

THE DEPARTMENT OF MUSIC  
UNIVERSITY OF WISCONSIN  
EAU CLAIRE

PRESENTS

THE

# Symphony Band

DONALD S. GEORGE  
CONDUCTOR



April 23  
Madison Memorial High School  
Madison

New Berlin High School

April 24  
Bay View High School  
Milwaukee

Milwaukee Area Alumni Concert  
Marc Plaza Hotel

April 25  
Whitefish Bay High School  
Milwaukee

Nicolet High School  
Milwaukee

April 27  
University of Wisconsin  
Eau Claire

RODNEY HUDSON  
Assistant Conductor  
Trombone Soloist

HENRY MAUTNER  
Faculty Trumpet Soloist

ON TOUR 1980

SUNDAY, APRIL 27, 1980

4 P.M.

GANTNER CONCERT HALL

GLORIA AD MODUM TUBAE

Guillaume Dufay

*Premiere Performance*

Guillaume Dufay (c.1400-1474) was one of the leading composers of his day. He not only wrote nearly equal amounts of sacred and secular music, but produced music which reflected the three major music traditions of the period: the French, the Italian and the English. *Gloria ad Modum Tubae* is a Mass movement having its roots in the caccia technique. The words "ad Modum Tubae" mean "in the manner of Trumpets."

The arrangement for antiphonal brass and concert band was made by Bob Margolis. It is dedicated to The University of Wisconsin-Eau Claire Symphony Band.

RUSSLAN AND LUDMILLA - Overture

Michael Glinka  
arr. F. Winterbottom

Glinka was one of the first great Russian composers, making the way for such masters as Rimsky Korsakov, Borodin, and Tchaikovsky, who drew inspiration from his works. The overture to his opera *Russlan and Ludmilla*, first produced in 1842, is the only portion of that work which can be heard today, the opera as a whole having failed from the beginning. In the overture as in the body of the opera Glinka combines the Russian idiom with a near eastern one and we have an interesting combination of the two contrasting one another. Glinka had widely travelled and often drew inspiration from the music of the lands he visited.

IN THE BIG APPLE

Bob Margolis

- I. Subway
- II. Snowstorm Across The River
- III. . . . four a.m., city streets
- IV. Sheep Meadow
- V. Aboard The Mary Murray Ferry

*Premier Performance, Revised 1980 Version*

"Subway" was first performed by the Brooklyn College Composers' Ensemble, conducted by Philip Carlsen, on January 6th, 1977, in its original version for fourteen instruments--flute, oboe, clarinet, contrabassoon, horn, trumpet, trombone, percussion I and II, violin, cello I and II, bass, and piano. It was rewritten for band, and incorporated into *In The Big Apple*, which is dedicated to (and was first performed on May 15th, 1977 by) Dorothy Klotzman and the Brooklyn College Symphonic Band.

*In The Big Apple* is by intent an intertainment, both for the performers, nearly all of whom are soloists during the piece, and for the audience. The ensemble is approached not only as a collection of various instruments, but as a large, sonorous, and expressive whole. The scoring is unusual in that the various sections of the band are given individual prominence, as for example the clarinet section (in ". . . four a.m., city streets), the horns (in "Sheep Meadow"), the double reeds (in "Abroad the Mary Murray Ferry"), and the percussion section (in "Subway"). The writing for percussion is particularly extensive, and difficult.

"Subway" depicts the hustle-bustle hysteria of the morning "D"-train as it roars into 34th Street. Then comes the peculiar warmth of "Snowstorm Across The River," and the lonely, magical mists of ". . . four a.m., city streets." The bassoons, and then the horns, take us from the distant haze of "four a.m." to the brilliant sunshine and games of "Sheep Meadow," a frolic through Central Park. The final movement is named for one of the regal matriachs (since passed out of service) of the Staten Island Ferry line. Our ship somehow escapes to the high seas, is attacked by Indians (--this is no ordinary ferryboat--), but manages to make a triumphant return, past The Statue of Liberty in New York Harbor, and docks at a Manhattan pier.

For this performance the composer has revised the work, connected the five movements together into one, and added a considerable amount of newly-composed music.

## INTERMISSION

### WILLIAM BYRD SUITE

Gordon Jacob

- |                                 |                      |
|---------------------------------|----------------------|
| 1. The Earle of Oxford's Marche | 4. The Mayden's Song |
| 2. Pavana                       | 5. Wolsey's Wilde    |
| 3. Jhon come kiss me now        | 6. The Bells         |

William Byrd (1542-1625) was known for his choral music and was 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 six selections from the Fitzwilliam Virginal Collection. Gordon Jacob set these excerpts in 1923, the Tercentenary of Byrd's death.

### ARMENIAN DANCES (Part I)

Alfred Reed

The *Armenian Dances*, Parts I and II. constitute a four-movement Suite for Concert Band or Wind Ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the



founder of Armenian classical music. Part I, containing the first movement of this Suite is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance.

Part I of the *Armenian Dances* is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are: *Tzirani Tzar* (The Apricot Tree); *Gaavi Yerk* (Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz* and *Gna, Gna* (Go, Go).

*The Apricot Tree* consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.

*The Partridge's Song* is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

*Hoy, Nazan Eem* was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

*Alagyaz* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

*Go, Go* is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

*The taking of photographs and the use of  
recording equipment are forbidden.*