

The Department of Music
University of Wisconsin-Eau Claire
presents

THE SYMPHONY BAND

DONALD S. GEORGE, Conductor

with

HAROLD BRASCH

Euphonium Soloist



Sunday, November 21, 1982

4 p.m.

Gantner Concert Hall

PROGRAM

A MUSICAL TOAST

Leonard Bernstein
trans. Clare Grundman

There is a game musicians play in which they compete in fitting triple-trochaic musical names (— ♩ / — ♩ / — ♩) to George Gershwin's "Fascinating Rhythm". (It can also be done to Richard Rodgers' "Some Enchanted Evening".)

Andre Kostelanetz is often the name that sets the game in motion. (Other names that come to mind include: Antonin Dvorak, Edwin Franko Goldman, Zino Francescatti, Robert Russell Bennett, Michael Tilson Thomas, "Slava" Rostropovich, Igor F. Stravinsky, etc.)

It is this gameful spirit that infuses Leonard Bernstein's tribute to Maestro Kostelanetz, *A Musical Toast*. It may seem strange to write a memorial tribute in a "party" vein, rather than an elegiac one, but the composer is simply complying with the wish of the fun-loving Kostelanetz himself who, in his Last Will and Testament, left these instructions: "If there is contemplated a gathering of my family, friends and associates in New York City, or elsewhere, I direct that such a gathering shall be a cheerful get-together."

Thus a Toast was in order, a musical toast by the composer in affectionate memory of his distinguished colleague and friend.

CELEBRATION SUITE

John Harmon

I. Square Dance II. Landscape III. Fanfare

PREMIER PERFORMANCE

"*Celebration Suite*" was commissioned by the composer's hometown, Carthage, South Dakota, for its centennial celebration in July, 1982. Originally scored for pianos, organ, chorus, percussion, and narrator, the piece was never performed due to insufficient rehearsal time. This version for symphonic band contains an undanceable Square Dance; a simple evocation of the prairie, including an original hymn; and a folk song that builds to a celebratory Fanfare.

JOHN HARMON is a product of the University of Iowa and the Manhattan School of Music. In addition to free-lancing as an arranger and composer in New York, Mr. Harmon has worked as a Russian interpreter and tutor.

THE VOLUNTEER

Walter Rogers

HAROLD BRASCH, Euphonium Soloist



About the soloist

HAROLD T. BRASCH began his music career in a Boy Scout Troop. On his 14th birthday, he was given a \$50.00 student-model trumpet, which cost included ten free lessons.

Entering San Pedro, California High School a year later, the change-over to baritone horn began, on the advice of bandmaster E. A. Jarvis. While yet in high school he appeared as soloist with numerous college bands in concert, and with the Long Beach Municipal Band, Long Beach, California, under the direction of the world renowned cornetist, the late Dr. Herbert L. Clarke.

In 1936, Musician Brasch was admitted to the U.S. Navy Band, Washington, D.C., on the strength of a letter from Dr. Clarke. During the ensuing 20 years, his technical mastery of the instrument, the beauty of his tone and superb musical craftsmanship, place him indisputably among the greatest euphonium players of all time.

Bandsmen, and the general public alike, have become acquainted with Mr. Brasch's outstanding ability and musical achievements through countless performances before microphones of every major network in the U.S.A.; as featured soloist on the Navy Band concert tours, and at the Canadian National Exhibition; as well as through guest-soloist appearances with high school, college, civic, and Salvation Army bands, and at band clinics and music camps.

Retired now, after 20 years in service, Mr. Brasch comes to our city to give a two-fold demonstration; that the euphonium is among the finest of the solo brass, and that he has rightfully been acclaimed as "Mr. Euphonium."



EPISODES FOR BAND

Ross Hastings

Soloists: GREG KEEL, Alto Saxophone
RUSS MIKKELSON, Trumpet
MARK HOLTE, Drum Set

PREMIER PERFORMANCE
1982 version

Episodes For Band is based on a three-note theme which is immediately given out simultaneously (though in separate rhythms) by the xylophone and chimes accompanied by the timpani. This is not so much a theme as a recurring figure which intrudes upon almost every episode, and every mood.

