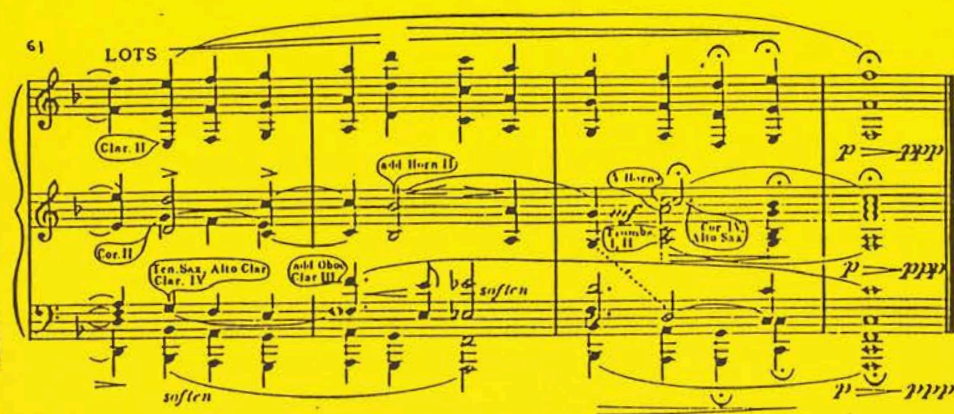


The Department of Music
University of Wisconsin-Eau Claire
presents

University Symphony Band

Donald S. George, Conductor



21117-N6 N1444

With Guest Conductor
Harry Begian

Director of Bands, Emeritus
University of Illinois

Sunday, April 10, 1988

4 p.m.

Gantner Concert Hall

PROGRAM

RED WAGONS - March

Merle Evans

SYMPHONIA - March

Merle Evans

These two marches are performed in Memory of, and In Celebration for the Life of Merle Evans, bandmaster of the Ringling Bros. and Barnum & Bailey Circus for fifty years. In 1975, Merle Evans appeared as guest conductor of the UW-Eau Claire Symphony Band in an unforgettable concert of authentic circus music.

HARRY BEGIAN, Conducting

Overture to BEATRICE AND BENEDICT

Hector Berlioz
trans. F. Henning

The opera story concerns the difficulties encountered by Benedict in his efforts to win the heart and hand of fair Beatrice. Berlioz said in his memoirs of his Beatrice and Benedict: "I had taken the book from Much Ado About Nothing and added the songs and episodes of the musician. Some of the Paris critics praised the music and some thought the dialogue was stupid. It is copied almost word for word from Shakespeare."

Two Folk Song Settings by Percy Aldridge Grainger

1. IRISH TUNE FROM COUNTY DERRY

Percy Grainger's arrangements of English, Irish and Scotch folksongs are famous the world over. Grainger set many of these for various combinations ranging from piano solo to symphony orchestra. The present tune is a familiar one, but takes on new color in his version for band.

2. SHEPHERD'S HEY

The air on which this piece is based was collected by Cecil J. Sharpe, and given delightful instrumental dress by Grainger. In some agricultural districts of England teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as Shepherd's Hey, which are played on the fiddle or on the "pipe and tabor" (a sort of fife and drum).

PRELUDE AND FARANDOLA for Tuba Solo and Band

Ross Hastings

Jerry Young, Tuba Soloist

Premier Performance

Describing Prelude and Farandola, the composer states: "The Prelude, besides serving in its usual capacity as an introduction, herein provides an opportunity for the tuba to "sing" an expressive melody - something which doesn't often occur for the instrument usually thought of, not in soloistic terms, but as the foundation of the band sound.

