

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
IN HONOR OF
ROBERT GANTNER AND CALDWELL JOHNSON

Presents

Concentus Symphonia



UNIVERSITY CONCERT BAND
Rodney B. Hudson, Conductor

UNIVERSITY ORATORIO SOCIETY
G. Edward Bruner, Conductor

Dr. Merlin Lehman, Organist

March 5, 1978
4:00 PM
Gantner Concert Hall

PROGRAM
UNIVERSITY CONCERT BAND
RODNEY B. HUDSON, CONDUCTOR

Kaiser-Parade, March

Franz von Blon
(1861-1945)

Elsa's Procession To The Cathedral
from "Lohengrin"

Richard Wagner
(1813-1883)

An Original Suite For Military Band

Gordon Jacob
(1896-)

- I. March
- II. Intermezzo
- III. Finale

George Washington Bridge

William Schuman
(1910-)

INTERMISSION

UNIVERSITY ORATORIO SOCIETY
G. EDWARD BRUNER, CONDUCTOR

Mass in G

Franz Schubert
(1797-1828)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

SOLOISTS

Karen Wartchow, Soprano
Mark Hickman, Tenor
John Douglas, Bass

CONDUCTORS' NOTES

It is a distinct pleasure to dedicate a concert to Robert Gantner and Caldwell Johnson; to these two noble musicians we owe a great debt of gratitude.

Robert Gantner, Professor Emeritus, joined the University of Wisconsin-Eau Claire in 1944, served as the Chairman of the Department of Music until 1963, and retired in 1973 after 30 years of service to the University. Professor Gantner is a graduate of Oberlin Conservatory of Music and Fort Hayes Kansas State College; he did post graduate work at the University of Wisconsin, University of Idaho, University of Colorado, Arthur Jordan Conservatory of Music and the University of Vienna. In addition, Robert Gantner is a member of the National Honorary Science Fraternity. He was instrumental in creating many new programs at the University of Wisconsin-Eau Claire, including orchestra, vocal music and a degree for the music minor. In 1973 Professor Gantner received the honor of having the University name its major music performance hall after him.

Caldwell Johnson, Professor Emeritus, began his tenure at the University of Wisconsin-Eau Claire in 1947. As Head of the Choral Division he molded the direction of choral activities. He is a graduate of University of Iowa and Columbia University, doing post graduate work at Ohio University and Northwestern University. In addition, Professor Johnson is member of Phi Beta Kappa and Phi Delta Kappa Honorary Societies. Even after his retirement from the University in 1972, Professor Johnson has continued to serve the community as a conductor and a spokesman for music.

Both Robert Gantner and Caldwell Johnson serve as musicians for the younger generation to emulate. These men have been admirable, witty and indefatigable in their quest to make music an integral part of the University of Wisconsin - Eau Claire. We are all proud to have had them lay the ground work for our Department of Music.

PROGRAM NOTES

Kaiser-Parade March

From the early 1800's until the time of World War II, German march music was basically written for the parade ground. Although these marches served this purpose admirably, they were not well suited for concert use. In the late 1800's some notable composers began to write marches of the "concert type." Franz von Blon (1861-1945) was one who helped to bring the new genre to its zenith. Professor H. Schmidt, a famous Inspector (overall commander) of Music for the German Army Bands, had this to say about von Blon's marches: "It is the merit of Franz von Blon to have shown new ways for the German Army marches to be composed. He gave it a richer harmonic attire; his marches are truly modern, and as the first composer to do so, he included an unrivaled brilliant interlude in the trio, thus enabling a most effective introduction to the repetition of it." The present edition was done by Charles A. Wiley.

Elsa's Procession To The Cathedral

Elsa's Procession To The Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail who came to deliver the people of Brabant (Antwerp) from the Hungarian invaders. In the operatic presentation, a large double chorus adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with new and intense musical thoughts which were to culminate in Tristan, The Ring, and Parsifal. Lucien Cailliet, known for his talent at instrumentation, has succeeded in building into the framework of the modern band a true and delicate representation of all that Wagner so eloquently describes with orchestra and chorus.

