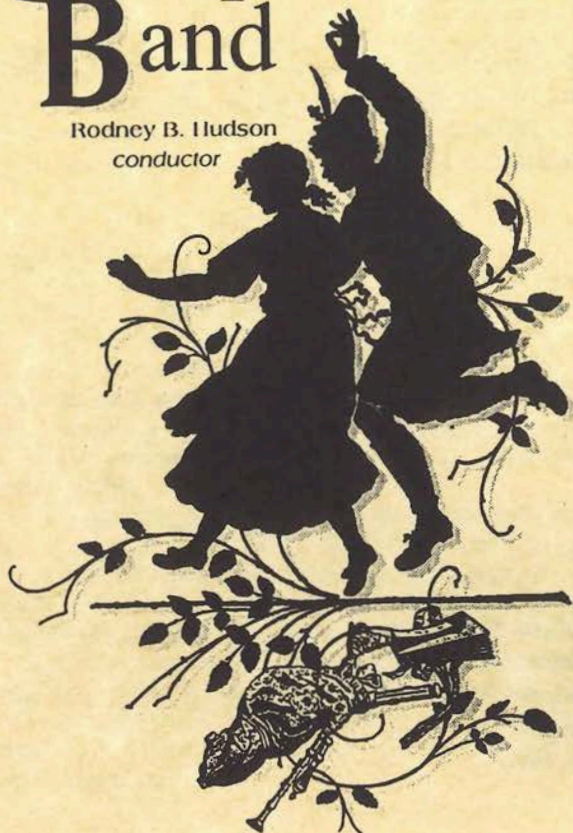


University of Wisconsin-Eau Claire
Department of Music and Theatre Arts
presents

Symphony Band

Rodney B. Hudson
conductor



7:30 pm • Friday
December 4, 1998
Gantner Concert Hall



Program

Overture for Band John Heins

Three London Miniatures Mark Camphouse

I. Wesminster Hymn (b. 1954)

II. For England's Rose

III. Kensington March

Homage Jan Van der Roost
(b. 1956)

Gallant Seventh John Philip Sousa
(1854-1932)

Intermission

Four Scottish Dances Malcolm Arnold

I. Pesante (b. 1921)

II. Vivace arr. John Paynter

III. Allegretto

IV. Con brio

Salvation Is Created Pavel Tschesnokoff
(1877-1944)
arr. Bruce Houseknecht

Porgy and Bess Medley George Gershwin
(1898-1937)
arr. Russell Bennett

Dance of the Jesters Piotor I. Tchaikovsky
(1840-1893)
tr. Ray Cramer

Program Notes

Overture for Band

Overture for Band was written to provide audiences with an exciting concert opener featuring contemporary harmonies and rhythmic interest for each section of the band. Driving rhythms in the brass and flourishing passages in the winds appear throughout the composition. After a bold fanfare opening, the first theme is stated by horns in unison. Lyrical solos are presented for flute, oboe and clarinet throughout the middle section. The work concludes with the return of the opening theme followed by a short, energetic coda. *John Heins*

Three London Miniatures

I have had the pleasure of visiting Great Britain on three occasions; twice for professionally related work in 1975 and 1995, and most recently while on a family vacation during the holiday season, December-January, 1996-97. If I had to select a 'favorite' foreign city, London—with its warm people, unique urban charm, and rich historic and cultural traditions—would certainly rank at the very top. While all of the musical arts thrive in that fascinating city, the majestic and dignified traditions associated with English choral singing in particular, are especially impressive and memorable to experience.

Movement I (*Westminster Hymn*) centers around a sturdy (originally composed) hymn tune having a decidedly Anglican flavor. Intermittent brass fanfares represent the regal and ceremonial traditions of Westminster Abbey. Movement II (*For England's Rose*) is an expressive, lyrical tribute to the late Princess Diana (1961-1997). Movement III (*Kensington March*) is a spirited, petite march in English style.

Commissioned by Regina B. Stott for the Woodward Academy Bands (College Park, Georgia) *Three London Miniatures* received its premiere performance in Atlanta on February 1, 1998 with the composer conducting. *Mark Camphouse*

Homage

Homage is in the most literal sense: a piece for an occasion. The actual occasion was Dutch composer and conductor Jan de Haan's twentieth anniversary as conductor of the top Dutch brass band, Soli Deo Gloria (Leeuwarden, The Netherlands). To mark the occasion, the band commissioned the Belgian composer Jan Van der Roost to create a surprise piece. Without Jan de Haan's knowledge, a suitable source of inspiration was sought. After some thought, the chorale-theme from Camille Saint-Saens organ symphony was chosen, a piece with which Jan de Haan has a special bond.