Farandola, according to my musical dictionary, is the Italian word for a circle dance in 6/8 time. However, the most famous of the genre, the one from Bizet's music for "L' Arlesienne," is in duple time. Known by its French name, farandole, it is driven by an incessant drum figure consisting of four rapid strokes of which the first is always accented. I have borrowed this rhythmic device and used it to qualify my dance as a farandola even though it hovers between 2/4 and 3/4 and has nothing to do with 6/8. Lively and exciting as is the Bizet piece, it still retains a certain degree of the elegance characteristic of French music in general and Bizet in particular. In contrast, the present work makes no pretense to elegance. Instead, it is earthly, rustic, and highly impassioned - much in the Italian manner."

This work was commissioned by and dedicated to Michael Miller and the Tuba Section of the University of Wisconsin Symphony Band.

COLOR

Bob Margolis

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

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, was given its first performance in 1984 by the UW-EC Symphony Band.

INTERMISSION

HARRY BEGIAN, Conducting

ARMENIAN DANCES - PARTS I AND II

Alfred Reed

The ARMENIAN DANCES, Parts I and II, constitute a four-movement Suite for Concert Band based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music. Part I, containing the first movement of this Suite, is an extended symphonic rhapsody, built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are: Tzirani Tzar (The Apricot Tree); Gakavi Yerk (Partridge's Song); Hoy, Nazan Ecm (Hoy, My Nazan); Alagyaz and Gna, Gna (Go, Go).

The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.

The Partridge's Song is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

Hoy, Nazan Ecm was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

Alagyaz (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

Go, Go is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, The Jug. Its repeated note pattern musically depicts the expression of laughter. This song is in recitative style.

The three movements comprising Part II of the ARMENIAN DANCES are built upon three Armenian folk songs, also noted, and arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance they are: Hov Arek (Come, Breeze); Khoomar (female Armenian name) and Lorva Horovel (Plow song from the district of Lori).

Hov Arek is a lyrical song in which a young man implores the mountains to send a breeze to rid him of his woes. It is a deeply moving song in which the delicate melodic line encompasses a wide range of expression.

Khoomar was arranged as a soprano solo with mixed chorus by Gomidas. In this energetic, light-hearted dance song, a joyous Armenian village scene is depicted in which two young people meet and marry. This song is characterized by its vital rhythmic patterns.

Lorva Horovel has a complex improvisational melody which was extensively researched by Gomidas. In its rich rhythmic and melodic structure, it reveals elements dating back to Pre-Christian times. The song is connected with the farmer and his physical and spiritual being during his work. It is the immediate result of his labor, with his pleas to the oxen and his exclamations while plowing. These expressions resound throughout the free flowing melody, rhythmic and intervallic structure of this beautiful song.

ARMENIAN DANCES is dedicated to Dr. Harry Begian.

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.

DR. HARRY BEGIAN

Harry Begian was Director of Bands at the University of Illinois, Urbana Campus from 1970 to 1984. Immediately prior to this appointment, he was Director of Bands at Michigan State University for three years and before his work at Michigan State he had been Director of Bands at Wayne State University, also for three years. Begian's work at both of these universities carried forward the reputation he earned during his many years at Detroit's Cass Technical High School where he developed one of the finest high school bands in the country. During his last few years at Cass, Begian headed the Music and Performing Arts Departments.

Begian's musical training was in the public schools of Michigan, where he was a private student of Leonard Smith, the well-known cornet and trumpet virtuoso. He received bachelor's and master's degrees from Wayne State University in Detroit, and later earned his doctorate at the University of Michigan, Ann Arbor.

Begian organized and conducted his first band and orchestra while in his teens and has studied conducting at Tanglewood, summer home of the Boston Symphony Orchestra. He has appeared as guest conductor, adjudicator, clinician, and lecturer throughout the United States, Canada and Australia. Along with his many band conducting activities, he has also conducted operatic and Broadway performances, community symphony orchestras, community concert bands, and a church choir.

A charter member of the American School Band Directors Association, he is also a member of the American Bandmasters Association, the College Band Directors National Association, Omicron Delta Kappa, an honorary member of Phi Beta Mu and the Michigan School Band and Orchestra Association. His professional affiliations include membership in Phi Mu Alpha and Phi Delta Kappa.

