

The Music Department
University of Wisconsin-Eau Claire
presents

THE UNIVERSITY
WIND ENSEMBLE

DONALD S. GEORGE, CONDUCTOR

ASSISTED BY

MEN OF THE UNIVERSITY CONCERT CHOIR

MORRIS HAYES, DIRECTOR

WITH

KENNETH SCHEFFEL AND LARRY BAUER - TENORS

MICHAEL CUNNINGHAM - BARITONE

DANIEL BERRY - BASS

Wednesday, February 13, 1974

8:00 p.m.

Fine Arts Center Concert Hall

program

FANFARE for Brass and Timpani (1924) Richard Strauss

SERENADE IN B FLAT, K. 370a (1784) Wolfgang Amadeus Mozart
for two oboes, two clarinets,
two basset horns, two bassoons,
four horns, and double bass

First Movement, Grave-Allegro molto

THREE SHORT PIECES Ludwig von Beethoven

1. Marsch (1809) 2. Ecosaise (1810) 3. Polonaise (1810)

HYMNE for Male Chorus, Soloists, and Franz Schubert
Winds (1828)

MEN OF THE CONCERT CHOIR

Kenneth Scheffel and Larry Bauer - Tenors

Michael Cunningham - Baritone Daniel Berry - Bass

intermission

MARCH INTERCOLLEGIATE (1896) Charles Ives

PAEANS AND DANCES OF HEATHEN IBERIA (1959) Carlos Surinach

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|------------------------------|--------------------------|
| 1. Fertility Rite | 4. Dance of the Warriors |
| 2. Dance of the Playful Love | 5. Shepherd's Song |
| 3. Pagan Ode | 6. Apotheosis |

THE WIND ENSEMBLE
Personnel

Flute

Barbara Walter
Rita Frank

Piccolo

Jean Zirbel

Oboe and English Horn

Jay Landauer
Faye Hermesen
Janet Guenther

Trumpet

William Buchholtz
Connie Harding
Deone Johnson
Neil Fockel
George Broussard

E^b Clarinet

Nancy Holzinger

Horn

Rebecca McClone
Jess Opsal
Lois Bly
Nancy Weckwerth

B^b Clarinet

Karmen Teigen
Kim Oxley
Cathy Otterson
Sandra Rydz
Diana Peterson
Denise Stream

Trombone

John Hoag
John Aumann
Dave Arneson

Bass Clarinet

Sharon Odegard

Baritone

James Root

Contrabass Clarinet

Ken Regez

Tuba

Fred Schmidt
Tim Sandsmark

Bassoon

Cheryl Svoboda
Janet Wedepohl

String Bass

Craig Rifel

Saxophone

Janet Anderson
Sheri Groshong
Dominick Serpico
Barbara Zahorick

Percussion

Ron Gard
Dan Begian
Edgar Riley
Dave Wolover

Assisting Musicians

Flute

Nancy Horne
Terri Barthen
Miriam Pederson
Nancy Hanaman

Horn

Sue Gilbertson
Joan Boughton
Maryanne McShane
Tom Bronken

English Horn

Patrice Pakiz

Piccolo

Ann Christensen

Trombone

Joel Shoemaker
James Miles
Scott Zoellner

Bassoon

Jeri Schnick
Jeanne Paape
Steve Wrolstad
Diane Holland

Oboe

Sherryl Ploetz
Cheryl Schulz
Connie Mulvey
Suann Pagel

Trumpet

Mike Nerad

THE WIND ENSEMBLE

The wind ensemble as it is known today was begun in 1952 by Frederick Fennell at The Eastman School of Music. Fennell felt "that matters of instrumentation have always been the province of composers rather than committees; the music to be played would be the only factor to govern the choice of instruments that would be assembled."

Donald Hunsberger, current conductor of The Eastman Wind Ensemble, has stated a wind ensemble concept as follows:

The symphonic wind ensemble is in actuality a concept...a philosophy of musical life based upon the premise that wind music has the potential to earn its rightful position in the all-over musical hierarchy.

The eventual goal of the symphonic wind ensemble movement is the unqualified acceptance of concerted wind music on the same level as all other forms of instrumental or vocal composition. To achieve this goal, the concept functions through these premises:

A. Development of the performer as an individual as well as an ensemble section performer.

B. Development of a wind repertoire, original and transcribed/arranged, which is uncompromising in its artistic quality demands.

C. Development of an image of the wind band as a serious yet flexible musical organization whose existence is visible only through its devotion to concert music and its composers who are held to be the original creators in the performance processes.

These lofty ideals are not exactly new to this generation of wind band conductors; in fact, they have been held as goals by numerous individuals and professional organizations for quite some time. What should be considered fresh and contemporary though, are the basic principles of the symphonic wind ensemble concept:

1. Specified instrumentation
2. Single performer approach
3. Orchestral concept of performance
4. Development of individual instrument tone colors

These principles provide guidelines for serious-minded conductors to create a wind ensemble program within the framework of their existing formats.

The University of Wisconsin-Eau Claire Wind Ensemble is a part of the total band program. The musicians in the wind ensemble are drawn from the membership of The University Symphony Band.