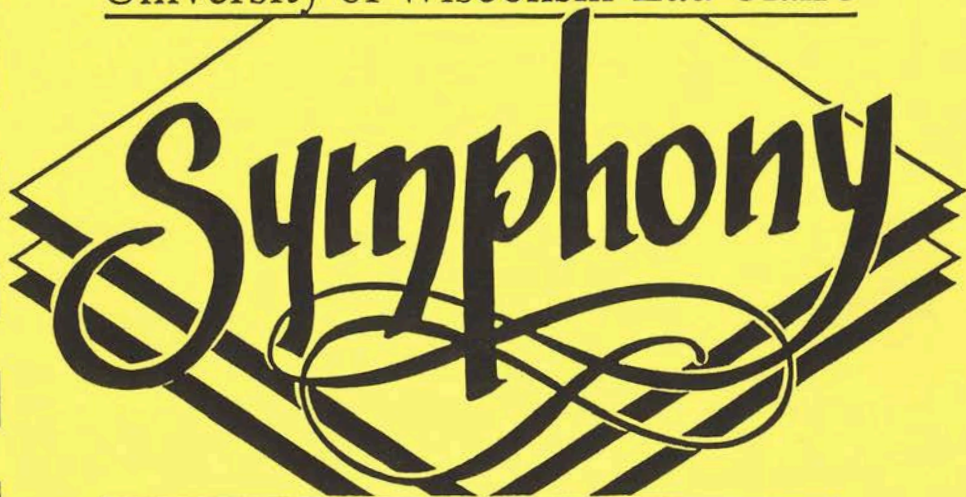


The Department of Music and Theatre Arts

presents

The

University of Wisconsin-Eau Claire



B A N D

Donald S. George, Conductor

Sunday, November 13, 1994

2:00 p.m.

Gantner Concert Hall

PROGRAM

A Tribute to Celebrate the Life of William D. Revelli - 1902-1994

CHORALE PRELUDE:
REJOICE YE PURE IN HEART

Claude T. Smith

ELSA'S PROCESSION TO THE CATHEDRAL Richard Wagner
from "Lohengrin" Trans. Lucien Cailliet

Elsa's Procession, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic knight of the Holy Grail, come to deliver the people of Antwerp from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of praise to that of the orchestra. It is in this music from the opera *Lohengrin*, first performed in 1848, that we find Wagner first striking out with those intense musical thoughts which were to culminate in *Tristan*, operas of "The Ring" and *Parsifal*. In this transcription, Lucien Cailliet has succeeded in building into the instrumental framework of the modern band a true representation of all that Wagner so eloquently describes with orchestra and chorus.

(John Wakefield)

THE CALIF OF BAGDAD - Overture

A. Boieldieu
Arr. J. Zamecnik

The Calif of Bagdad Overture is one of Boieldieu's most popular works. The introduction has the melodic charm of Mozart. The Allegro responds to the accepted form, beginning softly and brightly in crisp rhythm which gives way to vigorous passages that alternate with lovely, reposeful melodies. The ending is decisive and brilliant.

SECOND SUITE IN F

Gustav Holst

1. March (Morris Dance, Swansea Town, Claudy Banks)
2. Song Without Words (I'll Love My Love)
3. Song of the Blacksmith
4. Fantasia on the Dargason

The Second Suite, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The suite has four movements, each with its own distinctive character.

The opening march movement uses three tunes, set in the pattern ABCAB. Tune A is a lively morris dance, a type of dance that was very popular in the Renaissance, and was commonly danced in England as part of the May games. There were two groups of six male dancers each, plus several solo dancers, often including a boy with a hobby-horse. In Holst's setting, the tune's opening five-note motive is heard twice as an introduction, and then the tune itself begins. Tune B, a folk song called "Swansea Town," is broad and lyrical, played first by the baritone. This statement is followed by the entire band playing the tune in block harmonies--a typically English sound. The third tune, "Claudy Banks," is distinctly different from the other two having a lilting, swinging feeling derived from its compound duple meter.

The second movement is a slow, tender setting of an English love song, "I'll Love My Love." It is a sad tune, heard first in the oboe, with words which tell of two lovers separated by their parents, and of the deep love they will always have for each other.

The Song of the Blacksmith is complex rhythmically, much of it being in septuple meter. It demonstrates Holst's inventive scoring with a lively rhythm being played on the blacksmith's anvil.

"The Dargason" is an English country dance and folk song dating at least from the sixteenth century. Its peculiar property is that it does not really have an end but keeps repeating endlessly, almost like a circle. After "The Dargason" is played seven times, and while it continues to be played, Holst combines it with a well known tune, "Green Sleeves," a love song which later acquired different words and became a Christmas carol.

(R. John Specht)

INTERMISSION

BOYS OF THE OLD BRIGADE

W. Paris Chambers
ed. Claude T. Smith

This march was published in 1901 by Carl Fischer while Chambers was employed at the New York store. Chambers may have had a specific brigade in mind in choosing this title, but, inasmuch as he had access to a wide variety of music and also enclosed the march title in quotation marks, it is possible that the name was borrowed from an older piece of music. One such tune was composed in 1874 by an Englishman, Odoardo Barri (1844-1920), whose real name was Edward Slater. He wrote the song for a Col. Goodenough to sing at one of the Royal Artillery concerts at Woolwich; a march version was later arranged by W.H. Myddleton. During the early 1900's the American Al Sweet (who studied cornet with Chambers in New York about 1896) had the members of his White Hussars Band sing a sentimental version of "The Boys of the Old Brigade." Although Sweet often joked about how "corny" the ballad was, the close harmony of the male voices sometimes brought tears to the eyes of the listeners. The words begin:

Where are the boys of the old Brigade,
Who fought with us side by side?
Shoulder to shoulder, and blade by blade,
Fought till they fell and died!

