



University of Wisconsin – Eau Claire • Department of Music & Theatre Arts




Symphony Band


Rodney B. Hudson, *conductor*



FALL CONCERT



5:00 P.M. • Sunday
November 21, 1999
Gantner Concert Hall



PROGRAM

Nabucco Overture Giuseppe Verdi
(1813-1901)
arr. Lucien Cailliet

Nabucco, an opera in four acts by Giuseppe 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 librettos, these historical facts were criss-crossed 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. (*Band Music Notes*)

Blessed Are They Johannes Brahms
from “A German Requiem” (1833-1897)
arr. Barbara Buehlman

Johannes Brahms, one of the three Great B's (Bach, Beethoven, Brahms) was rated as one of the outstanding German composers of the nineteenth century and became known for his four Symphonies and his great choral work “A German Requiem” in 1867.

Performed at Bremen Cathedral on Good Friday, 1868, it drew musicians from far and near. Among the most famous were Joachim and Madam Schumann. It is still held as his great masterpiece.

In the opening chorus, “Blessed Are They that Mourn,” he reaches heights of sublimity.

In 1876, his Symphony in C minor No. 1 appeared and, in the ensuing year, the Second Symphony in D major was written. Then followed his Third and Fourth as well as Overtures and Sonatas. He established himself in Vienna where he wrote his greatest works. His great Violin Concerts, which Joachim introduced, and Piano Concerto in D minor are still favorites with the artists and audiences.
(Barbara Buehlman)

Children's March, Over the Hills Percy Grainger
 and Far Away (1882-1961)

In this work, cast in a sunny, carefree mood, the composer has carried into practice certain theories with regard to scoring for the military band. Grainger was of the opinion that it is in the lower octaves of the band and from the larger members of the reed families that the greatest expressivity is to be looked for, and consequently we find in his "Children's March a more liberal and more highly specialized use of such instruments as the bassoons, English horn, bass clarinet, contra-bassoon, and the lower saxophones than is usual in writing for military band. The march was first performed by the Goldman Band in 1919 and was recorded in its original form by the same band with the composer at the piano.
(Richard Franko Goldman, the Goldman Band)

Scenes from "The Louvre" Norman Dello Joio
 (b. 1913)

- I. The Portals
- II. Children's Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

This band version of "The Louvre" is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-65.

The five movements of this suite cover the period of "The Louvre's" development during the Renaissance. Here themes are used from composers of that time.

Edward Downes, the noted critic, has written about this work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio's style." (*John Powell*)

INTERMISSION

Folk Festival Dmitri Shostakovich
(1906-1975)
trans. Donald Hunsberger

The vast quantity of music composed by Shostakovich includes music written for film. "Folk Festival" is a delightful, spirited work taken from the film The Gadfly. (*Rodney Hudson*)

Colonial Song Percy Grainger
(1882-1961)

Grainger used no traditional tunes in this piece which was written for and about the people in his native Australia. He expressed the wish to "voice a certain kind of emotion that seems to me not untypical of native-born colonials in general." Concerning colonials he wrote the following:

'Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's Huckleberry Finn, and in Stephen Foster's songs . . . I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here.'

(*Keith Brion*)

Movement for Rosa Mark Camphouse
(b. 1954)

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950's. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, Stride Toward Freedom, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom."

Throughout the history of our great nation, we have glorified (and rightly so) various heroes; most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

America's proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled Rosa Parks: My Story.

Following are the final paragraphs of that book:

"I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways."

"All those laws made against segregation have been passed, and all that progress has been made. But a whole lot of white people's hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence."

"A Movement for Rosa"—a quasi-tone poem—contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, "We Shall Overcome" (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book Stride Toward Freedom, Dr. King states: "When the history books are written in future generations, the historians will have pause and say, 'There lived a great people—a black people—who injected new meaning and dignity into the veins of civilization.' This is our challenge and responsibility." (*Mark Camphouse*)

Rolling Thunder Henry Fillmore
(1881-1956)

Henry Fillmore was one of America's happiest musicians and one of its most successful and prolific composers. The music he wrote projected a jovial and earthy personality. His marches rank very high among our best.

