

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

THE SYMPHONY BAND
DONALD S. GEORGE, Conductor

Sunday, November 22, 1981

4 p.m.

Gantner Concert Hall

PROGRAM

MANHATTAN BEACH - March

John Philip Sousa

When Sousa was leader of the Marine Band (he resigned in 1892) he had begun the practice at important engagements of frequently leaving behind a token of his highest esteem--a march commemorating the occasion. This march was from The Sousa Band's July-August visit to Manhattan Beach in 1893. The park has long been gone but the spirit of what must have been quite a place lives on in this really marvellous--almost frugal essay in the march form.

COMMEMORATION OVERTURE

Elliot A. Del Borgo

Commemoration Overture was written to mark the 50th anniversary of the United States Navy Band. The piece received its premier performance at the John F. Kennedy Center for the Performing Arts in Washington, D.C. on March 4, 1975, with LCDR Ned Muffley conducting.

A slow-paced and intense opening serves to introduce the brisk main body of the work which features flowing melodic lines and sharp punctuation from both the brass and percussion. The overture pauses with a reflective, cantabile melody by unison flutes and later solo saxophone. At the close of this section, the work returns to the energetic style heard earlier and gathers momentum toward a vigorous close.

TRAUERSINFONIE

Richard Wagner

Eighteen years after Carl Maria von Weber's death in London, his body was returned for reburial to Dresden, Germany as the result of a patriotic nationalistic movement. For the ceremony in December, 1844, Wagner wrote the *Trauersinfonie*, which is based on two themes from Weber's opera "Euryanthe." In addition Wagner also spoke the eulogy on the occasion. The *Trauersinfonie* (i.e. "Funeral music") was written for a large wind band which included, among other instruments, 7 oboes, 10 bassoons, and 14 horns. Since contemporary bands do not have these instruments in such proportions, the work has been edited and additional parts added by Erik Leidzen. The basic character and style of the work, however, have been preserved.

SECOND SUITE FOR BAND

Gustav Holst

1. March, Morris Dance, Swansea Town and Claudy Banks
2. Song without Words (I'll Love My Love)
3. Song of the Blacksmith
4. Fantasie on the Dargason (Introducing Green Sleeves)

As a young man Gustav Holst became interested in writing for band, having been a trombonist in an English military band. His two original Suites for Band are considered classics of the band repertoire. The Second Suite, composed in 1911, is based on old English country tunes.

CORTEGE AND HYMN TO THE EMPEROR from "Turandot"

Giacomo Puccini

Giacomo Puccini (1858-1924) was, and still is, the most popular composer of Italian opera after the great Verdi. In addition to his rare melodic gift (a prerequisite of

the genre), he had an unfailing instinct for theatrical effectiveness, an extraordinary ability to create mood, and a remarkable flair for evoking the atmosphere of whatever exotic locale or time period his plots were concerned with.

For his last opera, which he did not live to finish, he chose a story set in Peking, "in legendary times." It concerns the cruel but beautiful Princess Turandot who subjects her suitors to the ordeal of answering three riddles. If they fail, they die; if one should succeed, Turandot herself is the prize. In true fable fashion, our man, Prince Calaf, number twenty-seven, answers the riddles and claims his reward. The present music describes the gathering of the people of Peking in the great square before the Palace of the Emperor, where the contest is to take place. The scene is one of enormous grandeur and pageantry reaching its climax in a hymn to the Emperor which ends, "May he live ten thousand years!"

The arrangement for concert band is by Ross Hastings, and receives its premier performance at this concert.

INTERMISSION

TERPSICHORE

Bob Margolis

- I. Invocation
- II. Dances
- III. Harlequins
- IV. Terpsichore

Premier Performance

Terpsichore is based upon music originally collected by Michael Praetorius in 1612, and published by him under the same title (*Terpsichore* is the Muse of dancing). This original collection consisted of some 300 anonymously--composed dances in four or five part instrumental settings, on popular tunes of the day.

