

The Department of Music  
University of Wisconsin-Eau Claire  
Presents

# **University Symphony Band**

**Donald S. George, Conductor**

---

Featuring the  
Music of  
Ross Hastings  
and  
John Philip Sousa

---



**Sunday, November 23, 1986**  
**4 p.m.**  
**Gantner Concert Hall**

## PROGRAM

EMISSARY FANFARE  
Otello, Act III

Giuseppe Verdi  
Adapted and Arranged for Concert Band by  
Ross Hastings

The libretto for Verdi's *OTELLO* was fashioned by Arrigo Boito from Shakespeare's *OTHELLO, THE MOOR OF VENICE*. The works of the Bard had been among Verdi's greatest passions all his life.

The present music occurs in the third act when the Venetian Ambassador arrives in Cyprus with orders for Otello to return to Venice. At this point in the play Shakespeare had inserted the single line of instruction (A trumpet within). The composer and his librettist seized upon this as a moment to be expanded into a display of pomp and ceremony that would be a diversion for the audience, relieving the almost unbearable tension of the preceding scene between Otello and Iago.

Briefly, then, this is the arrival of the Venetian entourage. For concert purposes an ending has been provided by skipping to the music which closes the act itself, plus a few bars borrowed from the close of Act II.

MOLLY ON THE SHORE

Percy Aldridge Grainger

*Molly on the Shore* is based on two Cork Reel tunes, "Temple Hill" and "Molly on the Shore". Originally set for string quartet, the work was dedicated to the memory of Edvard Grieg. Grainger completed the setting for concert band in July, 1920. In regard to scoring this work for band, Grainger stated: "In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune."

SYMPHONIC MOVEMENTS, Part II

Johannes Brahms

### Premier Performance

Here is another work for piano, the technique of which would suggest that it was originally conceived for a large ensemble. This piece is the slow movement of the Third Piano Sonata, and it is presented here as the second of an intended three movement set arranged for symphony band by Michael Cunningham of the UW-Eau Claire Music Faculty. (The first movement was premiered here on this series precisely one year ago.)

Brahms apparently wanted a poem to be published at the top of the original version. It is by Sternau and is given here in translation:

The evening grows dim and the moonlight shines  
There are two hearts united in love  
Embracing each other in ecstasy.

CORTEGE AND HYMN TO THE EMPEROR from "Turandot"      Giacomo Puccini  
Arranged for Concert Band by  
Ross Hastings

For his last opera, which he did not live to finish, Puccini 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!"

INTERMISSION

TORGAUER MARSCH

Scholz

Probably composed in 1816 by a teacher named Scholz from Torgau. The name of this march cannot, therefore, be connected with the Battle of Torgau. King Friedrich Wilhelm III was so pleased with this piece that in 1817 he took it back with him on his return to Berlin from one of his journeys. However, this Saxon march was not included in the Army March Collection until 1891. The virtuosos cornet player and later professor at the Berlin Academy of Music Julius Kosleck (1825-1905) wrote an effective fanfare for it.

SYMPHONY FOR BAND

Ross Hastings

*Premiere Performance*

My symphony is short as symphonies go, and the format is more or less traditional. The first movement is a free-wheeling fantasy on a four-note theme given out immediately by the horns. Other ideas appear and reappear but are not extensively developed. They are merely interruptions of the central theme which is heard in many colors, many guises, many rhythms. The movement comes to a close exactly as it opens, with the four horns intoning the theme one more time.

The second (slow) movement begins majestically, but this soon gives way to sadness as a sighing motif is heard throughout the band. A lachrymose melody is played by all the clarinets accompanied by low brass chords alternating with harp. This leads to an impassioned climax which subsides into a quiet ending and a single pianissimo stroke of the tam tam.



The third movement is in two sections played without pause. The first is a scherzo - literally, a joke. It is a bit diabolical, full of surprises and unusual instrumental effects including the addition of the piano - all this calculated to create maximum contrast between the solemnity of the preceding movement and the stately music with which the symphony ends: a passacaglia in 7/4. This consists of a one-bar melody insistently repeated as some twenty-odd variations are played over it. A long crescendo leads to the final allargando, and the piece crashes to its discordant conclusion.

The score is dedicated to Dr. Donald S. George and his Symphony Band with greatest admiration and gratitude.

R.H.