INTERMISSION

RUSSLAN AND LUDMILLA - Overture

Michael Glinka
arr. F. Winterbottom

FIVE ENGLISH SKETCHES

Bob Margolis

PREMIER PERFORMANCE

The melodies in this suite are derived from a 17th century collection of country dances called "The English Dancing Master". In their original form, these melodies are presumed to be folk songs. Both traditional and contemporary techniques and harmonies are used in this setting for concert band.

THE CARNIVAL OF VENICE

Manning
arr. H. Brasch

HAROLD BRASCH, Euphonium Soloist

L'INGLESINA (Little English Girl)
Symphonic March

D. Delle Cese

Italy has long been a land of great performing bands of the nature we call symphonic. These traditionally virtuoso instrumental bodies are everywhere and they play everything for everybody. Italian opera is their fundamental repertory, to be sure but for them there exists, as well, a vast number of what they call symphonic marches. *L'inglesina* is one such march. It is symphonic, of course, and it is very Italian indeed! About its composer, D. Delle Cese, nothing is known; but the purity of his concept and the artistry of his scoring make it a little masterpiece.

THE WORLD IS WAITING FOR THE SUNRISE

Lockhart - Seitz

Paraphrased and Scored by Harry L. Alford

Featuring HAROLD BRASCH and the Symphony Band Euphonium Section

THE MELODY SHOP - March

Karl L. King

For euphonium-baritone players, *The Melody Shop* is considered the "ne plus ultra" of all the marches ever written.

PERSONNEL

UW-EC SYMPHONY BAND

PICCOLO

Stephanie Carlson

FLUTE

Tam Aderman
Cynthia Anderson
Amy Barry
Kathy Beier
Denise Brodbeck
Mary Gwidt
Vicky Maahs
Lisa Mattern
Wendy Price
Pamela Sedgwick
*Ann Wichman
Lori Zunker

OBOE

*Sharon Golombowski
Stacey Read
Julie Triemstra

ENGLISH HORN

Julie Triemstra

BASSOON

Ann Alnes
*Kris Pollstad

E FLAT CLARINET

Wendy Montgomery

B FLAT CLARINET

Connie Behrens
Jane Bereza
Mary Ebert
Kelli Farrand
Anne Fenzl
Jeanne Fetzer
Kathy Giesegh
Deb Jarvis
Joann Kekula
Shelly Klassen
Lori Mancl
Joanne Perrizo
*Lexine Porubsky
Kathleen Rynish
Betty Van Gompel
Ruth Weber

BASS CLARINET

Heidi Racanelli
*Carolyn Thauer

CONTRABASS CLARINET

Daniel Funk

ALTO SAXOPHONE

*Greg Keel
Pat Mallinger
Jeff Reitz
Steven Sveum

TENOR SAXOPHONE

Sally Brown
Terry Minett

BARITONE SAXOPHONE

Dan Larson

CORNET

Laurie Armstrong
Kevin Cahill
Paul Lehner
*Russ Mikkelson
James Tabbert
Jeanne Walker

TRUMPET

Thomas Falkavage
Kevin Kjos

HORN

Nola Kann
Kathryn Klein
Vicki Kohlman
Michele Mickelson
Sara Milinovich
*Mary Scott
Lois Vaillette
Kelli Van Acker

WIND/PERCUSSION FACULTY

Wendy Mehne, Flute
Ivar Lunde, Jr., Oboe
Kristine Fletcher, Bassoon
Donald George, Clarinet
Richard Fletcher, Saxophone/Clarinet
Henry Mautner, Trumpet
Boris Rybka, Horn
Rodney Hudson, Trombone
Mary Perry, Euphonium, Tuba
Ronald Keezer, Percussion

TROMBONE

Tony Alms
Bruce Fox
Guy Machel
Cindy Myhers
*James Reitz
Dennis Tischhauser

EUPHONIUM

*Garwood Anderson
Peter Bartell
John Zwolanek

TUBA

Dennis Conroy
Jeff Newman
John Perdsock
*James Woodford

STRING BASS

Mike Kropf

PERCUSSION

Jennifer Clark
Frank Gauer
*Julie Gilles
Mark Holte
*M. Allan Sloniker
Kevin Weber

HARP

Paula Pokrop

*Principal

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