

The Department of Music
University of Wisconsin-Eau Claire

presents

UNIVERSITY SYMPHONY BAND

Donald S. George, Conductor

Conductor

A musical score for a University Symphony Band. The score is written for a conductor and includes parts for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system starts with a 'Tutti' marking and a 'ff' (fortissimo) dynamic. The second system includes a 'cresc.' (crescendo) marking and a 'p' (piano) dynamic. The third system includes a 'Tutti' marking and a 'ff' (fortissimo) dynamic. The score is marked with measure numbers 5, 10, and 15. The conductor's part is written on a grand staff with a treble and bass clef. The instrument parts are written on staves with various clefs and dynamics. The score includes markings for 'ff', 'mf', 'p', 'cresc.', 'dim.', and 'Tutti'. The score is written in a standard musical notation style with notes, rests, and other musical symbols.

Sunday, April 7, 1991

4:00 p.m.

Gantner Concert Hall

PROGRAM

THE STAR SPANGLED BANNER

Francis Scott Key-John Stafford Smith
arr. John Philip Sousa

A COPLAND PORTRAIT

adapted by Clare Grundman

Celebrating the Life of AARON COPLAND, 1900-1990

Clare Grundman's A COPLAND PORTRAIT, a collage of passages from works of Aaron Copland, was created in 1985 to honor the eminent Brooklyn born composer's 85th birthday. This adaptation will enable concert band performers and their audiences to enjoy a varied sampling from the most popular music of one of America's most esteemed composers. A COPLAND PORTRAIT begins with a statement of Fanfare for the Common Man, a work for brass and percussion composed in 1942 to honor the role of the common man during World War II. Copland later used an altered version of this music as the introduction to the finale of his Third Symphony. Elements of both versions are found in the Grundman setting.

A passage from "Saturday Night Waltz" from the ballet Rodeo follows. Originally titled "The Courting at Burnt Ranch," Rodeo was created in collaboration with choreographer Agnes De Mille, commissioned by the Ballet Russe de Monte Carlo for its 1942-43 season.

El Salon Mexico, subtitled "Popular Type Dance Hall in Mexico City," is represented by two passages. Based on Mexican folk tunes, this work was written after Copland's first visit to Mexico in 1932.

Next come several passages from one of Copland's most celebrated works, Appalachian Spring, a ballet composed for Martha Graham and commissioned by the Elizabeth Sprague Coolidge Foundation.

Appalachian Spring was premiered by Miss Graham in 1944 and received the 1945 Pulitzer Prize for music, as well as the Music Critics Circle Award for the 1944-45 season.

Grundman's A COPLAND PORTRAIT concludes with music from two additional dance episodes from Rodeo: "Buckaroo Holiday" and "Hoe-Down."
(Boosey & Hawkes)

SYMPHONY No. 20, "Three Journeys to a Holy Mountain"

Alan Hovhaness

III. Andante maestoso

The third movement of SYMPHONY No. 20 is in the form of a chorale and fugue. At the climax of the fugue, the chorale theme returns alternating with canonic episodes. Little is known about the programmatic or spiritual significance - if any - of the three journeys, except that the holy mountain is probably Mt. Ararat, where Noah's Ark came to rest after the great flood. Perhaps the music is intended to communicate a message to the individual listener.

(Donald S. George)

DANISH FOLK-MUSIC SUITE

Percy Aldridge Grainger
trans. Joseph Kreiner

This work, along with the collection of numerous folk-tunes, was the major result of Grainger's trip to Denmark in 1922 and 1927. It reveals yet another aspect of Grainger's great talent for folk-music setting.

I. THE POWER OF LOVE

A poignant, bittersweet melody set with great rhapsodic intensity, featuring a soprano saxophone solo.

II. LORD PETER'S STABLE-BOY

An energetic dance-song cast in 7-bar phrases, which Grainger has set with his customary harmonic and contrapuntal ingenuity, and which builds to an exciting and vigorous climax.

III. "THE NIGHTINGALE" AND "THE TWO SISTERS"

An especially lovely setting of two different songs which Grainger has put together to form a work that is gentle and passionate by turns.

IV. JUTISH MEDLEY

This is one of Grainger's most elaborate and ambitious settings, using four contrasting songs from Jutland as its basis. The first (Choosing The Bride) is in moderate march-tempo; the second (The Dragoon's Farewell) a lush, flowing melody; the third (The Shoemaker from Jerusalem) slow and rhapsodic; and the fourth (Husband and Wife) lively and brilliant.

(Joseph Kreines)

I N T E R M I S S I O N

PAS REDOUBLE

Camille Saint-Saens

This "quick-step" concert march is reminiscent of Offenbach and perhaps is related to the nineteenth century galop. Originally written for four-hand piano it was transcribed for band by Arthur Frackenpohl who is recognized as an American composer of merit. The music, as indicated by the title, moves at a fast and steady pace. There are three principal themes separated by interludes and then restated, the first being reiterated with a change of instrumentation and the second and third combined, leading to a coda.

(Band Music Notes)

Overture to THE IMPRESARIO

W.A. Mozart
arr. Clifford Barnes

Mozart entered "The Impresario" into his catalogue of works on February 3rd, 1786 as a "comedy with music for Schönbrunn, consisting of an overture, two arias, a vocal trio and vaudeville". The overture with its formal elements of the sonata is the most successful part of this satire on the state of opera.

