Percy Grainger

The title of this unique composition refers to the fact that the woodwinds opening "C" ("do" in "fixed-do" solfeggio) persists as a high pedal point throughout the piece. The pun of the title thus contrasts the "immovability" of the pedal point with the fact that in "movable-do" solfeggio "do" is always the tonic note of the music--in this case "F". Another example of what Grainger called "elastic scoring", this work is playable by many different combinations of instruments through the use of an ingenious system of cross-cueing. The dedication is also characteristic: "For my merry wife".

* * * * *

FREDERICK FENNELL CONDUCTING

COLONIAL SONG

Percy Grainger

Grainger's belief in the art of transcription is illustrated by the fact that so many of his pieces exist in versions for two or more performance media. The original setting of *Colonial Song* was for two voices (soprano and tenor), harp, and symphony orchestra; both the original and the composer's band arrangement were intended as "yule gifts" for his mother. In a letter to Frederick Fennell, Grainger stated that *Colonial Song* was an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America.

In regard to scoring this work for band, Grainger stated: "In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune."

LINCOLNSHIRE POSY

Percy Grainger

1. Lisbon (Sailor's Song)
2. Horkstow Grange (narrating local history)
3. Rufford Park Poachers (Poaching Song)
4. The Brisk Young Sailor
(returned to wed his True Love)
5. Lord Melbourne (War Song)
6. The Lost Lady Found (Dance Song)

Lincolnshire Posy stands as Grainger's most outstanding work, and it has become a classic in band literature. Describing the composition, Grainger wrote: "*Lincolnshire Posy*, as a whole 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 folk-songs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody--a musical portrait of the singer's personality no less than of his habits of song--his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. For these folksingers were kings and queens of song!"

In its six movements, all of Grainger's musical ideas are brought together. His determination at preserving the original and capturing the singer's contribution; his love of the reeds, and their nasal tone; his desire to write music free of rhythmic pulse, and rigid intervallic structure; his breaking with conventional harmony: his abandoning of tutti scoring for his concern over the development of polyphonic textures; his fascination for tuneful percussion--*Lincolnshire Posy* stands not only as a portrait of the "rural warblers" from whom the songs were gathered, but as a portrait of Percy Grainger himself.



PERCY ALDRIDGE GRAINGER

Born in Melbourne, Australia, on July 8, 1882, Percy Grainger's distinguished music career began with a recital in Melbourne in 1892 and was concluded sixty-eight years later with an appearance at America's Dartmouth College. Perhaps no performer of his generation reached so wide an audience through personal appearances; yet, performance was only one facet of the life of this multi-talented man. Grainger was widely traveled, fluent in many languages, and interested in a vast array of subjects and disciplines. In addition to being a pianist of the first rank and a composer of unusual dimensions, he was an author, philologist, inventor, traveler, ethnomusicologist, and athlete.

Grainger can be credited with a great variety of accomplishments (many of which are generally unknown) which cut across every aspect of composition. In 1911 he composed what is possibly the earliest example of pure chance music. In addition, his experiments in Free Music and his attempts to construct a machine which could produce beatless and microtonal music predated similar work by later "avant-garde" composers.

The area of band music was also affected by Grainger's pioneering efforts. Though primarily a pianist and composer, he became associated with bands after spending two years as a bandsman during the First World War. Grainger established his reputation as one of the finest twentieth century band composers with *Lincolnshire Posy*. His expanded use of percussion instruments and grouping of instruments into complete families in this and other works set a new standard in scoring for wind instruments.

The eccentric behavior for which he became legend is amusing and interesting, but -- as the result of his effort to be natural and pursue his interests without compromise -- it can be related to the diversity of style in his compositional output. In fact, in attempting to label either his personality or his music, both of which ranged from the conventional to the "experimental", one can only say that in an age when most composers were neo-classical, neo-romantic, or neo-baroque, Grainger was merely neo.

Percy Aldridge Grainger was an enigma to his generation, a delightful puzzle to his public, and a riddle to all who tried to understand him.

Describing his first meeting with Percy Grainger, Frederick Fennell states: "The first time I saw Percy Grainger could not have been more perfectly programmed; it was Grainger all the way! The setting was the huge stage of Cleveland's Public Auditorium on which were assembled grand pianos in great profusion. Percy was conducting a select high school piano ensemble as part of the final concert of the 1932 meeting of the Music Supervisor's National Conference. It was about half an hour before concert time, and I was there early to fuss over the National High School kettledrums. Grainger was there early to fuss over his pianos. What a figure he cut as he strode from instrument to instrument, raising each lid, adjusting each piano bench. I could not take my eyes from him. It all registered -- the beautiful, curly blond hair, the lithe body, the agile movement, the red silk-lined, black cape flowing from the shoulders, the infectious smile. Always sympathetic -- I found out later -- to percussion players, he stopped at the edge of the stage and spoke, "It's fun to get here early, isn't it!"