He is a recipient of the National Band Association CITATION OF EXCELLENCE, and was recently elected to the Academy of Wind and Percussion Arts Commission of the National Band Association. He is the recipient of the ASBDA EDWIN FRANKO GOLDMAN AWARD and was recently President of the American Bandmasters Association.

After one year of retirement, Begian returned to the podium as conductor of the Purdue University Symphonic Band, along with a very active guest-conducting, lecturing and adjudication schedule. After two years at Purdue University he returned to guest conducting and adjudication from his home in northern Michigan where he resides with his wife Emily.

JERRY YOUNG
Tuba Soloist

Jerry A. Young teaches tuba and euphonium at UW-Eau Claire, in addition to supervising student teachers in the music education program and teaching courses for non-music majors. Active at both regional and national levels in promoting the tuba and euphonium, Young is an officer in T.U.B.A. (international professional organization for euphonium and tuba), was developer and coordinator of the Mid-America Euphonium and Tuba Symposium and Merry Tuba Christmas Kansas City, and is euphonium/tuba instructor at the National Music Camp at Interlochen, Michigan. Dr. Young has appeared throughout the Midwest as soloist, recitalist, and adjudicator. A former student of Daniel Perantoni, he holds degrees from the Universities of Arkansas and Illinois.

UNIVERSITY OF WISCONSIN-EAU CLAIRE
SYMPHONY BAND

DONALD S. GEORGE, Conductor

PICCOLO

Katie Averill

FLUTE

Danielle Boor
Debbie Cleveland
Kriss Hamilton
Sheryl Hinz
Lori Miller
Lisa Steiner
Mary Szymanski
*Lisa Wuebben

OBOE

Rebecca Baker
Nate Johnson
*Susan Tubbs

BASSOON

Nancy Haas
*Andrea Jones
Susan Strait

E FLAT CLARINET

Linda Mertz

B FLAT CLARINET

Teresa Bauer
Heidi Clement
Karen Eitland
James Kloth
Kristi Kruse
Lynn Maca
Linda Mertz
Pam Peterson
*Tanya Rice
Kristie Scherber
Kristin Steige
Lori Wolf

ALTO CLARINET

Emily Larsen

BASS CLARINET

*Laurie K. Johnson
Frederick Larson

CONTRA CLARINET

Karrie Hargot

ALTO SAXOPHONE

*David T. Bates
David L. Freier
Andrew B. Marrier

TENOR SAXOPHONE

William P. Rucci

BARITONE SAXOPHONE

Laurie L. Nason

TRUMPET

*Pierre Allard
Michael Fuller
Jennifer Koehn
Dennis Loginbill
Richard Morgan
Jerome Sharp

HORN

*Donna Kregel
Michael Monk
Susan Page
Julie Ward
Ann Zastrow

WIND/PERCUSSION FACULTY

Wendy Mehne, flute
Ivar Lunde, Jr., oboe
Kristine Fletcher, bassoon
Donald George, clarinet
Richard Fletcher, saxophone/clarinet
Robert Baca, trumpet
Kendall Betts, horn
Rodney Hudson, trombone
Jerry Young, euphonium, tuba
Ronald Keezer, percussion

TROMBONE

*Cheryl DeMars
Glenn Rehberg
Jeff Rosendahl
David Schepp

EUPHONIUM

*Jenny Landgraf
Danny Smith
*Joan Draxler

TUBA

Robert A. Holec
*Kenneth Kiesow

STRING BASS

Troy Birdsong

PERCUSSION

Michael J. Fenton
Todd M. Hammes
*John P. Kelley
Larry J. Lelli
Julie A. Ropers
Mary T. Wirkus

PIANO

Julie Ropers

HARP

*Paula Smith

*denotes principal
†Former Symphony
Band Member