(Uwe Kraemer)

TOCCATA MARZIALE

Ralph Vaughan Williams

English composer Ralph Vaughan Williams is most noted for his compositions for orchestra, the theater, and chamber groups, but his works for band, like the Folk Song Suite and TOCCATA MARZIALE (both published in 1924), demonstrate his unrivalled skill in scoring for this medium. Together with the two Holst suites for band, this music forms a set which has become a traditional cornerstone of concert band literature. Composed for the Commemoration of the British Empire Exhibition of 1924, the TOCCATA MARZIALE is a first-rate work by any measurement. Skillfully woven together into a unified whole,

even though complex in rhythmic and harmonic content, the piece exploits the fundamental properties of the band's sonority, its virtuosity color, and places emphasis upon fine gradations between long and short, forte and piano. Of real contrast with the Folk Song Suite, TOCCATA MARZIALE has an immense non-contrived vigor perhaps unmatched in all band literature. (Acton Ostling)

Three American Band Marches from the 19th Century

1. SANTA ANA'S RETREAT FROM BUENA VISTA (1848) Stephen Foster
arr. Robert Leist

SANTA ANA'S RETREAT FROM BUENA VISTA is the only march that America's beloved Stephen Foster ever wrote. Published in 1848 ("as played by all the military bands"), it has been neglected for over 100 years. As a curiosity, and as a piece with considerable historical association, it surely merits revival. (R.F. Goldman)

2. THE NEW YORK LIGHT GUARDS QUICKSTEP (1839) Francis H. Brown
arr. Roger Smith

THE NEW YORK LIGHT GUARDS QUICKSTEP dates from 1839 and is a thoroughly representative piece of its kind. The quickstep of this era was often something between a march and a galop or polka in style. In any case, these pieces were used for dancing; military bands, it will be recalled, furnished "music for social occasions" as well as for parades. (R.F. Goldman)

3. WASHINGTON GRAYS (1872) Claudio S. Grafulla
ed. Frederick Fennell

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. Grafulla (pronounced GRAH-foo-lah) might be described as the "Robert Russell Bennett" of his day, writing music on order, and with remarkable technical and musical skill, arranging other composers' music. 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.

So then does WASHINGTON GRAYS affirm Grafulla as a creator, a passionate composer. 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. (Frederick Fennell)

UWEC SYMPHONY BAND PERSONNEL

PICCOLO

Amy Cohen

FLUTE

Susan Berg

*Danielle Boor

Sara Denk

Melissa Hannah

Dana Linse

*Christina Ludwig

Anne Mommsen

Lorrie Osborn

OBOE

*Kristi Lehmann

Holly Madlung

BASSOON

Nancy Haas

*Susan Strait

Brenda Thompson

E FLAT CLARINET

Holly June

B FLAT CLARINET

Kristine Agen

Diana Benedict

*Karen Eitland

Sarah Fisher

Barbara Gilbertson

Jennifer Haines

Tammy Heilman

Susan Herbst

*Christina Hermann

Holly June

Jennifer Keding

Kim Omachinski

Daniel Rodman

Laurie White

*denotes principal

BASS CLARINET

*Brenda Drath

Terri Felton

CONTRA CLARINET

Marc Tobin

ALTO SAXOPHONE

Kristin Buchholz

Dawn Legge

*Michael Walk

Nicole Whitehead

TENOR SAXOPHONE

William Jordan

Janice Luck

BARITONE SAXOPHONE

Kieth Schwabe

CORNET

Todd Bartlett

Eli Grajkowski

Jon Germain

*Daniel Julson

Jeremy Miloszewicz

James Simmons

Anastasia Traicoff

PIANO

Julie Ropers

Brooks Whitmore

WIND/PERCUSSION FACULTY

Timothy Lane, flute

Ivar Lunde, oboe

Kristine Fletcher, bassoon

Donald George, clarinet

Richard Fletcher, saxophone/clarinet

Robert Baca, trumpet

Thomas Gilkey, horn

Rodney Hudson, trombone

Jerry YUoung, euphonium, tuba

Ronald Keezer, percussion

HORN

Rhonda Aalderks

Anne Flemming

Chad Hess

Laurie Lorenz

Annette Morrison

*Susan Page

TROMBONE

Richard Ballweg

Peter Guenther

Kevin Loughney

Eric Olson

Jay Price

*Glenn Rehberg

EUPHONIUM

Alan Herold

*Paul Kile

Danny Smith

TUBA

Blair Berger

*Morton Bøe

Paul Budde

Rick Hudson

PERCUSSION

Mark Hanson

*David Kies

Brad Pribbenow

*Julie Ropers

Sean Veenendaal

Thomas Ziegelbauer

COMING EVENTS

- 4/7 Student Recital: Dennis Luginbill, Composition, 8 pm, Gantner
- 4/8 Phi Mu Alpha Recital: 8 pm, Gantner Hall
- 4/13 Guest Recital: Luis Maldonada, Euphonium, 4:30 pm, Phillips
- 4/14 Faculty Brass Quintet Concert: 2 pm, Christ Church Cathedral
- 4/14 Concert Choir Concert, 4 pm, Gantner Hall
- 4/14 Student Recital: James D. Vogt, Composition, 8 pm, Gantner
- 4/15 Student Recital: Troy Birdsong, Double Bass, 5 pm, Phillips
- 4/15 Jazz Ensemble II Concert, 8 pm, Gantner Hall
- 4/17 Concert Band Concert, 8 pm, Gantner Hall
- 4/18 Sigma Alpha Iota Recital: 5 pm, Gantner Hall
- 4/18 Jnt. Student Recital: Tina Hermann, clarinet & Kristi
Lehmann, oboe, 8 pm, Phillips
- 4/19 Faculty Recital: Timothy Lane, flute & Lynn Aspnes, guest
harpist, 8 pm, Gantner Hall
- 4/21 Symphony Orchestra Concert, 4 pm, Gantner Hall
- 4/21 Student Recital: Lisa Barry, mezzo-soprano, 8 pm, Gantner

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Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and audience. The use of cameras and recording equipment cannot be permitted.