

The Department of Music
University of Wisconsin-Eau Claire
presents

University Symphony Band
Donald S. George, Conductor

With Guest Conductor
JOHN P. PAYNTER
Director of Bands
NORTHWESTERN UNIVERSITY

DAVID VAN ABBEMA
Baritone Soloist

Sunday, April 5, 1987
4 p.m.
Gantner Concert Hall

PROGRAM

ORGAN CHORALE SUITE

J.S. Bach

1. Christus, der ist mein Leben - BWV 1112
2. O Lamm Gottes Unschuldig - BWV 1095
3. Jesu, meines Lebens Leben - BWV 1107

In 1873, Yale University received over 10,000 musical items from the estate of the American hymn writer and scholar, Lowell Mason. Included was a collection of 83 chorale preludes for organ. In 1985, the Harvard Scholar, Christopher Wolff, authenticated 38 of these organ preludes as the work of Johann Sebastian Bach.

Yale University has authorized three of these chorale preludes to be scored for concert band by Thomas C. Duffy.

JOHN P. PAYNTER, Conducting

TRIBUTE

Mark Camphouse

Tribute was composed to meet a commission from the Leader and Commander of The United States Army Band, Colonel Eugene W. Allen and his wife, Claire, to honor all American women who have served their country in the armed forces.

The work was premiered in April, 1985, at Radford University with the composer conducting The United States Army Band. Other significant pre-publication performances include those by the Northwestern University Symphonic Wind Ensemble under the direction of John P. Paynter. The work is ceremonial in character with two outer fanfare-like sections contrasted by a lyrical middle section.

FIRST SUITE IN E FLAT

Gustav Holst

1. Chaconne
2. Intermezzo
3. March

The First Suite in E Flat stands today as one of the masterpieces of music originally composed for concert band. This work is characterized by the use of a single theme throughout all three movements, varied rhythmically and harmonically.

THE DEATH TREE

David Holsinger

A Passion Cantata for Winds, Percussion, and Voice

DAVID VAN ABBEMA - Baritone

1. So it begins...alone...
the solitude of a garden...ripe with an unexplainable
undercurrent...a sense of foreboding...dread...impending
doom...

2. Swift, zealous, agitated activity!...the attackers come!
A captive in the chaos of THAT moment of unspeakable betrayal...yet even as evil reigns, a majestic melody, a "Christ Motif", is nurtured...the brilliance of purity blossoms in the midst of darkness...
3. A flurry of thunderclaps!...
Unrelenting despair seizes the moment...
Heaviness...dissonance...a collage of images assaults us... a cascade of coins...hammer strokes...the voices of the crowd...nervous, questioning whispers...apprehensive murmurings... a crescendo of voices, threatened, desperate, clamouring...building...expanding to the very edge of madness...
4. A song begins...
... a lamentation...a new voice, but ancient words recalled in grief..."Behold and see, all you who pass this way...if there be any sorrow like unto mine?"...
5. But even as the black grief-filled clouds fold and re-fold above the earth...a chance is sensed...
Poundings!...Fanfares!...A new, yet old music erupts!...
Soars!...Careens from atmosphere to atmosphere!...
And the moment ends in a promise...
that a victory unlike any the world has ever experienced.....is but moments away.....

INTERMISSION

PARISER EINZUGMARSCH-Parisian Processional March

This is probably a composition by the court conductor at Gotha, Johann Heinrich Walch (1776-1855). According to Kinsky-Halm, however, the composer is Ludwig van Beethoven; a piano arrangement of this march was issued by a Leipzig publisher around 1860 under Beethoven's name. A fascinating march, whose dynamic level increases by steps from piano to fortissimo. The dancelike Trio provides contrast. This march very quickly won international popularity. The allied Austrian, Prussian and Russian armies entered Paris in March 1814 to the sound of this music. Before the last war this was the presentation march of the flying corps.

