

The Department of Music
University of Wisconsin-Eau Claire
presents

University Symphony Band
Donald S. George, Conductor

With Guest Conductor

COL. ARNALD D. GABRIEL (U.S.A.F. RET.)
Former Conductor
THE UNITED STATES AIR FORCE BAND

Sunday, November 24, 1985
4 p.m.
Gantner Concert Hall

PROGRAM

FANTASY, FUGUE AND FINALE ON A WELL-LOVED HYMN TUNE

Ross Hastings

Premier Performance

Writing about *Fantasy, Fugue and Finale*, the composer states that "a musician can be moved by the words of a hymn just as easily and just as deeply as anyone else, but when it comes to naming his favorite hymn, he will choose one with music of a special appeal and importance. At least that is the way with this musician, this hymn. Even stripped of its lovely words, the "Crusader's Hymn" (originally a "Silesian Folk Song") is a perfect 16-bar work of art. The way it turns, the way it builds, the inevitability of its denouement - it reminds us that the greatest melodies of the greatest composers are those which seem never to have been composed at all, but to have been created at the same time as the sun, the moon and the stars. One cannot imagine that there was a morning when this tune did not exist, yet before nightfall someone had composed it.

My treatment makes no attempt to interpret the words; this is strictly a musical matter in which I fantasize about a melody I would give almost anything to have authored."

COL. ARNALD D. GABRIEL, Conducting

IL GUARANY OVERTURE

A. Carlos Gomez
arr. Herbert L. Clarke

Antonio Carlos Gomez was born at Compinas, Brazil, July 11th, 1839. Of Portuguese descent, he was sent to Milan at an early age, where he received his musical education at the Brazilian government's expense. His claim to fame rests chiefly upon the opera, *Il Guarany*, set in the locale of the composer's native South America.

In the overture to *Il Guarany*, local color is obtained by the use of Amazon Indian melodies. The majestic opening subject accompanies the invocation to the sun god by a wild tribe of Indians called the Aimores. The melody played in octaves by clarinet and bassoon is the one associated with a scene between the hero and heroine in the camp of the Aimores. The broad, expressive melody following later provides the orchestral background for the plotting of Gonzales and his henchmen. There are many other interesting passages, including a beautiful melody sung by the principal characters as a love-duet in the opera. The overture closes with a shortened version of the invocation to the sun god.

TOCCATA

Girolamo Frescobaldi
arr. Earl Slocum

Frescobaldi is widely credited with bringing the toccata form to full flower. Born in Ferrara, he studied with the renowned Renaissance organist Luzzasco Luzzaschi and spent most of his life as organist of St. Peter's in Rome. He published several books of madrigals and eight books of keyboard works between 1608 and 1635 and, as Bach was to do several decades later, wrote some of his keyboard works in open score, leading musicologists to speculate that they may have been intended equally for chamber-ensemble performance. The present *Toccatà*, which dates from 1630, begins with a slow section followed by a sprightly and sometimes almost rhapsodic Allegro giusto section.

SLAVONIC RHAPSODY

Carl Friedemann
arr. M. L. Lake

Rhapsody is a term introduced by Liszt for an instrumental fantasia based upon national melodies. In Friedemann's *Slavonic Rhapsody* one can experience a wide gamut of emotion, all seeming to emanate from the wild and varied life surrounding the Hungarian Gypsies: a wild dance, a tender love song, a colorful bravado.

INTERMISSION

SYMPHONIC MOVEMENTS, No. 1

Johannes Brahms

Premier Performance

Brahms probably conceived of more works for orchestra than his surviving orchestral works would indicate. At times the very technique used in certain piano works suggest that the original intent might have been for orchestra. The first movement of his First Piano Sonata is just such an example. It has such a grandeur that perhaps only a large ensemble can do justice to it. And, in any case, band performers and audiences have been deprived of the Brahms dimension for too long.

The arrangement for concert band is by Michael G. Cunningham, a member of the Theory-Composition Faculty at the University of Wisconsin-Eau Claire.

COL. ARNALD G. GABRIEL, Conducting

WASHINGTON GRAYS - March

Claudio S. Grafulla

Claudio S. Grafulla (1810-80), during a very busy life, was bandmaster of the 7th Regiment of New York, which Sousa later honored with the March, "The Gallant Seventh." It was he who provided, during the Civil War, the set of very stylish books known as The Port Royal Band of the Third New Hampshire Regiment. This was an outstanding and highly creative achievement.