George Washington Bridge

George Washington Bridge, an Impression for Band, was conceived by William Schuman between the years 1950-1951. Mr. Schuman, while driving and flying in and out of New York city, developed many sensuous feelings for this magnificent construction. He has taken these ideas and developed them into one of the fine compositions for the modern band.

An Original Suite c. 1928

This suite, along with the First and Second Suite of Gustav Holst, stand as some of the early twentieth century's first and foremost literature written for the modern concert band. The form utilizes similar solo instruments, such as alto saxophone and cornet, much like Holst's earlier works. The third movement (Finale) utilizes a hemiola technique, i.e. a rhythmic variant, between brass and woodwinds and brings the sections together at the conclusion with rapid, florid lines in the woodwinds.

Mass in G

The Mass in G of Franz Schubert was composed in 1815 and was scored for 3 soli, chorus and orchestra. It stands as an example of Schubert's early period of music composition steeped in the style of classicism. In the Mass in G, Schubert seeks a perfection of existing forms and uses the late six masses of Haydn as his model to create this work of harmonious proportion.

The Mass in G, along with the Mass in F (1814), the Mass in G (1815), the Mass in Bb (1815), and the Mass in C (1816), was composed for the Liechtental parish church in Schubert's native city of Vienna. This set of missa brevis' compositions were followed by two missa solemnis', the Mass in Ab (1822) and the Mass in Eb (1825).

The Mass in G reveals Schubert's melodic genius with its lyric subtleties. Schubert's approach to the mass text is nonliturgical and, therefore, his primary considerations are those of musical symmetry, lucidity, and restraint.

TRANSLATIONS

Kyrie

Kyrie eleison, Christe eleison.
Kyrie eleison.

Lord, have mercy upon us. Christ, have
mercy upon us. Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo. Et in terra pax
hominibus bonae voluntatis. Laudamus
te. Benedicimus te. Adoramus te. Glo-
rificamus te. Gratias agimus tibi
propter magnam gloriam tuam. Domine
Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu
Christe. Domine Deus, Agnus Dei, Filius
Patris. Qui tollis peccata mundi, mise-
rere nobis. Qui tollis peccata mundi,
auscipe deprecationem nostram. Qui
sedes ad dexteram Patris, miserere
nobis. Quoniam tu solus sanctus. Tu
solus Dominus. Tu solus Altissimus,
Jesu Christe. Cum Sancto Spiritu, in
gloria Dei Patris. Amen.

Glory be to God in the highest. And on
earth peace to men of good will. We
praise Thee. We bless Thee. We adore
Thee. We glorify Thee. We give Thee
thanks for Thy great glory. O Lord God,
heavenly King, God the Father almighty,
O Lord Jesus Christ, the only-begotten
Son. Lord God, Lamb of God, Son of the
Father. Who taketh away the sins of the
world, have mercy upon us. Who taketh
away the sins of the world, receive our
prayer. Who sitteth at the right hand
of the Father, have mercy upon us. For
Thou alone art holy. Thou alone are
most high. Together with the Holy Ghost,
in the glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine; et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem: qui ex Patre Filioque procedit. qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismam in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God. Born of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made; of one substance with the Father: by whom all things were made. Who for us men, and for our salvation, came down from heaven. And was made flesh by the Holy Ghost of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again, according to the Scriptures. And ascended into heaven: He sitteth at the right hand of the Father. And He shall come again with glory to judge the living and the dead; and of His Kingdom there shall be no end. And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son. Who together with the Father and the Son is adored and glorified: who spoke by the prophets. And in one holy, catholic and apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead. And the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are filled with Thy glory. Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who taketh away the sins of the world, have mercy upon us. Lamb of God, who taketh away the sins of the world, have mercy upon us. Lamb of God, who taketh away the sins of the world, grant us peace.