JOHN P. PAYNTER, Conducting

OVERTURE IN C

Charles Simon Catel

The Overture in C, composed in 1792 for the Band of the National Guard, shows Catel at his best. In its elegance and clarity, it is characteristic of the perfection of late eighteenth century style, and compares more than favorably with similar works by Mehul, Gossec or Cherubini. It is one of the most delightful of all the works composed for wind band during this period. The influence of Mozart is clearly recognizable. The Overture is in straightforward sonata form, with a slow introduction. It was re-discovered by Richard Franko Goldman, and edited for present-day use by Mr. Goldman, and edited for present-day use by Mr. Goldman and Roger Smith.

Scherzo For A Bitter Moon was inspired by the sensitive virtuosity of the University of Michigan Symphony Band and its director, H. Robert Reynolds. It is transparently scored, allowing a great deal of soloistic playing particularly for the woodwinds. Brass and percussion are used sparingly in orchestral fashion, held in check until moments of dramatic intensity.

The entire piece is based on a single motive--an expanding intervallic wedge (C-B-C#-Bb-D-A-Eb) from which are derived melodies, harmonies and large structural sections. The pastoral introduction and scurrying "A" section are followed by the middle "B" section in a dialogue between static woodwind choirs and ominous brass gestures. The return of the "A" section combines them all in a build to a furious climax and dissolution. The introduction returns as a calm after the storm, yet the "almost perfect" final resolution is left in doubt by a low dissonance--the shadow cast by a bitter moon.

YE BANKS AND BRAES O' BONNIE DOON

Percy Aldridge Grainger

In this simple and sensitive setting of a simple, sensitive Scottish tune, Percy Grainger has provided all bands with a charming piece in his inimitable--unmistakably personal style. The full tune is set twice with no introduction or extended close and there is not one non-legato note to be found from its beginning to its end.

FOUR SCOTTISH DANCES

Malcolm Arnold
arr. John P. Paynter

1. Pesante
2. Vivace
3. Allegretto
4. Con brio

Supplying his own program notes for the Four Scottish Dances, Arnold wrote:

"These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns."

"The First dance is in the style of a slow strathspey--a slow Scottish dance in 4/4 meter--with many dotted notes, frequently in the inverted arrangement of the 'Scotch snap.' The name derived from the strath valley of Spey."

"The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat."

"The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides."

"The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition)."

JOHN P. PAYNTER has been Director of Bands at Northwestern University, Evanston, Illinois since 1953. In addition to heading the band program, he serves the School of Music as Professor and Chairman of the Department of Conducting. He teaches courses in conducting, band arranging, band techniques and orchestration. He conducts university musical productions, including the famed "WAA-MU Show." Under John Paynter's direction, the Northwestern University "Wildcat" Marching Band, Symphonic Wind Ensemble, Concert and Symphonic Bands all rank with the finest of their kind in America. The Symphonic Wind Ensemble received highest acclaim for its April 1983 tour of the East Coast, with performances in Washington, New York, and Boston.

Paynter was born and reared in Mineral Point, Wisconsin, where he received his early training in music. He entered the School of Music at Northwestern University in 1946 and earned BM and MM degrees in theory and composition in 1950 and 1951, serving as Acting Director of Bands in 1950-1951 while working toward his Masters Degree. At age 23, he was appointed to the full-time faculty (1951), and became Director of the Marching Band, Assistant Director of Bands, and Instructor of Theory. Two years later, he succeeded Glenn Cliffe Bainum as Director of Bands, becoming the second person ever to hold this post in Northwestern University history.

Paynter is the former editor of the "New Music" column of the Instrumentalist music magazine. He is also an active composer and arranger, with more than 400 works to his credit. Invitations to lecture and conduct have taken him to 47 of the 50 states, and internationally to Canada, Mexico, Europe, Israel, Japan and South Africa. Most recently, he spent September 1985 teaching and conducting in the British Isles.

Awards from such distinguished societies as Pi Kappa Lambda, Phi Eta Sigma, Tri-M Modern Music Masters, Phi Beta Mu, Kappa Kappa Psi, the National Band association, the School Musician, the Instrumentalist and the National Association of Music Clubs honor Paynter's extensive contributions to music.