Although at least eight other of his marches are known to exist, his place in band history has always rested on this single masterpiece, *Washington Grays*. This march is an incessant flow of musical ideas deftly presented in the harmonically compatible keys of B-flat minor and D-flat major (a relative major/minor relationship). In three-part form, there is no introduction, no break strain, not even a stinger. We owe our players, our listeners, and ourselves the thrilling pleasure of performing this really great march.

SECOND SUITE IN F FOR MILITARY BAND

Gustav Holst

- I. March
- II. Song Without Words - "I'll Love My Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

The *Second Suite for Band in F Major* is based on a series of old English melodies and is one of a number of works written for band by Gustav Holst. As a young man, having been a trombonist in a British military band, Holst became interested in writing for this medium. The first movement of the suite is a March comprising such melodies as Morris Dance, Swansea Town and Claudy Banks. The second movement is an old song without words, "I'll Love my Love," The third movement is the "Song of the Blacksmith" in which the sound of the anvil is heard and the fourth movement is a Fantasia on "The Dargason" introducing "Greensleeves."

FLIGHT

Claude T. Smith

Flight was premiered on November 1, 1984, in the Milestones of Flight Gallery at the National Air and Space Museum, Smithsonian Institution, Washington D.C. by the United States Air Force Band, Col. Arnald D. Gabriel, Commander/Conductor. The inclusion of excerpts from the *Pachelbel Canon in D* was done at the request of the Director of the National Air and Space Museum. The *Canon* is used as background music at the Museum. *Flight* has been adopted as the 'official march' of the National Air and Space Museum.



COL. ARNALD D. GABRIEL (U.S.A.F. RET.)

Recently retired from the Air Force, Col. Arnald D. Gabriel is currently chairman of the Department of Performing Arts at George Mason University in Fairfax, Virginia. Prior to his retirement, Gabriel served as commander and conductor of the internationally known U.S. Air Force Band, Symphony Orchestra and The Singing Sergeants from 1964 to 1985. One of the world's most widely-traveled conductors, he has led bands and orchestras in all 50 of the United States and in 46 countries around the globe.

Born in Cortland, New York, Gabriel entered the armed forces in 1943, serving as combat machine gunner with the Army's 29th Infantry Division in Europe during the second world war. Discharged in 1946, he entered Ithaca College in New York, where he served as president of the Freshman Honor Society and member of the Oracle Senior Honor Society, while completing his undergraduate degree in music. In 1950, on graduating cum laude, his biography appeared in Who's Who in American Colleges and Universities.

Gabriel re-entered the military in 1951 as an Air Force warrant officer/bandleader, and was assigned to Sampson Air Force Base in Geneva, New York. During the next two years, he commuted to Ithaca College, earning his master's degree in music education in 1953.

One of the first Air Force bandleaders to receive a direct commission as a first lieutenant, Gabriel was Command Band Director of the Tactical Air Command and conductor of the TAC Band from 1955 through 1958. In late 1958, he was appointed Command Band Director, United States Air Forces in Europe, and Commander and Conductor of the USAF Europe Band in Wiesbaden, West Germany. During his five years in Europe, he organized a NATO band composed of military musicians from all 15 NATO nations. He also assisted in the formation and training of the Danish Home Guard Band of Copenhagen, receiving the Cross of St. George, one of the Danish government's highest awards, in recognition for his service.

In 1963, Gabriel was appointed commander and conductor of the USAF Academy Band in Colorado, a position he held until the following year when he was called to conduct the USAF band in Washington, D.C. Under Colonel Gabriel's command, the U.S. Air Force Band has twice been awarded the Air Force Outstanding Unit Award. On October 1, 1970 when he was promoted to the rank of Colonel, he became the youngest musician in the military service to attain that grade.

As a result of Gabriel's work with the USAF Band, Symphony Orchestra and The Singing Sergeants, he has received numerous awards for his contributions to music and to the improvement of American international relations through music. While conductor of the USAF Europe Band in 1963, Gabriel received one of America's highest peacetime awards, the Legion of Merit, for improving international relations through music in 24 countries in Europe, in the Middle East, and in North Africa. In 1968, he was awarded a second Legion of Merit for the outstanding success of the band's goodwill tour of Latin America. He received an unprecedented third Legion of Merit in 1985 for his 34 years of service to the Air Force and for his tremendous contribution to music education throughout the United States.

