

The Department of Music
University of Wisconsin-Eau Claire
presents

University Symphony Band
Donald S. George, Conductor

With Guest Conductor

Miles Johnson
Director, The St. Olaf College Band

Sunday, April 8, 1984 4 p.m.
Gantner Concert Hall

PROGRAM

COLOR

Bob Margolis

- | | |
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| 1. Stanes Morris | 3. Daphne |
| 2. Stingo | 4. Argeers |
| 5. The Slip | |

PREMIER PERFORMANCE

Color is based upon five English folk dances: "Stanes Morris," "Stingo," "Daphne," "Argeers," and "The Slip." The musical treatment is improvisatory, playful, mischievous, and generally compact in structure, with a strong emphasis style and tone color.

Color, which is dedicated to Donald S. George, is a revision of Five English Sketches, which was given its first performance in 1982 by the UW-EC Symphony Band.

CONCERTANTE FOR WINDS

Donald J. Young

PREMIER PERFORMANCE

Concertante For Winds, completed in February of 1984, is the fourth composition by the composer to be premiered by University of Wisconsin-Eau Claire ensembles. Written for the UW-EC Symphony Band in mind, the composition calls for mature soloists, precise execution in tutti passages, and a careful balance of accompanying harmonies.

The previous compositions by Donald J. Young, Patmos and Sign of the Nicolaitans, have been published with sample recordings by Dr. George and the UW-EC Symphony Band. Mr. Young has also written for clarinet choir, orchestra, concert choir, and various brass ensembles. *Concertante For Winds* is the first composition by the composer since the completion of a commission from the Minneapolis Civic Orchestra in 1981. He is currently Director of Bands and Chairman of the Music Department at William Horlick High School in Racine, Wisconsin.

MILES JOHNSON CONDUCTING

FANTASIA IN G

Timothy Mahr

Fantasia in G is an unpretentious, joyful celebration for winds and percussion. Its character is reflected in the German subtitle "Freude, Schöner Gotterfunken (Joy, Bright Spark of Divinity), the opening line of Johann von Schiller's "Ode to Joy," as used by Ludwig van Beethoven in his Symphony No. 9. *Fantasia in G* was written for the St. Olaf College Band and was first performed by that ensemble in January of 1983.

THE PURPLE CARNIVAL - March

Harry L. Alford
ed. Frank Erickson

SINFONIA FESTIVA

Arne Running

1. Fanfare
2. Aria
3. Toccata

Sinfonia Festiva is in three movements. First is a Fanfare which opens with powerful proclamations by brasses and drums. The woodwinds interrupt with an allegro passage of whirling fury and brilliance. A climax is reached with all instruments vigorously hammering a major triad which gradually grows more violently dissonant and heavy. A powerful drum roll and a tutti unison statement of the opening theme releases the tension and the movement concludes triumphantly.

The second movement is an Aria. The warm and lyrical melody is gently played by the low woodwinds. The melody is then stated forte by the upper woodwinds, who augment their version with expressive melismas. A tender solo for flute provides a gentle closing.

The final movement is a brilliant Toccata. The movement begins with the woodwinds dancing in rhythmic fury. Brasses and percussion follow with a strutting military march. A lyrically lilting, then vigorous middle section leads to a recapitulation of both the woodwind dance and the military march. The work concludes with a joyful and exuberant coda in which the bass line of the march transforms itself into the well-known "rock and roll" harmonic progression of the 1950's. The result is a boisterous and rollicking finale.

INTERMISSION

RHAPSODY ON FOUR NOTES

Ross Hastings

PREMIER PERFORMANCE

The composer comments on *Rhapsody on Four Notes* as follows: "Not to be too Elgarian about it, but the *enigma* of my four notes is that they are the musical letters which occur in the name of someone very dear to me. The four notes, C. H. (B), A, and E, are given out at once as a chord played by four solo clarinets. Immediately they become a theme harmonized in block chords made up of the same four notes. The theme is given considerable development, by turns lyrical, rhapsodic, mysterious. An accelerated timpani passage ushers in a lively fugue which leads to a gigantic discordant shudder. Out of this arises a bass clarinet bridge back to the lyrical statement of the theme, only this time it is played by the organ. A sudden *presto* builds from a pianissimo to a climactic statement of the theme which gives way to a full-fledged rhapsodic episode with only secondary hints of the theme. The organ reenters to add its weight to a passage marked *Tutta Forza* in which the theme threads its way all through the band, especially the four timpani. The work ends with a tumultuous open-fifth chord, the timpani hammering out the original four notes eight times in succession *presto possibile*."

THE UNIVERSITY OF PENNSYLVANIA BAND MARCH

Roland Seitz

Roland F. Seitz (1867-1946) who lived most of his life in Glen Rock, Pennsylvania, enriched march literature with one of its best titles, Grandioso. *University of Pennsylvania Band March* is one of those great turn-of-the century marches that help to make a long parade seem a little shorter.

