



**Concert band classics, marches,  
and Broadway show tunes.**



# Summer Session **BAND**

**DIRECTED BY DONALD S. GEORGE**

**Wednesday, July 25 ♦ 8 p.m.  
Gantner Concert Hall, Fine Arts Ctr.**

# PROGRAM

## NATIONAL EMBLEM - March

E.E. Bagley

NATIONAL EMBLEM by Edwin Eugene Bagley was published in 1906. This marvelous march never fails to lift my spirit to the loftiest heights of inner joy, outer physical exhilaration, and ultimate personal fulfillment. On some occasions I have felt that knowing it, loving it - being able to listen to it any time being played by the band in my head - was my whole reason to be alive. It is as perfect as a march can be, causing many the false assumption that it was written by Sousa. It fairly erupts in E-flat as it begins with an introduction that really goes someplace; and when it gets there, "The Star Spangled Banner" is waiting for its most famous setting: Bagley's use of the first twelve notes of it in duple, rather than triple time. This brilliant idea is given to the baritones and trombones, the instruments Bagley played in bands throughout New England. It is a march for marching; sit-down performances of it should continue to march, for that is its heritage - music for the feet, not for the head--and it is unmistakably music for the spirit!

(Frederick Fennell)

## THE BARBER OF SEVILLE - Overture

Gioacchino Rossini  
arr. W.J. Duthoit

This overture was originally written not for "The Barber of Seville," but for the earlier opera of Rossini's, "Aurelian in Palmyra" (1813), and did not make its way to the position it now occupies until three years later. None of its themes may be found in the opera, yet its light and bubbling gaiety, and the music's general resemblance to the ideal of Figaro are wholly expressive of what transpires in "The Barber of Seville" both musically and dramatically. It is the most enduring, most popular, and perhaps, the master work of Gioacchino Rossini.

(John Paynter)

## THE WORLD IS WAITING FOR THE SUNRISE

Lockhart-Seitz  
arr. Harry L. Alford

When A.A. Harding was director of the University of Illinois Bands, he commissioned Harry Alford to score some of his first big football band extravaganzas, including *The World is Waiting for the Sunrise*. He was thus an important pioneer in this still-flourishing area of school band development during the three decades preceding World War II. This "march paraphrase" was later arranged by Alford as a concert march.

(Robert Hoe, Jr.)

## SPIRITUAL? from SYMPHONY 5%

Don Gillis  
trans. Glenn Cliffe Bainum

Many of Gillis' titles are in a whimsical vein, for example the fraction in this symphony's title (composed between his fifth and sixth symphonies), and its subtitle, "A Symphony for Fun." The four movements are named Perpetual Emotion, Spiritual?, Scherzofrenia, and Conclusion. The *Spiritual?* features tone color and expressive performance.

(Band Music Notes)

## FANTASIES ON A THEME BY HAYDN

Norman Dello Joio

This work for band is based on a theme from a composition for piano by Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language. The three

movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary.

(Norman Dello Joio)

## INTERMISSION

### VALDRES - Norwegian March

Johannes Hanssen  
arr. Glenn Cliffe Bainum

Hanssen began writing this march in 1901; it was not completed until 1904. Following its premiere, during an open air band concert in Oslo, the composer (who was playing trumpet in the band) heard only two people applaud--his two best friends! Later he sold the march to a publisher for twenty-five kroner (about five dollars). From this inauspicious beginning **Valdres March** has become known in almost every country where there are brass or wind bands. Although it was his first composition, Hanssen admitted near the end of his life that he had never written anything better. The title has both geographic and musical connotations. Valdres is a beautiful region between Oslo and Bergen, Norway. The first three measures contain the old signature fanfare for the Valdres Battalion, an ancient melody formerly played on the lur (or lure)--in this instance a straight wooden "trumpet" which was long enough to play the same partials playable on a modern bugle. Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass.

(Band Music Notes)

### HANDEL IN THE STRAND

Percy Grainger  
arr. Richard Franko Goldman

This composition was originally titled "Clog Dance." A close friend of Grainger's, William Gair Rathbone (to whom the piece is dedicated) suggested the present title because the music seemed to reflect both Handel and English musical comedy--the Strand in London is a street which is the home of English musical comedy. According to Grainger his composition sounded "as if old Handel were rushing down the Strand to the strains of modern English popular music."

(Thomas Giles)

### Selections from THE PHANTOM OF THE OPERA

Andrew Lloyd Webber  
arr. Warren Barker

Think of Me	All I Ask of You
Angel of Music	The Point of No Return
The Phantom of the Opera	The Music of the Night

### IRISH SUITE

Leroy Anderson

1. The Girl I Left Behind Me
2. The Irish Washerwoman
3. The Minstrel Boy
4. The Rakes of Mallow

Leroy Anderson was associated with Arthur Fiedler as one of the leading arrangers for the Boston "Pops" Orchestra. He also frequently served as the orchestra's guest conductor. In his spare time he tried his hand at composing, and in 1947 he was commissioned by the Erin Society of Boston to write an Irish Suite for its annual night at the Boston "Pops". The work consists of six beloved Irish airs, only four of which are published.

(Band Music Notes)

# SUMMER BAND PERSONNEL 1990

## PICCOLO

Sara Steig

## FLUTE

Susan Berg  
Danielle Boor  
\*Lori Cruciani  
Lisa Faulhaber  
Jackie Goplin  
Janay Wittek  
Jayne Woodburn

## OBOE

Tammy Lea Riste

## BASSOON

Lisa Peterson  
Susan Strait

## Bb CLARINET

Karen Eitland  
Terri Felton  
Sarah Fisher  
John Kai  
James Kloth  
Stacy Loomis  
Frederick Larson  
John Mezmarich  
Paul Mezmarich  
Kristie Scherber  
\*Cathy Seipel  
Laurie White  
Lori Wolf

## BASS CLARINET

Brenda Drath

## CONTRA CLARINET

Paula McElroy

## ALTO SAXOPHONE

Kristin Bucholz  
\*Dawn Legge  
\*Laurie Nason  
Doug Schimke

\*Denotes principal

## TENOR SAXOPHONE

Brent Harings  
Bill Rucci

## BARITONE SAXOPHONE

Mary Szymanski-  
Larson

## TRUMPET

Michael J. Fuller  
Michael Larson  
Jim Seipel  
Shawn Smith  
\*Keith Thompson  
Diane Woodford

## HORN

Dave Bach  
Laurie Lorenz  
Sarah Marx  
Michael Monk  
\*Susan Page  
Stephanie Plahmer

## TROMBONE

\*Richard Ballweg  
Glenn Rehberg  
Jeff Rosendahl

## EUPHONIUM

Caryn Becker  
Joan Draxler  
Michael Etheridge  
Alan Herold  
\*Paul Kile

## TUBA

Walter Pingel  
Michael Rivers  
Phillip Richardson  
James Woodford

## PERCUSSION

Maj Barkai  
\*Ron Gard  
David W. Kies  
Larry Lelli  
Danny Smith

All concerts and recitals are recorded. Please respect the need for silence during all concerts. Coughing, careless handling of programs and papers, and electronic watches or beepers are a serious distraction to performers and audience. The use of cameras or recording equipment cannot be permitted.