(March Music Notes)

LULLABY

Geoff Keezer

Premiere Performance

Lullaby, a Japanese folk song, is also known as "Edo Lullaby" or by the Japanese name, "Komori-uta." In this arrangement, I tried to capture the feeling of a traditional Japanese ensemble, with different instruments taking turns stating the melody. The flute solo closely approximates the bamboo flute, or shakuhachi. This arrangement also uses harmony in a not-so-Western way, i.e., the harmony is only incidental and more or less transparent. During the tutti section, you will also hear part of another song, "Sakura (Cherry Blossoms)" quoted in the french horns. And in accordance with Eastern musical sensibility, the piece ends as it begins, someplace in the middle!

(Geoff Keezer)

ELEGY

Ivar Lunde, Jr.

Conducted by the Composer

The Elegy was written as a spontaneous response to the news of the death of my father's two dear friends. The composition carries the inscription: "In memory of Ivar A. Røed and Olaf Borge who died unnecessarily, summer 1976." The composition depicts the struggle between life and death. The twelve tone theme is accompanied by a tonal chord progression that always seems to rise higher and higher towards heaven. The use of the minor sixth and the first tetrachord of the Phrygian mode gives the melody a sad and infinite character. The piece ends as it began with a short, soft, melodic climb to illustrate that in spite of personal sadness, life continues; however, the experience makes life more dear to us.

(Ivar Lunde, Jr.)

ITALIAN POLKA

Sergei Rachmaninoff
arr. Erik W.G. Leidzen

This engaging little work was originally written for two pianos. While in Italy, Rachmaninoff heard the tune played on an old-fashioned street organ, drawn through the streets by a donkey. Liking the tune, he immediately wrote it down. Later in Russia, it was arranged for the Imperial Marine Guard Band, and was performed with great success. The present arrangement was made for the Goldman Band by Erik Leidzen under the supervision of Rachmaninoff himself.

(Richard Franko Goldman)

WILLIAM BYRD SUITE

Gordon Jacob

1. The Earle of Oxford's March
2. Pavana
3. Jhon Come Kiss Me Now
4. The Mayden's Song
5. Wolsey's Wilde
6. The Bells

William Byrd (1542-1625) was a pupil of Thomas Tallis. He was known for his choral music, both sacred and secular, and was, in fact, one of the founders of the English Madrigal School.

He was also one of the most active and able of the English keyboard writers. The William Byrd Suite is based on some of his pieces taken from the Fitzwilliam Virginal Collection. The Tercentenary of Byrd's death was celebrated in 1923 and probably led Gordon Jacob to set these excerpts.

(Boosey and Hawkes)

UWEC SYMPHONY BAND

PERSONNEL

Piccolo
April Hornig

Flute
Erin Anstett
Erin Fuller*
Melissa Jahr
Katie Nida
Sherry Puent
Nicole Roeder
Karen Stammer
Mara Trinka

Oboe
Amy Beckon
Denim Jochimsen
Kimberly Kuechle*
Tammy Riste*

English Horn
Tammy Riste

Bassoon
Elizabeth Elseth*
Nancy K. Luchsinger

B Flat Clarinet
Jennifer Barnet
Stacy Bartz
Yvonne Bricco
Terri Felton*
Dawn Hustig
Pete Mezmarich
Christina Miller
Sue Moyer
Courtney Mueller
Bethany Perry
Erika Svanoe
Nicole Zimmer

*Denotes Principal

Bass Clarinet
Amy Banovich*
Kathy Campbell

Contra Alto Clarinet
Jenny Noggle

Contrabass Clarinet
Billie Jo York

Alto Saxophone
Mary Jo Falkofske*
Thomas Luer
Clay Pufahl
Jennifer Zehr

Tenor Saxophone
Christopher Gurnz
Bob Schillinger

Baritone Saxophone
Rob Cunningham

Cornet/Trumpet
Chad Adrian
Kelli Heckman
Steve Kriesel
Matt Mealey
Josh Lehigh*
Kathy Nelson
Kyle Newmaster
Ana Traicoff

UWEC WIND/PERCUSSION FACULTY

Timothy Lane, flute
Ivar Lunde, Jr., oboe
Kristine Fletcher, bassoon
Donald George, clarinet
Richard Fletcher, clarinet/
saxophone

Horn
Rhonda Alderks*
Elizabeth Berry
Amanda Flosbach
Jacqueline Olson
Becky Weber

Trombone
Matt Franko
Andy Jaeger
Jessup LeBarron
Jaeson Rogge
Todd J. Schendel
Eric Songer*

Euphonium
Ed Jacobs
Toby Shucha
Lori Taylor*

Tuba
Hugh Gaston
Chris Gleason*
Micky Wroblewski*

Percussion
Aaron Bray
Tamatha Kapinos
Laurie Rausch
Jessica Lichty
Matthew Neesley*
Sarah Rohow
Julie Slater

Robert Baca, trumpet
Thomas Gilkey, horn
Rodney Hudson, trombone
Jerry Young, euphonium/
tuba
Ronald Keezer, percussion

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 audience. The use of cameras and recording equipment cannot be permitted.