PERSONNEL
UNIVERSITY CONCERT BAND

Piccolo

Larson, Kathy

Flute

Ausman, Bambi
Brager, Beverly
*Ewan, Diane
Gerber, Sharon
Kerkhof, Diane
Olson, Julie
Spicer, Mark
Wacholz, Glenda
Walden, Kathleen
Volker, Beth

Oboe

*Severson, Robert
Wagner, Cindy

Bassoon

Cornwell, Gwen
*McNown, Cindy

E^b Clarinet

Sacher, Beverly

B^b Clarinet

Colwell, Jane
Gartner, Mike
Geimer, Tracy
Hackman, Ann
Kaminski, Mike
*Koss, Janet
Meyer, Kathy
Paape, Marci
Rowoldt, Randy
Schulze, Jean
Winter, Kathy
Wilson, Linda
Zielke, Diane

Alto Clarinet

Brooks, Kathy

Bass Clarinet

Newton, Peter
Ray, Janet

E^b Contra-Bass
Clarinet

Jansen, Shirley

Alto Saxophone

Bushkie, Karen
Etherton, Jane
Laux, Tom
*Wipfli, Sue

Tenor Saxophone

Bissinger, Leland
Olson, Brian

Baritone Saxophone

Roadt, Sally

Cornet

Black, Chuck
Jacquart, Craig
*Nord, Kevin
Parkinson, Jim
Struve, Patti
Whelan, Marianne

Trumpet

Dennison, Dave
Shieble, Jeff

Horn

Balzer, Anne
Fordney, Mike
Lorash, Keith
McCarthy, David
Mountford, Donna
Schmitt, Laura
Sidie, Kathy
*Windmuller, Jan

Trombone

Allen, Beth
Hake, Randy
Mattsen, Paul
Raatz, Deborah
Taylor, Peter
*Young, Tim

Euphonium

*Huebscher, Laurel
Hunt, David

Tuba

Grassl, David
*Nelson, Phil
Peuse, Keevin
Wilhelmsen, Scott

Percussion

Allen, Mike
Bates, Chris
*Heywood, Chris
McIlvaine, Bill
Miller, Lori
Shepanik, Robert

*Principal

UNIVERSITY ORATORIO SOCIETY

DR. MERLIN LEHMAN, ASSISTANT CONDUCTOR
MARY DINGMAN, CORINNE ROCKOW, ACCOMPANISTS

Akey, K.
Alarcon, Sr.
Andel, P.
Anderson, S.
Austin, C.
Bartell, M.
Beltz, B.
Berger, F.
Bissinger, L.
Bloch, D.
Boles, D.
Bowman, J.
Breunig, J.
Brolsma, J.
Brooks, C.
Buttenhoff, N.
Cain, S.
Casey, J.
Cox, M.
Crothers, M.
Curtis, D.
Dingman, M.
Doremus, D.
Dorn, J.
Feiner, L.
Fisher, S.
Florence, J.
Ford, C.
Fordham, C.
Ginther, L.
Glassel, D.
Glasser, D.
Grandell, M.
Greco, G.
Gross, G.
Gruber, K.
Harsevoort, B.
Hayes, H.
Hoffman, J.

Houghton, D.
Jacobson A.
Jacobson, J.
Jeffrey, J.
Jilek, T.
Johnson, R.
Jones, N.
Joyal, S.
Kelly, R.
Koch, K.
Kohlepp, L.
Kramer, A.
LaFaurie, R.
Larson, B.
Lavorata, G.
Le Clair, S.
Leenhouts, T.
Leffler, J.
Lehman, A.
Lehr, T.
Lewis, C.
Loeffler, L.
Loken, E.
Mann, D.
Marzynski, D.
Maurer, D.
McCann, L.
McFaul, D.
McKee, S.
McKenzie, M.
McKenzie, S.
McNown, C.
Metcalf, J.
Miller, P.
Moerer, K.
Morris, C.
Mountford, D.
Myers, J.

Neuman, J.
Nordin, P.
Pafford, S.
Prellwitz, B.
Pries, B.
Raatz, D.
Rasmussen, D.
Richmond, B.
Riege, S.
Robertson, D.
Rockow, C.
Saloutos, D.
Saunders, J.
Savagian, J.
Schneider, K.
Schneider, L.
Scott, M.
Seidenstricker, M.
Severson, D.
Sherman, D.
Smets, S.
Snyder, P.
Sowers, D.
Swett, L.
Theiste, K.
Topdahl, O.
Towne, S.
Van Beek, D.
Verbsky, J.
Voight, M.
Weber, K.
Wichmann, L.
Wild, S.
Williams, S.
Young, L.
Young, T.
Zahn, K.
Zick, K.