

University of Wisconsin-Eau Claire • Department of Music & Theatre Arts
presents:

WIND SYMPHONY

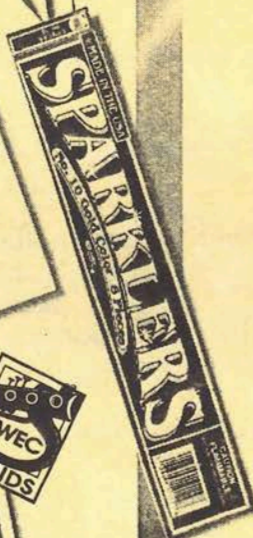
Robert R. Bayless, Ph.D.
conductor

SYMPHONY BAND

Rodney B. Hudson
conductor



A Concert Honoring
Dr. Donald George,
Professor Emeritus



7:30 p.m. • October 10, 1999
Gantner Concert Hall

PROGRAM

Symphony Band *Rodney B. Hudson, Conductor*

- New York Hippodrome March John Philip Sousa
(1854-1932)
- Rhosymedre Ralph Vaughan Williams
(1872-1958)
arr. Walter Beeler
- First Suite in Eb Gustav Holst
(1874-1934)
I. Chaconne
II. Intermezzo
III. March
- 'Tis a Gift Ann McGinty
(b. 1945)

Wind Symphony *Robert R. Bayless, Conductor*

- Processional Fanfare Elgar Howarth
(b. 1935)
- Suite from the Ballet *Pineapple Poll* Arthur Sullivan
(1842-1900)
I. Opening Number
II. Jasper's Dance arr. Charles Mackerras
III. Poll's Dance
IV. Finale
- Amazing Grace John Newton
(1725-1807)
arr. Frank Ticheli
- Songs of Sailor and Sea Robert W. Smith
(b. 1958)
- March Time
The Army of the Nile Kenneth Alford
(1881-1945)
His Honor Henry Fillmore
(1881-1956)

PROGRAM NOTES

New York Hippodrome March John Philip Sousa

The New York Hippodrome was arguably the most successful theatre in American history. John Philip Sousa enjoyed a long and successful association with the Hippodrome, often performing there for audiences numbering more than 6,000. The Sousa Band played for the spectacular *Hip Hip Horray* variety show during a run that lasted more than eight months.

Sousa wrote "New York Hippodrome March" in 1915 and dedicated the march to the manager of the Hippodrome, Charles B. Dillingham. Dillingham was so pleased with the piece that on Sousa's birthday, November 6, 1915, he arranged to have 200 orchestras around the United States play the march at the precise moment that the Sousa Band played it at the New York Hippodrome. (Ronald C. Knoener)

Rhosymedre Ralph Vaughan Williams

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, "Rhosymedre," sometimes known as "Lovely," has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune is long values surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece. (Walter Beeler)

First Suite in Eb Gustav Holst

British composers have produced several exceptionally fine works for the concert band. Of all these, the "Suite in E-Flat" is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the Caconne is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up." Eventually the two are combined in a thrilling counterpoint leading to the coda. (Charles H. Luedtke, Dr. Martin Luther College)

'Tis a Gift Ann McGinty

"'Tis a Gift," based on the familiar Shaker song "Simple Gifts," is a celebration of the insuppressible and eternal spirit of humanity. This composition is written in three distinct sections, each representing a different characteristic of the human spirit. The first section illustrates the innocence of youth, with an eagerness to experience all life has to offer. Based on small motifs from the song, this section is light-hearted and joyous with a contrasting, songlike interlude. The second section, a simple yet powerful interpretation of "Simple Gifts," depicts the gift of understanding and the willingness to forgive. The third section symbolizes the courage to persevere and eternal optimism, a playful and free-spirited romp, again using motivic elements from the song. A brief coda, based on the introduction, concludes this piece in high spirits. (Ann McGinty)

Processional Fanfare Elgar Howarth

Written by Elgar Howarth, this brass fanfare follows the wonderful tradition of brass music in the British Isles.

Suite from the Ballet *Pineapple Poll* Arthur Sullivan

The ballet *Pineapple Poll* is a spoof of the Gilbert and Sullivan operettas. The plot is based upon "The Bumboat Woman's Story" of Gilbert's *Bab Ballads*, which was later developed by Gilbert into *H.M.S. Pinafore*. The story evolves around Pineapple Poll and her colleagues who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship they disguise themselves in sailor's clothes, a fact which is kept secret from the audience until near the end of the ballet. Charles MacKerras who composed the ballet music took every bar of *Pineapple Poll* from different operettas written by Gilbert and Sullivan.

Amazing Grace John Newton

The spiritual "Amazing Grace," was written by John Newton, a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the new World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has become one of the most beloved American spirituals.

This setting of "Amazing Grace" done by Frank Ticheli was commissioned by John Whitwell in loving memory of his father. The first performance was given by the Michigan State University Wind Symphony in 1994, John Whitwell, conductor.