ROSS HASTINGS was born in Los Angeles and grew up around the Philharmonic Auditorium where his father was organist of the Los Angeles Philharmonic Orchestra and of the Temple Baptist Church which worshipped there on Sundays. Since the auditorium at that time was used for all the city's major musical events, the opportunity to attend concerts, recitals, operatic and ballet performances, etc., became as much a part of his education as his attendance at the University of Southern California.

In 1946 he moved to San Diego where he became active as a choral conductor both in church and for the San Diego Symphony under Fabien Sevitzky. He prepared many orchestration for Dr. Sevitzky and was the orchestra's program annotator as well.

In 1955 he migrated to New York to work as a freelance arranger, returning to California for six consecutive summers (1957-62) to serve as staff arranger/orchestrator for the famous Hollywood Bowl Pops. In 1962 he joined the staff of the Warner Bros. publishing arm, becoming Editor-in-Chief two years later. There followed a seven-year stint as Chief Editor for Bourne Co., a major publisher based in New York City specializing in music for schools and churches.

Seven years ago he retired in order to devote more time to composition.

### THREE MARCHES BY JOHN PHILIP SOUSA

#### 1. THE CORCORAN CADETS (1890)

Although formally dedicated to the "Corcorans," a snappy Washington D.C. drill team, no doubt this composition was - in part - a belated expression of appreciation for the good intentions of the celebrated philanthropist William W. Corcoran. It was Corcoran who had, many years earlier, considered sending the youthful Sousa to Europe to complete his musical education. Sousa had declined, however, preferring to make his own way.

*The Corcoran Cadets March* is Sousa's eighth-note march designed more for sit-down playing than for the field, street, or dance floor. It is as though he set out deliberately to compose a piece in duple time that would be produced with minimum resources yet be rhythmically neat, texturally clean, harmonically and melodically satisfying and (for him) stylistically unique. He succeeded, writing his most tightly-knit, rhythmically integrated and sparsely conceived piece, from the first note to the last.

The edition performed on today's concert is by Frederick Fennell

#### 2. GEORGE WASHINGTON BICENTENNIAL (1930)

On the two hundredth anniversary of the birthday of America's first President, on 22 February, 1932, the city of Washington held an impressive ceremony which included a performance of this march by the combined premier U.S. service bands conducted by John Philip Sousa. The march had been written two years earlier, however, at the request of the Bicentennial Commission.

#### 3. SABRE AND SPURS (March of the American Cavalry) (1918)

Sousa was a devoted horseman, a dedicated rider, hence his musical interest in the colorful cavalry units then so much a part of the function of the U.S. Army. The galloping figure so familiar as the rhythm of massed hooves resulting from the motions of horses on the move presented him with those six-eight patterns that are so compellingly set forth in this wonderful march.

The edition performed on today's concert is by Frederick Fennell



## JOHN PHILIP SOUSA AND HIS MARCHES

John Philip Sousa (1854-1932) in addition to writing over a hundred marches also wrote an autobiography 365 pages long. It is a casual account of his fascinating life, somewhat frustrating to the reader who is anxious, above all, to get to the point; Sousa does not get down to the facts of writing marches until page 358! But then he is unquestionably precise in his observations:

"... Marches, of course, are well known to have a peculiar appeal to me. Although during my busy life I have written ten operas and a hundred other things - cantatas, symphonic poems, suites, waltzes, songs, dances and the like - marches are, in a sense, my musical children. . . The march speaks to a fundamental rhythm in the human organization and is answered. A march stimulates every center of vitality, wakens the imagination. . . I can speak with confidence because I have seen men profoundly moved by a few measures of a really inspired march. But a march must be good. It must be as free from padding as a marble statue. Every line must be carved with unerring skill. Once padded, it ceases to be a march. There is no form of musical composition where the harmonic structure must be more clean-cut. The whole process is an exacting one. There must be a melody which appeals to the musical and unmusical alike. There must be no confusion in counterpoints. The composer must, to be sure, follow accepted harmonization; but that is not enough. He must be gifted with the ability to pick and choose here and there, to throw off the domination of any one tendency. If he is a so-called purist in music, that tendency will rule his marches and will limit their appeal. How are marches written? I suppose every composer has a somewhat similar experience in his writing. With me the thought comes, sometimes slowly, sometimes with ease and rapidity. The idea gathers force in my brain and takes form not only melodically but harmonically at the same time. It must be complete before I commit it to paper. Then I instrument it according to the effects it requires. . . I do not, of course, manufacture my themes deliberately; the process isn't direct or arbitrary enough for that. It is not a nonchalant morning's work."