One of the leading band conductors in America, Paynter has gained the respect of musicians everywhere, as evidenced by his high standing in the organizations he serves: World Association for Symphonic Bands and Ensembles (current President), Mid-West International Band and Orchestra Clinic (President), American Bandmasters Association (Past President), National Band Association (co-founder, Past President), Music Educators National Conference and Phi Mu Alpha Sinfonia (life member). In 1982, the Northshore Concert Band celebrated its Silver Anniversary and honored Paynter for his 25 years service as conductor and music director.

DAVID VAN ABBEMA, bass-baritone, is the director of the UW-EC Opera Theater and a member of the voice faculty. He holds a BA degree from Central University of Iowa, and an MFA from the University of Iowa, Iowa City. He has served on the music faculties at the University of Texas at San Antonio, Coe College, Miami University of Ohio, and Southern Illinois University-Carbondale. His professional performance experience includes appearances with the Dayton Opera and Philharmonic, the Davenport Symphony and Opera, the Boston Opera Theater for Youth, the Salem Opera, and the Des Moines Symphony Orchestra. In 1986, Mr. Van Abbema appeared as soloist with the San Antonio Symphony in Walton's "Belshazzar's Feast".



UNIVERSITY OF WISCONSIN-EAU CLAIRE
SYMPHONY BAND

DONALD S. GEORGE, Conductor

PICCOLO

Katie Averill

FLUTE

Debbie Cleveland
Michele Eggart
Renee Fitzgerald
Kristi Hamilton
*Lisa Harpke
Sheryl Hinz
Lori Miller
Lisa Steiner

OBOE

Helen Biel
Nate Johnson
*Susan Tubbs

ENGLISH HORN

HELEN BIEL

BASSOON

*Kristine Fletcher
Nancy Haas

E FLAT CLARINET

Linda Mertz

B FLAT CLARINET

Heidi Clement
Angela Honadel
Frederick Larson
*Craig Lehmeier
Lori Mullendore
Pam Peterson
David Rak
Tanya Rice
Kristin Steige
Lori Wolf

ALTO CLARINET

Nancy Wenzel

BASS CLARINET

Laurie Johnson
*Kenneth Kiesow

CONTRA CLARINET

Kenneth Kiesow

ALTO SAXOPHONE

*Dianne Anderson
Karl Finseth
David Freier

TENOR SAXOPHONE

Bill Rucci

BARITONE SAXOPHONE

Mary Syzmanski

CORNET-TRUMPET

Pierre Allard
*Andy Classen
Joe Kasperek
Michael Larson
John Noltner
Christopher Tank

HORN

*Linnea Hauge
Donna Kregel
Mike Monk
Julie Ward
Ann Zastrow

TROMBONE

Travis Christopherson
*Cheryl DeMars
James Keesler
Jeff Rosendahl

EUPHONIUM

Joan Draxler
*Alan Hager
Paul Heiser

TUBA

Michael Erickson
*Michael Miller

STRING BASS

Ethan Bender

PERCUSSION

John Honadel
*John Kelley
Larry Lelli
Julie Ropers
Ralph Sczygelski
Mary Wirkus

ASSISTING MUSICIANS

Paula Pokrop, Harp
Sandra Anderson, Piano
Michael Fuller, Trumpet
L. Richard Morgan, Trumpet
Lisa Pritzl, Percussion
Tim Brunnelle, Percussion

*denotes principal
+Department of Music
Faculty

WIND/PERCUSSION FACULTY

Wendy Mehne, Flute
Ivar Lunde, Jr., Oboe
Kristine Fletcher, Bassoon
Donald George, Clarinet
Richard Fletcher, Saxophone/Clarinet
Robert Baca, Trumpet
Boris Rybka, Horn
Rodney Hudson, Trombone
Jerry Young, Euphonium
Ronald Keezer, Percussion

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.