Songs of Sailor and Sea Robert W. Smith

"Songs of Sailor and Sea" was commissioned by and dedicated to Lieutenant Commander John R. Pastin and the United States Navy Band. "Songs of Sailor and Sea" celebrates man's eternal fascination with the sea. This work is written in three continuous sections: (a) "Sea Chanty" which depicts songs sung by sailors of their movements while at work; (b) "Whale Song" based on the three-note motif actually sung by the humpback whale; (c) "Racing the Yankee Clipper" which is composed in tribute to the American clipper ships which established dominance of the high seas in the mid 1800s.

The staple of wind band music for many years has been the march. The UWEC Wind Symphony will stand by this wonderful tradition by performing two marches in succession.

Kenneth Alford's English march "Army of the Nile," composed in 1941, was dedicated to the memory of Gen. Charles Gordon and his troops who lost their lives at Khartoum in 1885. The American march "His Honor," composed by Henry Fillmore in 1927, was dedicated to the mayor of Cincinnati, Ohio.

Donald S. George
Professor Emeritus

Dr. Donald S. George received his education at Ohio Wesleyan University, the Eastman School of Music, Mannes College in New York City, and the Teachers College Columbia University. Prior to coming to the University of Wisconsin-Eau Claire, he taught in the public schools of New Jersey. Dr. George joined the faculty in 1968 where he held the position of Director of University Bands until his retirement in 1995. He has served as guest conductor and clinician throughout Wisconsin, Minnesota, Illinois, New Jersey and Canada. Dr. George is a member of the American Bandmasters Association, the National Band Association, the College Band Directors Association, and the International Clarinet Society.

Dr. George and his wife, Edith, often entertained visiting musicians, faculty and students in their home following numerous concerts and recitals. Over the years, his influence and reputation have extended far beyond in clinics, workshops, and featured appearances as guest conductor. We in the university community extend our thanks and appreciation to Dr. George for his dedication and hard work in developing the concert band program at the University of Wisconsin-Eau Claire.

PERSONNEL

Symphony Band *Rodney B. Hudson, Conductor*

Piccolo

Gwen Blume

Flute

Jennifer Chase

Michelle DeGroot

Jennifer Gregerson*

Courtney Gritzmacher

Christina Lobe

Amy McFarlane

Kelly Prusak

Katie Solberg

Oboe

Beth Lindner

Laura van Zandt*

Bassoon

Meredith Klish

Beth Scherer*

Clarinet

Jessica Bruch

Christine Chrouser

Jennifer Friederich

Sarah Goerg)

Jamie Goethel

Laura Miller

Amy Olsson

Emily Perrault

Jennifer Phillips

Molly Schneider

Holly Tomter

Alto Saxophone

Adam Bassak

Jarrett Cooper

James Gornick

Sarah Minette*

Tenor Saxophone

John Timmers

Baritone Saxophone

Jared Ziegler

Trumpet

Pat Cantagallo

Sean Hanson

Kelly Heyer*

Jon LaFlamme

Ed Mudrak

Mark Wolf

Horn

Anthony Florez

Angela Foster*

Kyleen Gregorson

Ruth Knight

Gina Liebsch

Matt Steinbron

Joshua Underwood

Trombone

David Aswegan

Curt Campbell*

Andrew Carpenter

Joe Hartson

Josh Knithila

Sean Solberg

Euphonium

Tamara Plath

Cathrine Podulke

Andrei Strizek

Derek Weiler*

Tuba

Jason Brousseau

Derek Curless*

David Snyder

Jeff Specht

Percussion

Jim Bungert

Matt Edlund

Dan Fowdy

Dan Marrs

Jason Price*

Sterling Raskie

Joe Westerlund

David Whitman

Assisted by:

Lona Wallace,

Contra Clarinet

Elena See, Bass

Clarinet

*denotes principal
chair

PERSONNEL

Wind Symphony *Robert R. Bayless, Conductor*

Flutes

Sandra Bell
Sydney Francis
Sara Heitzinger
Heidi Olsen*
Amber Shields
Melissa Weiss

Oboe

Ivar Lunde+
Laura Meyer*

Bassoons

Robert Schlidt*
Toby Yatso*

Clarinet

Lauren Bantz
Rebecca Campbell
Sarah Goerg (Eb Contra)
Jill Grehn
Stacy Kern (Bass Cl.)
Karen Melby
Angela Neis
Kristen Novak
Terri Songer*

Saxophone

Jason Breen (Tenor Sax)
Jacob Karkula (Baritone Sax)
Gene Power*

Horn

Valerie Barton*
Nikki Busick
Sana Grajkowski
Bryan Jaeckel
Jeannine Stucklen

Trumpet/Cornet/Flugelhorn

Aric Bryan
Kelly Heyer
Dylan Kruziki
Paula Meier
Ryan Nelson*

Trombone

Ben Covi*
Keith Hilson
Nathan Medsker
Gerry Murphy

Euphonium

Joe McCabe
Paul Rosen*

Tuba

Josh Nelson
Steven Skov*

Percussion

Eric Becker
Tim Doleys
David Kile
Eric Pollard*
John Rickinger

*principal or co-principal
+faculty

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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.