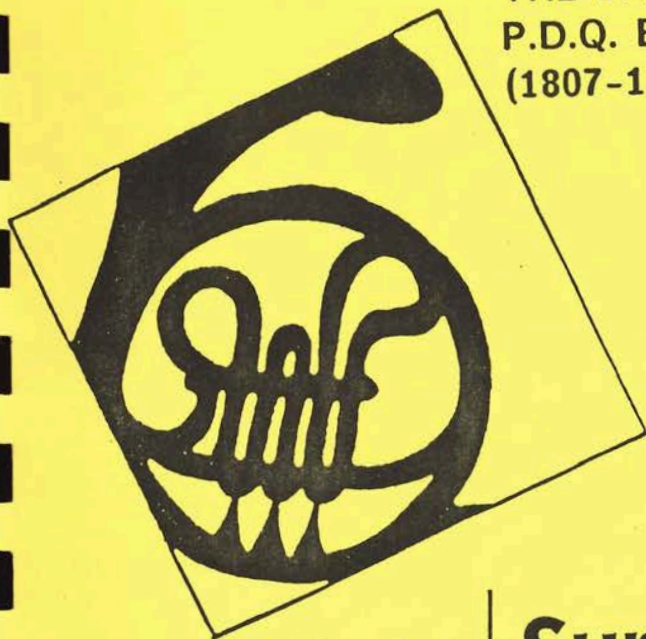


# Summer Session

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## p r o g r a m s

Featuring  
THE BAND MUSIC OF  
P.D.Q. BACH  
(1807-1742)?



Wednesday,  
July 21, 1993

Gantner Concert Hall

7:30 p.m.

**Summer  
Session  
Band**

Donald S. George,  
Conductor



## PROGRAM

BUGLES AND DRUMS, March

Edwin Franko Goldman

**BUGLES AND DRUMS** (1936) is all that its title portends--a rousing 6/8 regimental march that is a masterpiece of military music, based entirely upon the natural tones of the bugle. (Frederick Fennell)

Overture to **ORPHEUS IN THE UNDERWORLD**

Jacques Offenbach

arr. Lawrence Odom

**ORPHEUS IN THE UNDERWORLD**, as interpreted by Offenbach, treats the legend of Orpheus and Eurydice with something less than classical respect. This opera bouffe has some of the best known vocal excerpts in all opera, and the overture is a staple in the repertoires of orchestras. However, when it was introduced in 1858 it was not well received. Both the music and libretto seemed created to shock the opera-going populace with the sacrilegious treatment of the Olympian gods and the discordant and surprising combinations of musical satires. Fortunately for Offenbach, the scathing reviews stimulated so much curiosity that the opera was performed 228 times to capacity audiences, closing only because the cast needed to rest. The **Overture** begins with a bristling fanfare, and is followed by a tender love song and then an "infernal" passage. The finale, after a fairly elaborate waltz, is the ever-popular and renowned can-can. (Kjos Music Co.)

TWO PIECES BY PERCY GRAINGER

- I. Irish Tune from County Derry
- II. Shepherd's Hey

SUITE FROM THE BALLET "PINEAPPLE POLL"

Sir Arthur Sullivan  
arr. W.J. Duthoit

- |                    |                   |
|--------------------|-------------------|
| I. Opening Number  | III. Poll's Dance |
| II. Jasper's Dance | IV. Finale        |

The ballet **PINEAPPLE POLL** is a spoof of the Gilbert and Sullivan operettas. According to Charles MacKerras, the British conductor who composed this ballet, "The score is a patchwork quilt of tunes from most of the Gilbert and Sullivan operas. Every bar of **PINEAPPLE POLL**, even the short bridge passages, is taken from some opera or other." (Band Music Notes)



## INTERMISSION

ONWARD-UPWARD, March

Edwin Franko Goldman

**ONWARD-UPWARD** (1931) is one of the most demanding of the Goldman marches in its requirement of unusual technical facility from the low brasses.

THE WIND BAND MUSIC OF P.D.Q. BACH (1807-1742)?

Pig-headedly, charmingly, and tastefully  
edited by Professor Peter Schickele

### SIX CONTRARY DANCES (S.39)

1. Maestoso animoso
2. Daintissimo
3. Allegro, but not too mucho
4. Molto moderato
5. Vivace cucarace
6. Moving right alongo

When King Louis XVI of France was beheaded in 1793 many of his personal possessions were burned in the streets--at least, such was the fate of the more noticeable and ostentatious of those possessions. Fortunately the autograph of P.D.Q. Bach's **SIX CONTRARY DANCES**, which the composer had evidently sent to the French monarch in the pathetic hope that Europe's most terpsichorean court would find some use for it, escaped immolation due to the fact that, no doubt after a cursory perusal by the King's Music Master, the score fell down behind a highboy and was not rediscovered until well into the 19th century, when a royal cleaning lady brought it to the attention of Louis Phillippe (d/b/a The Citizen King), who told her she could keep it for all he cared, whereupon the royal cleaning lady threw it back behind the highboy, in which cranny it collected royal and republican dust until a Nazi soldier ran across it during the last days of the Occupation. It was discovered by the present editor, more than three decades later, lying on a dirty basement floor next to a muddy helmet, a dusty cake of soap in the shape of the Eiffel Tower, and several filthy postcards. Nobody knows, and few care, about the circumstances surrounding the composition of this clod-bound dance suite. (Professor Peter Schickele)

## MARCH OF THE CUTE LITTLE WOOD SPRITES (S.Onsey Twosy)

P.D.Q. Bach spent the considerable bulk of his creative life in the small southern German town of Wein-am-Rhein, a town not noted for its high incidence of cultural activity. Nevertheless, its one theater, the compact and charmingly decrepit *Howdyvolkstheater*, was usually kept busy, either with appearances by touring thespian or musical groups, or with compact and charmingly decrepit productions put on by one of the local outfits.

