

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

Concert Band I
Rodney B. Hudson, Conductor



Wednesday, November 20, 1985
8 p.m.
Gantner Concert Hall

PROGRAM

Russlan and Ludmilla Overture

Mikhail Glinka
(1804-1857)

The plot for *Russian and Ludmilla* is based on a fairy tale about a vanishing lady. Ludmilla vanishes in the first act in the midst of a festival at the court of her father, the Grand Duke of Kiev. She has been abducted by a dwarf. Russlan eventually saves her and returns her in good condition.

The opera was not altogether successful in Russia, the public being disappointed that it was not another patriotic tune-fest like *A Life for the Czar*. Outside Russia, *Russlan and Ludmilla* is known almost solely through its merry and tuneful Overture.

This arrangement for band was done by Frank Winterbottom.

Colonial Song

Percy Grainger
(1882-1961)

Grainger's belief in the art of transcription is illustrated by the fact that so many of his pieces exist in versions for two or more performance media. The Original setting of Colonial Song was for two voices (soprano and tenor), harp, and symphony orchestra: both the original and the composer's band arrangement were intended as "yule gifts" for his mother. In a letter to Frederick Fennell, Grainger stated that Colonial Song was an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America.

Herbrides Suite

Clare Grundman
(1913-)

1. The Peat-Fire Flame
2. An Eriskay Love Lilt
3. Milking Song
4. The Road To The Isles

The Hebrides Suite is a setting of very charming, but obscure songs reminiscent of the primitive folksong style found on the islands off the coast of Scotland.

The Glory of the Yankee Navy-March

John Philip Sousa
(1854-1932)

The Glory of the Yankee Navy was Sousa's 70th March, and the only one he wrote in 1909. Like its predecessor, *The Fairest of the Fair*, reveals his deep affection for the theatre pit which hung with him for most of his life. His transformation of the march from the theatre pit and parade ground to the stage of those outdoor amphitheatres and indoor auditoriums where his band reigned supreme was so complete by this time that the public may not even have been aware that many of the pieces he was writing for them in march form had become entertainingly "symphonic."

Sousa wrote six marches with titles that laud the U.S. Navy and five for the Marine Corps, his two units of service as a military bandmaster. This edition was done by Frederick Fennell.

INTERMISSION

Chamarita!

Roger Nixon
(1921-)

This music embodies some of the imagery and spirit of the Chamarita Festival of Half Moon Bay, California. The Chamarita is one of several Holy Ghost Celebrations, held annually by Portuguese communities in California, which are observed both as religious functions and social celebrations. The spirit of these celebrations is one of joy and thanksgiving. Rich in tradition, derived from the actions of Queen Isabel of Portugal in relieving famine in the Azores near the turn of the fourteenth century, they also include gestures from the California experience of immigrants from the Azores. The festival receives its name from a favorite folk dance from the Azores, the Chamarita (pronounced: shah-mah-reé-tah).

Freckles Rag

Larry Buck

Soloists: Jennifer Clark - Xylophone
Jay Strike - Xylophone
Theresa Hunter - Marimba
Maria Norton - Marimba

Like most ragtime music, Freckles Rag was originally a dance tune. It was probably danced to in the early 1900's just as today, people dance to popular music. The availability of piano rolls and early acoustic recordings helped to provide national popularity for rags like Freckles. Although originally written in 1905 for piano solo, Freckles Rag was probably performed with a varied instrumentation: xylophone, alto saxophone, and piano were typical combinations (several early recordings feature two xylophones accompanied by violin, trumpet, trombone, tuba, alto saxophone, and piano). This publication is not an attempt to duplicate an early ragtime arrangement. It is, however, true to the character of ragtime music and is intended to be fun to perform and enjoyable to listen to.

This arrangement was done by Randy Eyles.

Hymn of Saint James

Reber Clark
(1955-)

This dramatic "tone painting" is based on a traditional French tune, "Let All Mortal Flesh Keep Silence", from the liturgy of St. James.

Mr. Clark depicts each verse using a multitude of contemporary harmonic devices: tone clusters, non-traditional wind effects, tonal ambiguity. In these ways he paints a clear impression of what effect this hymn has had on him. The strong, tertian first statement is concrete and straight forward as the first verse is strong and firm in its faith. The tonal ambiguity of the second statement suggests the paradoxical, mysterious poetry of the second verse. The tone cluster demonstrates the chaos and anger of the eternal fires of the third statement. The last statement shows clearly and majestically, the conquest of good over evil, the celestial triumph.

March Intercollegiate-Two Step

Charles E. Ives
(1874-1954)

March Intercollegiate is typical of late 19th-century American march forms. It was Charles' father, George Ives, who steeped Charles in the lore of bands and band music; from the age of 12, young Charles was a drummer in his father's Danbury, Connecticut, Town Band. Earlier during the Civil War, Ives senior, then 17 years old, commanded a Union Army Band. "That's a good band", President Lincoln is said to have remarked about Ives' Brigade Band of the First Connecticut Heavy Artillery.

March Intercollegiate was written some time before Ives' 18th birthday, for performance by the Danbury Band at the local fair. While showing many of the typical march motifs of the period, *Intercollegiate* is also prophetic of Ives' role as an American musical innovator. Notable are its subtle rhythmic alteration in the quotation of a familiar melody ("Annie Lisle") and the abrupt and unorthodox modulation at the Trio.

This edition for concert band was done by Keith Brion.

PERSONNEL

Concert Band I

PICCOLO

Sheryl Hinz

FLUTE

*Sally Bohl
Donna Wagner
Debra Cleveland
Kelly Riphenberg
Debbie Bowman
Sarah Greunke
Jodie Jahnz
Jessica Polus
Julie Bye
Ann Schanowski
Cara Loula

OBOE

*Helen Biel
Nate Johnson

B FLAT CLARINET

*Rhonda Boardman
Amy Minessale
Kristin Steige
Julie Carlson
Sherry Pierce
Emily Larson
Michael Keaton
Kristine Robertson
Sandra Barton
Fred Larson
Karen Adams
Tami Wiegert
Mary Sandho
Anne Knopp

*Principal Chair

BASS CLARINET

Debra Nivarel
Laurie Johnson

CONTRA CLARINET

Kenneth Kiesow

ALTO SAXOPHONE

*Patricia Zellman
Peter Maher
Senta Anderson
Kristine Steinke

TENOR SAXOPHONE

Keiichi Iida
Richard Christy

BARITONE SAXOPHONE

Julie Herzog

TRUMPET

*Daniel Kilde
Dean Reichard
Dawn Weber
Robert Tollefson
John Noltner
William Smith
Gary Behrens
Michael Buhrow

HORN

*Lisa Grunloh
Kris Bachar
Stacey Blizzard
Barb Taylor
Donna Kregel
Chara Hedin
Lisa Stewart
Gretchen Wenberg

TROMBONE

*Cheryl DeMars
Travis Christopherson
Andy Mueller
Craig Bender
David Haroldson
Dan Bloomquist

EUPHONIUM

*Richard Schwanke
Jim Kappus
Shawn Reilly
David Kempin

TUBA

*David Roll
Robert Holec
Mark Vaningan
Jon Gehrke

PERCUSSION

*John Hale
Tim Brunelle
Linda Hofacker
Ken Faltinson
Paul Perrone
Theresa Hunter

Piano

Pamela Raymond



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