MILES JOHNSON CONDUCTING

MORNING, NOON, AND NIGHT IN VIENNA

Franz von Suppe
arr. Henry Fillmore

Many of Suppe's works attained international success: they were quite frequently performed on German, French, also English stages. But the Overtures to his operettas were enjoyed by a much greater public. Hence the frequent appearance of a Suppe overture at the bandstands, and at open-air entertainments.

MY JESUS! OH, WHAT ANGUISH

J. S. Bach
trans. Alfred Reed

For all of its apparent simplicity of musical construction (a small two-part form, with each part repeated once), this music is deeply moving and of great expressiveness. In the present realization for winds from the figured bass, Bach's harmonic intentions have been faithfully adhered to throughout, and except for choices of specific voicings and instrumental colors, nothing has been added to one of the most haunting and poignant expressions of sorrow and compassion to be found in all of Western music.

DANZON from "Fancy Free"

Leonard Bernstein

Leonard Bernstein's "Fancy Free" was first performed in 1944 and provided the basis for the stage and film versions of the musical "On the Town". *Danzon*, the Third Sailor's Dance, is intense and emotional, with a passionate Latin Touch. The concert band arrangement is by John Krance.

JERICO

Morton Gould

Jericho, a musical and technical tour de force, is based upon the familiar spiritual, "Joshua Fit the Battle of Jericho". This performance celebrates the 70th birthday year of Morton Gould, one of America's foremost composers.

MILES JOHNSON

Miles Johnson brought a dynamic new dimension to the St. Olaf Band when he became its director in 1956. Since that time, the band has become noted in this country and abroad for its performance of concert band literature. Mr. Johnson is well known as a horn teacher and as a clinician and conductor of state high school band festivals throughout the country.

In 1973 Mr. Johnson was selected one of ten "Outstanding Music Educators in America". He was National Chairman of the conductors symposium of the College Band Directors National Association, 1974-1977. He conducted the St. Olaf Band at the College Band Directors National Association Convention 1966; Minnesota Music Educators Convention 1965, 1971, 1978, and European concert tours 1966, 1970, 1974 and 1977. Through the appearances of the St. Olaf Band in Norway Mr. Johnson has, in large measure, introduced the concept of the American symphonic band to that country. Since 1974 he has acted as consultant to band directors in Norway, organizing conducting symposia and assisting with music selection and repertoire development, as well as teaching at summer camps there.



UNIVERSITY SYMPHONY BAND

Personnel

PICCOLO

*Stephanie Carlson

FLUTE

Cynthia Anderson
Katherine Beier
Denise Brodbeck
Mary Gwidt
Lisa Harpke
Vicky Maahs
Julie Morgan
Deb Noyes
Pamela Sedgwick
Tammy Thornell
Jane Weigel

*Ann Wichman

OBOE

*Kerry Smith
Julie Triemstra

BASSOON

*Kristin Follstad
Penny Honitor

E FLAT CLARINET

Kelli Farrand

B FLAT CLARINET

Connie Behrens
Jane Bereza
Julie Durocher
Kelli Farrand
Anne Fenzl
Janet French
Brenda Frick
Kathy Giesege
Angela Honadel
Joann Kekula
Patrick Lutz
*Lori Mancil
Teryl Marvin
Lori Mullendore
Betty Van Gompel
Ruth Weber

ALTO CLARINET

*Julie Durocher
Kelli Farrand

BASS CLARINET

Heidi Racanelli
*Carolyn Thauer

CONTRA CLARINET

Linda Timm

ALTO SAXOPHONE

Sandy Anderson
Corey Blaesser
Dan Larson
*Steve Sveum

TENOR SAXOPHONE

Teresa Minett
Tom Sobel

BARITONE SAXOPHONE

James Arndt

CORNET-TRUMPET

Andrew Classen
Jeanette Eastman
Joseph Kasperek
Paul Lehner
Gary Smith
James Tabbert
Christopher Tank
*Keith Thompson

HORN

Linnea Hauge
Vicki Kohlman
Carolyn Laughlin
Michele Mickelson
Sarah Milinovich
Mary Schiltz
Christine Watke

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
Jerry Young, Euphonium, Tuba
Ronald Keezer, Percussion

TROMBONE

Tony Alms
Ethan Freier
Todd Halverson
Randall Meinen
Paul Molitor
*Cindy Myhers

EUPHONIUM

*Alan Hager
Philip Kuehn
John Zwolanek

TUBA

*Dennis Conroy
Michael Miller
Jeff Newman

STRING BASS

*Brian Benson
Michael Kropf

PERCUSSION

Matt Bishop
Marie Boelter
Jennifer Clark
Franklin Gauer
Mark Holte
*M. Allan Sloniker
John De Salvo

ORGAN

+Patty Lehman

*Denotes Principal

+Symphony Band Alumna

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