It would be natural to assume that the title of the march under consideration was simply another example of the naive programmaticism that was part and parcel of the German early Romantic movement, but it turns out that the piece was actually commissioned by a band of cute little wood sprites, a travelling troupe of extremely small folk who played the *Howdyvolkstheater* in April, 1783. The Cute Little Wood Sprites, as they called themselves, asked P.D.Q. to write some entrance music for the beginning of their show, and they were so pleased with the result that after the first performance several members of the troupe, still wearing wings and halos, climbed up on top of the composer and did a jig, giving rise, incidentally, to the classic question, "How many angels can dance on a pinhead?"

The vocal passage in the eighth measure is based on the reaction of the audience to seeing the sprites come on stage; P.D.Q. was so pleased by the sound that he incorporated it into the score. A large wind and percussion ensemble is called for, but how many players actually show up is another matter. (Professor Peter Schickele)

## GRAND SERENADE FOR AN AWFUL LOT OF WINDS AND PERCUSSION

- I. Grand Entrance
- II. Simply Grand Minuet
- III. Romance in the Grand Manner
- IV. Rondo Mucho Grando

P.D.Q. Bach made several sketches for this work, on one of which he used the title **SERENODDLE**, but evidently he changed his mind, such as it was, when he wrote out the (continued on next page)



## Grand Serenade for an Awful Lot of Winds (Cont.)

complete score. The different sketches show that he was considering various kinds of groups, instrumentationally speaking, but the combination of instruments he ended up using conforms amazingly closely to that of the modern concert band. Some slight adjustments had nevertheless to be made in preparing this performing edition, since certain instruments in the original score, such as the dill piccolo, have become obsolete, and we do not even have any information about their construction. Other instruments such as the duck call and the police whistle, although now rarely seen on the concert stage, are still readily available and have been retained; as usual, the editor has sacrificed his heroine, Authenticity, only when the gun of Necessity has been held to his head.

The **GRAND SERENADE FOR AN AWFUL LOT OF WINDS AND PERCUSSION** was composed on commission from Prince Fred of Wein-am-Rhein, for some sort of outdoor occasion. P.D.Q. had originally wanted to write a really big work of thirty-five or forty minutes' duration, but he agreed to make it only a third as long when Prince Fred offered to triple the fee. Soon after it was played a member of the Prince's household used the pages of the score to wrap six large sausages which were sent to Paris to be presented as a gift to Benjamin Franklin, from whom the Prince was anxious to obtain the specifications for building a glass harmonica, which Franklin had recently perfected. Eventually the manuscript made its way to an attic in Boston where the editor found it among the belongings of an 18th century Tory, in a box marked "Seditious Material."

A word of advice to the conductor: Trying to realize the composer's intentions is a waste of time, since he probably didn't have any. On the other hand, rehearsing the music well does seem advisable, so that when the inevitable critical backlash develops, the performing organization can justly claim that it wasn't their fault. (Professor Peter Schickele)

## SUMMER BAND PERSONNEL 1993

### PICCOLO

Danielle Boor

### FLUTE

Kathy Anderson  
Anderly Calkins  
Lori Cruciani\*  
Susan Olson  
Craig Udy  
Tara Walz  
Jayne Woodburn

### OBOE

Bethany Boetcher  
Carla Cockson\*

### BASSOON

Gay Gilbertson\*  
Julie Kosik  
Janet Mann

### E<sup>b</sup> CLARINET

Holly Guenther

### B<sup>b</sup> CLARINET

Holly Guenther  
John Kai  
Courtney Mueller  
Brynn Nelson  
Lisa Phalen  
Vikas Puri  
Rich Richardson  
Cathy Seipel\*  
Janel Trembley  
Lori Wolf

### ALTO SAXOPHONE

Denise Graves  
Bob Korwin  
Brian Olson\*

### TENOR SAXOPHONE

Kimberly Peacock

### BARITONE SAXOPHONE

Mary Jo Falkofske

### TRUMPET

Dan Julson  
Stacey Metcalf  
Chris Tank  
Keith Thompson\*  
Steve Wahlin  
Diane Woodford

### HORN

Stephanie Fiskum  
Chad Hess\*  
Steven Jaeschke

### TROMBONE

Chris Fulton  
Peter Guenther\*  
Eric Olson

### EUPHONIUM

Joan Draxler-Ruff\*  
Jim Woodford

### TUBA

Morton Sebastian Boe\*  
Paul Joseph Budde  
David Houston Jordan

### PERCUSSION

Brenda Francis  
Kumiko Irie  
Melissa Emily Pierce  
Heidi Stanton  
Stephen Wells\*  
Thomas Zeigelbauer

### HARP

Paula Smith

\*Denotes principal

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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.