

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

Concert Band I
Rodney B. Hudson, Conductor



with

Richard Fletcher
Clarinet Soloist

Wednesday, May 2, 1984
8 p.m.
Gantner Concert Hall

PROGRAM

Zampa Overture

L. J. F. Herold
(1791-1833)

Zampa was the culminating point of a long succession of brilliant operas produced within a comparatively short space of time. The overture is practically the only portion of the opera which remains popular to this day, and is almost the only work, in any form, by which the composer is now known. It is the usual free style, and consists essentially of a brilliant opening, an *Andante*, a vivacious *Allegro*, a *Lento* for solo clarinet, and a long rapid movement *Alla Breve* to close.

Louis Joseph Ferdinand Herold entered the conservatoire in 1806, studying piano under Louis Adam and winning first prize for piano playing in 1810. Later, he studied harmony and composition under Catel and Mehul respectively, and was awarded the *Prix de Rome* in 1822. After three years' study in Rome a long succession of brilliant operas followed, culminating in *Zampa* (1831). This arrangement for concert band was done by V. F. Safranek.

"Ye Banks and Braes O' Bonnie Doon"

Percy Aldridge Grainger
(1882-1961)

The pastoral influence on Percy Grainger is something very unique that very few composers were able to capture and put into musical composition. "*Ye Banks and Braes O' Bonnie Doon*" is one of those tuneful melodies that lets the listener absorb the wonder and beauty of nature.

Rituale

Elliot Del Borgo
(1938-)

1. L'Assemblea
2. Incantesimo
3. Danza Infernale

Rituale is a programmatic composition that depicts three parts of a pre-historic ceremony. The music attempts to evoke an atmosphere of power and primal reverence in the first and second parts. Closing with great energy and exuberance, the third part utilizes percussion and massive brass chords to bring the rite to a close.

Elliot Del Borgo is a Professor of Music at the Crane School of Music, State University of New York at Potsdam.

Le Regiment de Sambre et Meuse

Joseph F. Rauski
(1837-1910)

This march was previously published under the different and mistaken title, "French National Defile March"; A. Turlet was erroneously credited as its composer. The melody for this march was originally composed as a chanson. It seems inevitable with the long tradition of brilliant military music in France from the Court of Louis XIV to the Revolution and beyond, that some enterprising Chef de Musique would relize this chanson as a march.

The arrangement of this march was done by J. S. Seredy and edited by Frederick Fennell.

INTERMISSION

Folk Festival

Dmitri Shostakovich
(1906-)

The vast quantity of music composed by Shostakovich included music written for films. Folk Festival is a delightful, spirited work transcribed by Donald Hunsberger from the Motion Picture, *The Gadfly*.

Fantasia and Rondo

Carl Maria von Weber
(1786-1826)

Richard Fletcher, Clarinet Soloist

One of the most prolific and colorful composers for solo clarinet was Carl Maria von Weber. His *Fantasia and Rondo* was originally scored for clarinet and string quartet as Opus 34. In its original form it is of extensive length and seldom performed. In this work von Weber utilizes clarinet techniques to the fullest, including extremes of range and dynamics, mood and tone color changes, and technical facility.

Third Suite for Band (Scenes de Ballet)

Alfred Reed
(1921-)

- I. Fanfare and Intrada
- II. Pas de deux
- III. Polka excentrique
- IV. Danse generale

Since its inception in the courts of Europe 300 years ago, classical ballet has developed certain definite forms and patterns which appear in examples stretching across the centuries. The four movements of this suite reflect some of these universal patterns.

Fanfare and Intrada heralds the dramatic entrance of the corps de ballet, while a *Pas de deux* underscores the musical sense that highlights the dance mastery of prima ballerina and prima danseuse.

Polka excentrique presents a humorous interlude. This scherzando-like movement imaginatively gives the impression of a light-hearted two-step that every so often trips over its own feet, evidenced by the sudden and repeatedly unexpected appearance of individual 5/8 measures in a prevailing 2/4 texture.

The last movement, *Danse generale*, captures a vigorous and brilliant finale, characterized by virtuoso jumps and turns, concluding the entertainment.

The U.S. Capitol March

J. William Middendorf II

J. William Middendorf II has been a United States Ambassador to several countries. At present he is the United States Ambassador to Luxemburg. Composing march music has been an avid hobby of his; as at least six compositions are presently published. His style clearly depicts his patriotic love of country. The trio section has two verses of optional unison chorus.

The arrangement for Concert Band is by Richard Hayman.

About the soloist...

Richard Fletcher is an Associate Professor of Music at UW-Eau Claire where he teaches clarinet and saxophone. He is the author of several articles on woodwind music and is active as a soloist and chamber musician. A graduate of the University of Iowa where he received a D.M.A. in clarinet performance, Dr. Fletcher has studied clarinet with Himie Voxman and George Silfies, and saxophone with Ronald Tyree. Before coming to UW-EC he taught for a number of years at Arkansas Tech University.

Personnel

Concert Band I

PICCOLO

Lisa Flunker

FLUTE

Sue Devitt

Michele Eggart

Lisa Flunker

*Lisa Legge

Dixie Meistad

Elizabeth Schmidt

Andrea Teigen

Cindy Worden

OBOE

*Nancy Zimmer

BASSOON

*Laurie Johnson

E FLAT CLARINET

Angela Honadel

B FLAT CLARINET

Dina Culbertson

Diane Erickson

Patricia Gindt

Martha Kipfer

Kari Lunderville

Kathy Mack

*Heidi Racanelli

Bryn Riley

Tammy Tannler

Lucy Wegner

Lonna Wickland

*Principal chair

BASS CLARINET

Laurie Johnson

Linda Timm

ALTO SAXOPHONE

Lisa Baumgart

*Cyndy Hojek

TENOR SAXOPHONE

Heidi Officer

BARITONE SAXOPHONE

Sheila Dee

TRUMPET

Jeanette Eastman

David Figge

Amy Holmen

Lynn Mancini

Dawn Orgeman

David Page

John Rendon

*Diane Vig

HORN

*Vicki Kohlman

Debra Lovely

Margaret Marg

David Wells

Dolores Whitt

WIND/PERCUSSION FACULTY

Wendy Mehne, 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

TROMBONE

Dan Bloomquist

*Mark Bratz

Kate Jensen

Darrin Johnson

Jim Keesler

Carol Miller

EUPHONIUM

Joan Draxler

TUBA

Russ Hofmann

*Jeff Jaeschke

PERCUSSION

Tom Cravens

John DeSalvo

Jeffrey Gehl

*Jim Huwe

Blake Lindberg

Ralph Sczygelski

HARP

Paula Jensema

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