Apart from this chorale, *Homage* is also based on the names of notes taken from "Jan de Haan", and "Soli Deo Gloria", resulting in the tone row: DEGAH ("H" is the German equivalent of "B"). Both elements are combined to form a grand climax towards the end of the piece when the whole band unites in the Saint-Saens theme. *Jan Van der Roost*

The Gallant Seventh March

This march was written for the 7th Regiment, 107th Infantry, of the New York National Guard and the conductor of that famous regiment's band, Major Francis Sutherland. Sutherland was a cornetist in Sousa's Band but left that organization to enlist in the army after the United States entered the First World War. He became leader of the 27th Division (104th Field Artillery) Band during that conflict. He returned to the 7th Regiment after the war, and his band members joined with the members of the Sousa Band to premier *The Gallant Seventh March* at the New York Hippodrome in November, 1922. Written during the last decade of his career, this march is considered one of Sousa's best.

Norman E. Smith

Four Scottish Dances

These dances were composed early in 1957, and are dedicated to The BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns.

The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted (reversed) arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin. *Malcolm Arnold*

Salvation Is Created

Salvation Is Created is a fine example of the choral literature of the Russian Orthodox Church from the Russian revolution of 1917. The text reads as follows:

Salvation is created in midst of the earth, O God.
O our God. Alleluia.

Selections from Porgy and Bess

Gershwin's folk opera *Porgy and Bess* climaxed his brief but spectacular career as both a popular and serious work. He had read DuBose Heyward's *Porgy* in 1926 and was immediately interested in transforming the novel into an opera, but it was almost eight years before arrangements were completed for Gershwin to begin writing the music. It was first performed by the Theatre Guild in Boston and New York in 1935 by an all-negro cast with Todd Duncan as Porgy and Anne Brown as Bess. The opera ran 124 performances in New York, a flop by Broadway standards. However it was revived in 1942, almost five years after Gershwin's death, and the show had the longest run of any revival in Broadway musical history. Between 1952 and 1956, *Porgy and Bess* toured the major cities around the globe, including those behind the Iron Curtain, and in 1959 was made into a lavish movie starring Sidney

Poitier, Dorothy Dandridge, and Sammy Davis, Jr. During all of the presentations for its first forty years of existence the show was never given in its entirety. Finally, in 1975, it was presented completely in a concert format in Cleveland, and the following year was given its first complete stage presentation by the Houston Grand Opera Company.

Gershwin's folk opera has been criticized as being between serious opera and musical comedy, but the beauty of the music and the expressive content which is so right for the occasion, has an immediate and complete appeal between the composer and the audience which overshadows the criticism. This arrangement by R.R. Bennett, includes: "Summertime," "A Woman Is a Sometime Thing," "I Got Plenty o' Nuttin'," "Bess, You Is My Woman," "It Ain't Necessarily So," "Picnic Parade," and "Oh Lawd, I'm On My Way." This year celebrates the one-hundredth anniversary of Gershwin's birth.

Norman Smith and Albert Stoutamire

Dance of the Jesters

Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his ballet scores are all heard in this rare and invigorating music. This edition comes from an arrangement from the ballet, *The Snow Maidens*, that was originally transcribed for a Russian military band. *Ray Cramer*

UWEC Wind, Percussion, and Band Faculty

Dr. Tim Lane, flute
Ivar Lunde, Jr., oboe
Dr. Richard Fletcher, clarinet and saxophone
Dr. Kristine Fletcher, bassoon
Robert Baca, trumpet, director of jazz studies
Thomas Gilkey, horn
Rodney Hudson, trombone, symphony band
Dr. Jerry Young, tuba and euphonium
Ronald Keezer, percussion
Robert Mondlock, university band
Dr. Todd Fiegel, wind ensemble, director of university bands

**Symphony Band
Fall 1998
Rodney Hudson, Conductor**

Flute/Piccolo

*Jennifer Gregerson
Courtney Gritzmacher
Heather Huettl
Chandra Laessig
Christina Lobe
Heidi Olsen
Katherine Solberg

Oboe

Sarah Mindel
*Dawn Moehring

Bassoon

Jessica Cook
*Jennifer Gross

Clarinet

Adam Bassak
Megan Hedegard
Emily Maser
Laura Miller
*Angela Nies
Emily Perrault
Amanda Retzak
Kimberlee Sapetta
Robyn Smail
Holly Tomter
Stephanie Walczak
Lisa Wilhelm

Bass Clarinet

Aaron Broege
Heather Gray

Saxophone

*Jason Breen
Jarrett Cooper (baritone)
James Gornick
Sarah Minette
Mike Moccia
John Timmers (tenor)

Trumpet

*Monica Allen
Kelly Heyer
Andy Neesly
Ryan Nelson
Dan Urness
Chris Woller

Horn

Nikki Busick
Sana Grajkowski
Heidi Miller
Lindey Peterson
*Jeannine Stucklen
Mandy Wiebusch

Trombone

David Aswegan
Curt Campbell
Keith Hilson
*Andrew Imoehl
Josh Knihtila
Sean Solberg

Euphonium

Catherine Podulke
*Paul Rosen
Derek Weiler

Tuba

Derek Curless
*Trevor Fladwood
Monica Reiss

Percussion

Eric Becker
*Mark Bork
Tim Doleysh
Timothy Glenn
David Kraai
Eric Pollard

Assisted by:

Monica Schley, Harp

* Denotes principal
chair

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Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.