



University of Wisconsin-Eau Claire
Department of Music
presents the

Concert Band

Fall Concert

Rodney B. Hudson, Conductor

*Performing Compositions by:
Hanssen, Holsinger, Jacob
Ravel, Sousa, Shostakovich, Verdi*

WEDNESDAY

November 18, 1992

8:00 PM

GANTNER CONCERT HALL

FINE ARTS CENTER

Program

A Celebration Fanfare

Alfred Reed
(1921-)

A Celebration Fanfare typifies the composer's ability to achieve a rich sonority of sound from brass, woodwind and percussion sections. This work is dedicated to the membership of Phi Beta Mu International Honor School Bandmasters Fraternity on the occasion of its 50th Anniversary Celebration. (Rodney Hudson)

Nabucco Overture

Verdi
(1813-1901)

Nabucco, an opera in four acts by Giuseppe Verdi, was given its premier performance at La Scala in Milan on March 9, 1842. Its success proclaimed a new hero of the Italian opera, placing Verdi in the company of the masters - Rossini, Bellini, and Donizetti. Melodies in the overture depict Verdi's affinity for fleeting tunes that seem to leave an indelible impression on the listener. The Crescendo employed here which builds over lengthy spaces, became known as "Rossini Crescendo" and was a popular device of opera composers of the period. (John Mitchum, DeKalb College)

Valdres

Hanssen
(1874-1967)

Hanssen began writing this march in 1901; it was not completed until 1904. Following its premiere, during an open air band concert in Oslo, the composer (who was playing trumpet in the band) heard only two people applaud -- his two best friends! He then arranged the work for the Orchestra of the National Theater, but Johan Halvorsen, the conductor (and also a composer) turned it down. Later he sold the march to a publisher for twenty-five kroner (about five dollars). From this inauspicious beginning Valdres March has become known in almost every country where there are brass or wind bands. Although it was his first composition, Hanssen admitted near the end of his life that he had never written anything better. The title has both geographic and musical connotations. Valdres is a beautiful region between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion, an ancient melody formerly played on the lur (or lure) -- in this instance a straight wooden "trumpet" which was long enough to play the same partials playable on a modern bugle. Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass. (Norman E. Smith)

Liturgical Dances

David Holsinger
(b. 1945)

Liturgical Dances was commissioned by Beta Mu Chapter of Phi Mu Alpha Sinfonia at Central Methodist College in Fayette, Missouri. The work is characterized by strong, driving percussion along with sustained, intense brass lines contrasted with florid woodwind writing. Numerous meter changes occupy the middle section. David Holsinger has contributed numerous compositions to the contemporary repertoire of the concert band. He is serving Choir Director at Shady Grove Church in Grand Prairie, Texas. (Rodney Hudson)

Intermission

An Original Suite

- I March
- II Intermezzo
- III Finale

Gordon Jacob
(1895-1984)

An Original Suite was Jacob's first work for the band medium, having been completed in 1928. Presumably the word "original" in the title was to distinguish the composition from the transcriptions which made up the bulk of the band's repertoire at that time. The composer may also have wanted audiences to know that the "folk song" sections were original. The suite is divided into March, Intermezzo, and Finale movements. (Don Wilcox, West Virginia University)

Pavane for A Dead Princess

Maurice Ravel
(1875-1937)

Although their names are usually coupled together in people's minds as progenitors of a typically French style, Claude Debussy and Maurice Ravel actually traveled along different paths. Though they were contemporaries and felt equally that the French music of their time must shake itself loose from the German domination of the last two decades of the nineteenth century, they had dissimilar views on just how this was to be achieved, and in their creative works followed different paths. Ravel's Pavane pour une infante défunte was written in 1899 and typifies his approach, both as a musical work and as a piano piece. Essentially cool in its emotional tone and clear-cut in design, with a rich but not overloaded harmonic background, it foreshadows the larger works yet to come, and has been a favorite with music lovers for nearly a century. It has been transcribed for various combinations of instruments and seems to adapt well to all of them. The present transcription attempts to maintain the cool, clear-cut colors of the original texture, and is set for the modern, integrated wind ensemble or concert band. (Alfred Reed)

Folk Festival

Dmitri Shostakovich
(1906-1975)

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. (Rodney Hudson)

Sabre and Spurs

John Philip Sousa
(1854-1932)

This march was dedicated to the officers and men of the 311th Cavalry in 1918. Sousa was in the U.S. Navy at the time, organizing musical units into bands for duty aboard ships and at various naval stations. He also formed a huge band, numbering 350, which toured major cities and helped support the Red Cross, navy relief, recruiting programs and the Liberty Loan bond drives (for which he also wrote a march). At Sousa's insistence, his salary was set at one dollar per month. Although the average age of the bandmen was twenty, and the white-

bearded Sousa was sixty-four, he marched in the parades and exhibited the energy of a man half his age. According to Paul Bierley, Sousa felt the need to identify with his youthful bandsmen and thus shaved off his famous beard. Later he jokingly remarked that this single act caused Germany to surrender, explaining that "Kaiser Wilhelm realized that a nation made up of men willing to make such sacrifices could not be defeated. (Norman E. Smith)

CONCERT BAND PERSONNEL

PICCOLO

Joy Harris

FLUTE

Jennifer Campbell

*Carla Fenner

Erin Fuller

Aimee Gillespie

Melissa Jaeger

Jennifer Mueller

Kara Norland

Elizabeth Perras

OBOE

Amy Anderla

*Daniel Shepersky

B FLAT CLARINET

Tiffany Clark

Angela DeMuth

Stacey Evert

Rachel Gordon

Jill Kasper

Heather Ketterling

*Nicole Schattschneider

Laura Schumacher

Pamela Stankey

Laura Vesper

Karen Washburn

ALTO CLARINET

Tammy DeGroat

BASS CLARINET

Amy Banovich

Clay Pufahl

ALTO SAXOPHONE

Robert Cunningham

Chad Engel

Mary Jo Falkofsky

*Jennifer Zehr

TENOR SAXOPHONE

Marc Fuller

Christopher Gumz

BARITONE SAXOPHONE

Kimberly Bartlett

TRUMPET

Shawn Barneson

Kelly Heckman

Wade Heinen

Scott Jaeger

Derek Machan

*Jason McClain

Kathleen Nelson

Steve Wahlin

HORN

Mark Bauch

*Amy Branston

Miwa Grajkowski

Deborah Ruckwardt

Jodi Trichler

TROMBONE

Amanda Barnes

Matthew Dittloff

Michael Hendrickson

*Jeffery Ilse

Todd Schendel

Michael Weiser

TUBA

Chris Gleason

Matthew Ruehle

Kevin Thompson

*Micky Wroblewski

PERCUSSION

*Ron Granberg

*Tamatha Kapinos

Paul Mathson

Siri Nelson

Leilani Orevillo

Douglas Rachac

Clint Schuh

Elizabeth Selner

Kurt Sievert

Dan Vickberg

* Denotes Principal

+ Co-Section Leader

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Please respect the need for silence during performance. 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.