Gabriel received the National Band Association's first Citation of Excellence in 1969, an award created by the NBA to recognize those individuals who have made outstanding contributions to the musical and educational significance of bands and band music. He also received Notre Dame University's St. Cecilia award for contributions to the Catholic band movement, the 1963 Midwest National Band Clinic's Gold Medal of Honor, the 1973 Midwest National Band and Orchestra Clinic's Gold Medal of Honor, the rarely-presented Phi Mu Alpha Sinfonia's National Citation for "significant contribution to music in America," and the Distinguished Service to Music Award from the National band fraternity, Kappa Kappa Psi.

During Gabriel's tenure with the USAF bands, he served as guest conductor of the Carabinieri Band and the Air Force Band of Italy; the Royal Hellenic Band of Athens, Greece; the Staff Music Corps of Bonn, West Germany; the National Band of the Canadian Forces of Ottawa, Canada; and the Gamagori Band and the Tokyo Wind Orchestra of Japan. He was also guest conductor of the Pittsburg, San Antonio, Memphis, Florida, Glendale (CA), York (PA) and Fairfax (VA) Symphony Orchestras.

Gabriel continues to receive invitations to appear as guest conductor at major state, regional and university music festivals across the country, as well as to conduct outstanding school, college and municipal bands and orchestras.

Past president of the prestigious 300-member American Bandmasters Association, Gabriel now acts as consulting editor for The Instrumentalist magazine and serves on the advisory board of The School Musician, Director and Teacher magazine. He is a member of the National Band Association and the National Association for American Composers and Conductors.

UNIVERSITY OF WISCONSIN-EAU CLAIRE
SYMPHONY BAND

DONALD S. GEORGE, Conductor

PICCOLO

Kathryn Averill

FLUTE

Cindy Anderson
Michele Eggart
Renee Fitzgerald
Mary Gwidt

*Lisa Harpke
Dixie Meistad
Lori Miller
Julie Morgan
Deb Noyes
Elizabeth Schmidt
Pamela Sedgwick
*Jane Weigel

OBOE

*Kerry Smith
Julie Triemstra
Susan Tubbs

ENGLISH HORN

Julie Triemstra

BASSOON

*Susan Ludwig
Laura Morley

E FLAT CLARINET

Angela Honadel

B FLAT CLARINET

Diane Erickson
*Brenda Frick
Kathy Giesegh
Jane Hallis
Angela Honadel
Kristi Kruse
Kathleen Mack
Linda Mertz
Lori Mullendore
Darlene Nivarel
Pam Peterson
Bryn Riley
Kristie Scherber
Betty Van Gompel
Lori Wolf

*principal
*former Symphony Band
member

ALTO CLARINET

Emily Larsen
*Nancy Wenzel

BASS CLARINET

Mark Neeb
*Heidi Racanelli

CONTRA CLARINET

Dan Funk
Linda Timm

ALTO SAXOPHONE

Diane Anderson
Jeff Carlson
David Freier
*Dan Larson

TENOR SAXOPHONE

Bill Rucci
Steve Reichel

BARITONE SAXOPHONE

Mary Szymanski

CORNET-TRUMPET

Andy Classen
Joe Kasperek
Michael Larson
Gary Smith
Christopher Tank
*Keith Thompson
Kurt Wiedenhoeft
Diane Woodford

HORN

Holly Grimsliid
Linnea Hauge
Carolyn Laughlin
Michele Mickelson
*Sarah Milinovich
Mary Schiltz
Julie Ward
Ann Zastrow

TROMBONE

Ethan Freier
Donald Glassel
Todd Halverson
James Keesler
Randal Meinen
*Cindy Myhers

EUPHONIUM

Joan Draxler
*Alan Hager
Paul Heiser

TUBA

Michael Erickson
Kenneth Kiesow
*Michael Miller

STRING BASS

*Eric Hanson
Christopher Kempcke

PERCUSSION

*Marie Boelter
David Brewster
*Jennifer Clark
John P. Kelley
Todd Running
Jay Strike

HARP

+Paula Pokrop

ASSISTING TRUMPET
PLAYERS - "FLIGHT"

Dan Kilde
Paul Lehner
John Noltner
Dean Reichard
Shawn Smith
Robert Tollefson
Dawn Weber

WIND/PERCUSSION FACULTY

Angeleita Floyd, 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



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