

The Department of Music
University of Wisconsin
Eau Claire

presents

THE SYMPHONY BAND

DONALD S. GEORGE, Conductor

Wednesday, December 8, 1971
8:00 pm
FINE ARTS CENTER CONCERT HALL

Program

Aegean Festival Overture

Andreas Makris

Aegean Festival Overture was written in 1967 as an orchestral overture for the Washington National Symphony and was premiered by that group under Howard Mitchell a year later at Constitution Hall. Its immediate success then and on tour occasioned the collaboration between Mr. Makris and Major Albert Bader of the United States Air Force Band to arrange the overture as a concert piece for band. It has since been premiered and featured on tour by the USAF band under the direction of Colonel Arnald Gabriel.

From its first hammering dotted eighth rhythms, the Aegean Festival Overture reflects the Greek origins of its composer, who was born in Salonika, a colorful Aegean seaport. The driving energy of the fast section with its restless 5's and 7's and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of Makris--a blend of classic form and Greek folkloristic elements.

Dunlap's Creek

Gardner Read

Dunlap's Creek is based on a folk hymn most likely named after Dunlap's Creek Presbyterian Church near Pittsburgh, Pennsylvania. The tune of 3/2 meter undergoes various metamorphoses and a development which comments on the head motif. The climax of the work is an augmentation of the full melody over a rhythmic bass.

Metamorphoses for Symphonic Band

Ivar Lunde, Jr.

Premier Performance

"Metamorphoses for Symphonic Band" was composed in 1970 as an attempt to write for band in a different than customary manner. The scoring is economic and transparent with solo passages being given to instruments other than those usually given the melody. The title "Metamorphoses" indicates that the thematic material is constantly changing. There is a slow and a fast theme. The first theme is presented near the beginning as an outburst from the French Horns. The second theme is introduced by the marimba. The composition is in three major sections: slow, fast, slow.

The work is dedicated to the composer's parents.

Five Miniatures

Joaquin Turina

- I. Dawn
- II. The Sleeping Village
- III. Promenade
- IV. The Approaching Soldiers
- V. Fiesta

Joaquin Turina (1882-1949) was one of the most representative figures of the modern Spanish "nationalist" school. The Five Miniatures are taken from his set of eight *Miniaturas* for piano and arranged for concert band by John Krance.

INTERMISSION

The Corcoran Cadets - March

John Philip Sousa

One of Sousa's lesser-known marches, "Corcoran Cadets" was composed for a Washington, D.C. military unit and originally titled "The March-Past of the Corcoran Cadets".

Fantasies on a Theme by Haydn

Norman Dello Joio

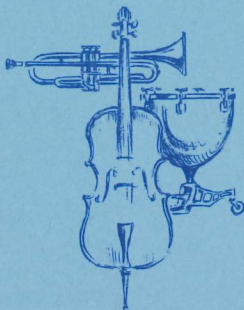
Norman Dello Joio has written for almost every conceivable combination of instruments. He has contributed a number of major works to the concert band repertoire. *Fantasies on a Theme by Haydn*, commissioned by the Michigan School Band and Orchestra Association, is dedicated to Mr. Leonard Falcone, Director of Bands at Michigan State University, upon his retirement, in recognition of devoted service to music, to education, and to his colleagues. The composer says of this fantasia: "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 of today. 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."

Suite from the Ballet "Pineapple Poll"

Arthur Sullivan, Charles Mackerras

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

Arthur Sullivan, the English genius of the musical theater, did not write the ballet "Pineapple Poll". The ballet is one which Charles Mackerras assembled for the Sadler's Wells Ballet Company from the vast wealth of compelling tunes which Sullivan composed in collaboration with William S. Gilbert. W.J. Duthoit arranged these four excerpts from the Sullivan-Mackerras ballet for concert band.



Personnel

Flutes

Kathlynn Andersen
Susan Becker
Carlotta Garibaldi
Cynthia Harrison
Mary Henderson
Karen Levering
Deborah Magnuson
Roxanne Owens
*Judith Paterson
Catherine Petersen
Judith Samolinski
Barbara Walter

Piccolo

Roxanne Owens

Oboes

Janet Guenther
Katherine Kallman
*Jay Landauer

English Horn

Janet Guenther

E♭ Clarinet

Nancy Holzinger

B♭ Clarinets

Jeanne Anderson
Kathleen Blanchard
Lynn Evjue
Marge Hilgart
Margaret Jess
Julie Larson
Patty Lehman
Jerry Lentz
Dave Norini
Kim Oxley
*Terry Oxley
Diana Peterson
William Radtke
Mary Rauscher
Janet Schiller
Jane Sieker
Diane Solie
Barbara Sotirin
Karmen Teigen
Richard Wagner

Alto Clarinets

*Gloria Meyer
Dominick Serpico
Chris Weigel

Bass Clarinets

Gail Hammerberg
*Bonnie Hendrickson
Lois Ristow

Bassoons

Tina Johnson
Shelley Oxley
Jeanne Paape
*Ginny Steltzner

Saxophones

Richard Andre
Rachel Meurett
Wilbur Mitchell
Tom Newburg
Marilyn Reeve
*Randy Wanless

Trumpets

Jerry Anderson
Robert Baldwin
Dave Boles
William Buchholtz
*Margo Ganther
Allen Johnson
Richard Jorgensen
Howard Lehman

French Horns

Lois Bly
Susan Gilbertson
Kjellrun Hestekin
Becky McClone
*Peggy Moss
Jessina Opsal
Doug Piper
Peter Schiefelbein

Trombones

John Hoag
Gary Hokkanen
James Miles
*John Minors
Clay Overlien
Mangin Roeseler
Joel Shoemaker

Baritone Horn

Barbara Odegard
David Pietenpol
*Nancy Woods

Tubas

Franklyn Curtis
Steve Haukeness
*Mark Perry

Percussion

Sara Beeler
Dan Begian
Len Braunling
*Cynthia Cirkil
Bill Norine
Randy Richter
Mark Werlein

*Principal