The title "March King" was conferred upon him when he was a leader of the Marine Band by an anonymous writer for what he referred to as "some obscure brass-band journal, published in England. . ." He wore the crown and raiment of that office with rare devotion, being more stimulated by its responsibilities than enervated by its privileges. Following his own belief that "subsidy is the death of art," Sousa, as "king," did not freeze his creative assets in a "royal bank" and retreat behind the security of palace walls where, in the ancient practice of monarchs, he could rule the future from the past. Sousa was a different kind of "king," for he continued to produce his marches, never fearing, for instance, that his next would fail simply because it had been his fate to write the STARS AND STRIPES FOREVER!

His time before the public spanned more than half a century. The years between were filled with such wide-ranging activities, so many concerts, so much travelling, that it is not too surprising to discover that Sousa failed to leave behind even the most basic information concerning the composition of many of his most famous creations. There is no official documentation of the majority of his manuscripts, and thus, save for those marches to which he made specific references in his autobiography or for which a dedication was printed on the solo cornet part, all comment is but the purest conjecture. This was music for the feet and the heart - not the head.

Frederick Fennell

UNIVERSITY OF WISCONSIN-EAU CLAIRE  
SYMPHONY BAND

DONALD S. GEORGE, Conductor

PICCOLO

Jane Weigel

FLUTE

Katie Averill  
Debbie Cleveland  
Michele Eggart

Renee Fitzgerald

\*Lisa Harpke

Sheryl Hinz

Lori Miller

Deb Noyes

Elizabeth Schmidt

OBOE

Helen Biel

Nate Johnson

\*Susan Tubbs

ENGLISH HORN

Helen Biel

BASSOON

\*Sean Nugent

Nancy Haas

E FLAT CLARINET

Linda Mertz

B FLAT CLARINET

Heidi Clement

\*Brenda Frick

Angela Honadel

Kristi Kruse

Craig Lehmeier

Lori Mullendore

Pam Peterson

David Rak

Tanya Rice

Kristie Scherber

Kristin Steige

Lori Wolf

ALTO CLARINET

Nancy Wenzel

BASS CLARINET

Laurie Johnson  
Frederick Larson

CONTRA CLARINET

Linda Timm

ALTO SAXOPHONE

\*Dianne Anderson

Karl Finseth

David Freier

TENOR SAXOPHONE

Bill Rucci

BARITONE SAXOPHONE

Mary Szymanski

CORNET-TRUMPET

\*Andy Classen

Joe Kasperek

Michael Larson

Rich Morgan

John Noltner

Christopher Tank

HORN

Lisa Grunloh

\*Linnea Hauge

Donna Kregel

Mike Monk

Julie Ward

TROMBONE

Travis Christopherson

Cheryl DeMars

David Haroldson

James Keesler

\*Randal Meinen

Jeff Rosendahl

EUPHONIUM

Joan Draxler

\*Alan Hager

Paul Heiser

TUBA

Michael Erickson

Kenneth Kiesow

\*Michael Miller

STRING BASS

Christopher Kempcke

PERCUSSION

John Honadel

\*John Kelley

Larry Lelli

Julie Ropers

Ralph Sczygelski

Mary Wirkus

PIANO

Renee Fitzgerald

HARP

Paula Pokrop

ORGAN

+Stephen Rosolack

\*denotes principal

+Department of Music  
Faculty

WIND/PERCUSSION FACULTY

Wendy Mehne, Flute  
Ivar Lunde, Jr., Oboe  
Kristine Fletcher, Bassoon  
Donald George, Clarinet  
Richard Fletcher, Saxophone/Clarinet  
Robert Baca, Trumpet  
Boris Rybka, Horn  
Rodney Hudson, Trombone  
Jerry Young, Euphonium  
Ronald Keezer, Percussion



*All concerts and recitals are recorded. Please respect the need for silence during all concerts. Coughing, careless handling of programs and papers, and electronic watches or beepers are a serious distraction to performers and audience. The use of cameras or recording equipment cannot be permitted.*