The present work for band is a Suite based upon some of Praetorius's collection: Although nearly every dance tune is presented at least once in its original voicing (no specific instruments were indicated in the original), numerous changes--melodic, rhythmic, metric, agogic, coloristic, harmonic, structural, and textural--have been made.

Thus, the present work for symphony band is a new composition that is an amalgam of both Renaissance and Modern compositional techniques and music: On the one hand, conventions of Renaissance scoring, composition, and embellishment have been modified to accommodate the elements of the modern symphony band, and on the other, devices of contemporary composition and orchestration have been applied to the Renaissance music so as to transform it to a modern idiom.

If a 16th-century composer were alive today to hear this music, he would certainly not recognize it as music of his time, although he would recognize the melodies as being familiar ones. To modern ears, the music is at times decidedly old in sound, but for the most part the music is perceived as being freshly composed and entirely 20th century in both content and concept.

*The taking of photographs and the use of
recording equipment are forbidden.
Food and beverages are not permitted.*

PERSONNEL

UW-EC SYMPHONY BAND

PICCOLO

Stephanie Carlson

FLUTE

Tam Aderman

Amy Barry

Kathy Beier

Vicky Maahs

*Julie Majkowski

Pam Mancil

Lisa Mattern

(Bass Flute)

Mary Peyovich

Wendy Price

Pamela Sedgwick

Tammy Thornell

(Alto Flute)

Ann Wichman

OBOE

Judy Fouty

Sharon Golombowski

*Pamela Mickelson

ENGLISH HORN

Judy Fouty

BASSOON

Ann Alnes

*Kris Follstad

Nancy Retzer

CONTRA BASSOON

Ann Alnes

E FLAT CLARINET

Sandy McKilligan

B FLAT CLARINET

Michael Blume

Cheryl Clemens

Colleen Costello

*Cathy Ellsworth

Anne Fenzl

Sherri Halverson

Devaney Herrick

Deb Jarvis

Joann Kekula

Keith Koepsel

Jeanne LeMieux

Jeanette Loomans

Lori Mancil

Wendy Montgomery

Lexine Porubsky

Kathleen Rynish

Kris Schneider

ALTO CLARINET

Mary Ann Ebert

*Tracey Geimer

Janet Ray

BASS CLARINET

*Karyn Milos

Lisa Orn

Carolyn Thauer

CONTRA ALTO CLARINET

Mark Chytracek

Jeanette Loomans

CONTRABASS CLARINET

Laurie Schaad

ALTO SAXOPHONE

Chuck Cashman

Daniel Larson

Betsy Lind

*Steven Sveum

TENOR SAXOPHONE

Jane Holperin

Jeff Reitz

BARITONE SAXOPHONE

Sally Roadt

CORNET

Laurie Armstrong

*Russ Mikkelsen

Dave Reiter

Kyle Svoma

James Tabbert

Wendy Weick

TRUMPET

Scott Baker

Jeanne Walker

HORN

Ann Balzer

*Kathy Behnke

Nola Kann

Vicki Kohlman

Keith Lorasch

Ruth Romanski

Mary Scott

Lois Vaillette

Kelli Van Acker

TROMBONE

Bruce Fox

*Randy Hake

Peter Keuer

Guy Machel

Cindy Myhers

James Reitz

EUPHONIUM

*Garwood Anderson

Pete Bartell

*Phil Kuehn

TUBA

Dennis Conroy

*James Woodford

Rick Wyland

STRING BASS

Ben Fulcer

*Paul Strelau

PERCUSSION

Frank Gauer

Julie Gilles

Mark Holte

Christopher Loss

Mark Sloniker

*Gail Spreen

Kevin Weber

HARP

Paula Pokrop

ORGAN

+Gregory Vancil

*Principal

+Faculty

WIND/PERCUSSION FACULTY

Wendy Mehne, Flute

Ivar Lunde, Oboe

Gretchen Gainacopulos, Bassoon

Donald George, Clarinet

Kay Thomas Gainacopulos, Saxophone/Clarinet

Henry Mautner, Trumpet

Boris Rybka, Horn

Rodney Hudson, Trombone

Mark Perry, Euphonium, Tuba

Ronald Keezer, Percussion