Percy Aldridge Grainger was one of those fortunate artists who really got there early, and too many of us haven't really caught up with him yet.

FREDERICK FENNEL

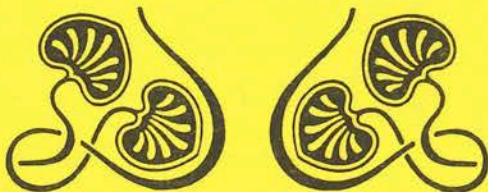
Frederick Fennell has a rare musical personality that is uniquely American, reflecting in depth both the exemplary achievements of our educational process and the highest standards in American professional performance. Fennell's many Mercury recordings of orchestral, wind ensemble, and band music (currently being re-released as Mercury Golden imports) grant him presence in the private musical life of listeners everywhere. His affectionate regard for young musicians as well as his concern for the serious business of their training is coupled to consummate technical knowledge and a vast professional experience.

Following a long and distinguished career at Rochester's Eastman School of Music, where he founded the Eastman Wind Ensemble, Dr. Fennell served as Associate Music Director of the Minneapolis Symphony Orchestra, later moving to Florida as Conductor-in-Residence at the University of Miami from which he became Conductor Emeritus in 1980. He is one of the most provocative, influential, and busy conductors of our time.

In the July 1977 issue of Stereo Review, Editor David Hall selected the Fennell/Eastman Wind Ensemble recording of Percy Grainger's *Lincolnshire Posy* as one of "the Fifty Best Recordings of the Centenary of the Phonograph: 1877 - 1977."

Frederick Fennell then began the phonograph's second century with an "historic first U.S. recording" using the digital tape recorder in a new series of discs for TELARC RECORDS played by The Cleveland Symphonic Winds.

Recent concert travels have taken him to such diverse cities as Oslo, Norway--Oakland, California--Honolulu, Hawaii--and Tokyo, Japan; a review described him as "... a bundle of energy wrapped in warmth."



PERSONNEL

UW-EC SYMPHONY BAND

PICCOLO

Stephanie Carlson

FLUTE

Tam Aderman

Amy Barry

Kathy Beier

Vicky Maahs

*Julie Majkowski

Pam Mancil

Lisa Mattern

Mary Peyovich

Wendy Price

Pamela Sedgwick

Tammy Thornell

Ann Wichman

OBOE

Judy Fouty

Sharon Golombowski

*Pamela Mickelson

ENGLISH HORN

Judy Fouty

BASSOON

Ann Alnes

*Kris Pollstad

Nancy Retzer

CONTRA BASSOON

Ann Alnes

E FLAT CLARINET

Keith Koepsel

B FLAT CLARINET

*Michael Blume

Anne Penzl

Mary Jo Hagen

Charles Hardy

Devaney Herrick

Deb Jarvis

Joann Kekula

Jeanne LeMieux

Lori Mancil

Wendy Montgomery

Joanne Perrizo

Kathleen Rynish

Kris Schneider

ALTO CLARINET

Jane Bereza

Kathy Giesegh

BASS CLARINET

*Karyn Milos

Lisa Orn

Carolyn Thauer

CONTRA ALTO CLARINET

Mark Chytracek

ALTO SAXOPHONE

Chuck Cashman

Daniel Larson

Betsy Lind

*Steven Sveum

TENOR SAXOPHONE

Jane Holperin

Jeff Reitz

BARITONE SAXOPHONE

Sally Roadt

CORNET

Laurie Armstrong

*Russ Mikkelsen

Dave Reiter

Kevin Cahill

Jeanne Walker

Wendy Weick

TRUMPET

Scott Baker

James Tabbert

HORN

Nola Kann

Vicki Kohlman

Keith Lorasch

*Mary Scott

Lois Vaillette

Kelli Van Acker

WIND/PERCUSSION FACULTY

Wendy Mehne, Flute

Ivar Lunde Jr. Oboe

Gretchen Gainacopulos, Bassoon

Donald George, Clarinet

Kay Thomas Gainacopulos, Saxophone/Clarinet

Henry Mautner, Trumpet

Boris Rybka, Horn

Rodney Hudson, Trombone

Mark Perry, Euphonium, Tuba

Ronald Keezer, Percussion

TROMBONE

Tony Alms

Bruce Fox

*Peter Keuer

Guy Machel

Cindy Myhers

Michael Theiste

EUPHONIUM

*Garwood Anderson

Pete Bartell

TUBA

Dennis Conroy

David Grassl

*James Woodford

Rick Wyland

STRING BASS

*Paul Strelau

PERCUSSION

Frank Gauer

Julie Gilles

Mark Holte

Michael Magnuson

*Mark Sloniker

Kevin Weber

HARP

Paula Pokrop

PIANO

Nancy Retzer

*Principal

Accommodations for Dr. Pennell compliments of the Ramada Inn,
Eau Claire.

The taking of photographs and the use of
recording equipment are forbidden.
Food and beverages are not permitted.