"Rolling Thunder" (1916) is a great circus march, as breath taking in its excitement as action feats by horsemen riding full tilt around the narrow confines of a sawdust track under canvas. The track is known in the circus as the Hippodrome and the music played by the band to accompany the riding is invariably exciting and driving in its manner and it is always played at an appropriate breath-taking speed. Fillmore gave the descriptive term for performance of this march as "Furious," and indicated the incredibly fast metronome mark of 180 to the beat! He really wanted it to move, and it should go just as fast as the technique of the low brass will let it.

Circus musicians dubbed these fast-moving compositions "Screamers," mostly because this is exactly what they do musically, and I have known them by this descriptive identification since I was a child when one of my innumerable "ambitions" was to be the drummer in a circus band.

Screamers are motion in sound; designed to help, they never hinder the rhythm of the pounding hoofs of four-footed animals. They are not a mere fillip to the excitement of a steeplechase, an acrobatic bareback rider, or the reckless pursuit of cowgirls by Indians—they are an integral part of the wonderful madness that they help to generate. Their musical lineage may be found in the fast polkas, galops, and can-cans of peasant campfires and public music halls. "Rolling Thunder" has just two dynamics: *forte* and *fortissimo* as the low brass, led by the trombones, romp through and dominate the music. Henry Fillmore was a trombone player too, and he knew it would all work—and it does. (*Frederick Fennell*)

UW - Eau Claire
Wind, Percussion and Wind Band Faculty

Robert Baca	Trumpet/Director of Jazz Studies
Robert R. Bayless	Wind Symphony/University Band/ Marching Band, Director of Bands
Kristine Fletcher	Bassoon
Richard Fletcher	Clarinet/Saxophone
Rodney Hudson	Trombone/Symphony Band/Brass Choir
Ronald Keezer	Percussion/Percussion Ensemble/ Jazz Studies
Tim Lane	Flute
Ivar Lunde	Oboe
Nancy McMillan	Saxophone
Andrew Parks	French Horn
Jerry Young	Tuba/Euphonium/Low Brass Ensemble

Website

For additional information on the Music & Theatre Arts Dept.,
please visit our website at:
<http://www.uwec.edu/Academic/Mus-The>

Symphony Band Personnel Fall 1999

Piccolo

Gwen Blume

Flute

Jennifer Chase
Michelle DeGroot
Jennifer Gregerson*
Courtney Gritzmacher
Christina Lobe
Amy McFarlane
Kelly Prusak
Katie Solberg

Oboe

Beth Lindner
Laura van Zandt*

Bassoon

Meredith Klish
Beth Scherer*

Clarinet

Jessica Bruch
Christine Chrouser
Jennifer Friederich
Sarah Goerg*
Jamie Goethel
Laura Miller
Amy Olsson
Emily Perrault
Jennifer Phillips
Molly Schneider
Holly Tomter

Alto Saxophone

Adam Bassak
Jarrett Cooper
Sam Cotts
James Gornick*

Tenor Saxophone

John Timmers

Baritone Saxophone

Jared Ziegler

Trumpet

Pat Cantagallo
Sean Hanson
Jon LaFlamme*
Ed Mudrak
Brandon Ochuada
Mark Wolf

Horns

Anthony Florez
Angela Foster*
Kyleen Gregorson
Bryan Jaeckel
Ruth Knight
Gina Liebsch
Matt Steinbron
Joshua Underwood

Trombones

David Aswegan
Curt Campbell*
Andrew Carpenter
Joe Hartson
Josh Knithila
Sean Solberg

Euphonium

Tamara Plath
Cathrine Podulke
Andrei Strizek
Derek Weiler*

Tuba

Jason Brousseau
Derek Curless*
David Snyder
Jeff Specht

Percussion

Jim Bungert
Matt Edlund
Dan Fowdy
Dan Marrs
Jason Price*
Sterling Raskie
David Whitman

Assisted by:

Lona Wallace,
 contra clarinet
Elena See, bass
 clarinet
Ryan Nelson,
 trumpet
Monica Schley,
 harp
Jennifer Johnson,
 piano
Laura Meyer,
 English horn

*denotes principal
 chair

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.