

PERSONNEL

CONCERT BAND I

PICCOLO

Donna Wagner

FLUTE

*Debbie Cleveland
Julie Bye
Sally Bohl
Jodi Jahnz
Kriss Hamilton
Kim Wetterling
Chris Craig

OBOE

*Nathan Johnson

E FLAT CLARINET

Michael Keaton

B FLAT CLARINET

*Frederick Larson
Sherry Pierce
Emily Larsen
Tami Wiegert
Stacy Loomis
Nancy Wenzel
Randy Meinen
Cindy Myhers
Mary Szymanski

*Principal

BASS CLARINET

Debbie Nivarel
Laurie Johnson

CONTRA CLARINET

Ken Kiesow

ALTO SAXOPHONE

Patty Zellmann
Kris Steinke
*Jill Roen
Senta Anderson

TENOR SAXOPHONE

Kit Brown

BARITONE SAXOPHONE

Sheila Dee

TRUMPET

*William Smith
Robert Tollefson
Jimmy Van Norman
Gary Behrens
Mike Fuller
Keith Bauer
Krista Trempe
Cindy Vig
David Schultz
Donna Naedler

WIND/PERCUSSION FACULTY

A. F. Floyd, 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

HORN

*Lisa Grunloh
Donna Kregel
Stacy Blizzard
Chara Hedin
Gretchen Wenberg

TROMBONE

*Cheryl DeMars
Travis Christopherson
Andrew Mueller
Craig Bender
Dan Bloomquist
Thomas Marten

EUPHONIUM

*Rich Schwanke
Dave Kempin

TUBA

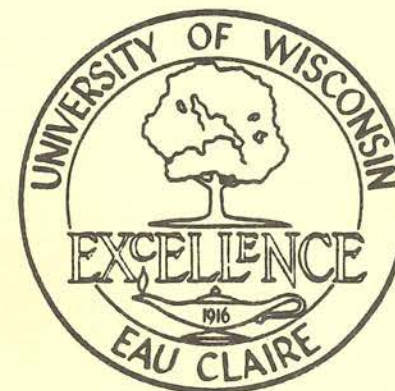
*Robert Holec
Mark Vaningan

PERCUSSION

Paul Perrone
Jeff Smith
John Hale
*Terry Hunter
Jay Strike

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

Concert Band I
Rodney B. Hudson, Conductor



Wednesday, April 23, 1986

8 p.m.

Gantner Concert Hall

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

PROGRAM

Hands Across the Sea-March

John Philip Sousa
(1854-1932)

John Philip Sousa wrote many of his compositions as tributes to some of the great American institutions such as newspapers, the military, agriculture and industry. His programs on his world tours were aptly designed to create interest and enthusiasm in the American life style. *Hands Across the Sea* was stimulated by Theodore Roosevelt who during his administration chose to parade the country's military in front of the world to display the nation's "big stick" behind soft words by extending a helping hand to neighbors and friends across the seas. Sousa seized upon this appropriate international moment in American affairs to write this compelling march.

Giles Farnaby Suite

Giles Farnaby
(1560-1640)

2. The Old Spagnoletta
3. Giles Farnaby's Dreams
4. Farnaby's Conceit
6. His Humour
8. Rosasolis
9. A Toye
11. Tower Hill

Giles Farnaby was an English composer from the middle-late Renaissance Period who contributed a significant amount of his compositional repertoire to the keyboard instrument of the time known as the Virginal. This was a harpsichord with one choir of transverse strings. This selection of works arranged for Concert Band is taken from a popular book of songs and dances of that period known as the Fitzwilliam Virginal Book. The arranger was Gordon Jacob.

Havendance

David R. Holsinger
(1945-)

David Holsinger is a church choir director in Bedford, Texas. He is a relatively new composer for the concert band medium. Hopak Raskolniki (Dance of the Old Believers) was probably his first recognized work for the Concert Band. *Havendance* is a composition dedicated to his daughter Haven.

Plymouth Trilogy

Anthony Iannaccone
(1943-)

Plymouth Trilogy was commissioned by the Michigan Council of the Arts and Plymouth Arts Council in 1982. The work is in a lighter vein and very tuneful throughout the course of its three contrasting movements. The *Overture* is a simple (six-eight) march which presents its melodic material in fragments before assembling them into a complete theme, heard first as a saxophone solo. The *Reflection* and *Carrousel* transform thematic material from the *Overture* to create, respectively, contemplative and carefree (sprightly) movements. The *Carrousel*, in particular, summarizes the straight-forward tonal and melodic character of the suite.

INTERMISSION

Carmen Suite

Georges Bizet
(1838-1875)

- I. Allegro giocoso
- II. Allegro
- III. Allegro moderato
- IV. Andantino

Although Bizet wrote works for many types of musical organizations, he is probably best known for his opera, *Carmen*. This grand production was first performed on March 3, 1875 and received 37 performances during that first season.

The story of *Carmen* is set in Seville, Spain in 1820. It is the story of a passionate, fickle Gypsy girl, Carmen, who is one of six major roles in the opera. The story, in four acts, is full of action--animated, flowing, and never dragging or uninteresting.

Bizet was well acquainted with Spanish folk life and folk music through his many visits to Spain. For *Carmen*, he composed a score which is rhythmical, tuneful and characteristic of the gypsy life style. This adaptation for Concert Band was done by Jack Bullock.

Introduction to Act III of "Die Meistersinger"

Richard Wagner
(1813-1883)

Opera was brought to new dramatic heights during the Romantic period by Richard Wagner. His music was in so many ways an exemplification of his life style. *Die Meistersinger* is perhaps the most popular of Wagner's operas. It contains more soaring melodic line than the composer ever again wrote for a single theater work. This transcription was done by Michael Leckrone.

Alleluias

Jared Spears
(1936-)

Alleluias is based on a four-note motif first heard by the horn section. It can be thought of as the rhythmical expression of the word, Alleluia! By the use of intervallic expansion, rhythmic augmentation, diminution and several other variation and development techniques, the motif proceeds throughout the work reaching its ultimate statement in the concluding measures.

Alleluias is a musical portrayal of Christ's brief stay on Earth from His birth, his walk with the cross, the crucifixion, and the resurrection, the latter which, to those of the Christian faith, was the most beautiful moment in the history of the world.

Esprit De Corps

Robert Jager
(1939-)

Esprit De Corps was commissioned by the United States Marine Band. Based on "The Marines' Hymn", *Esprit De Corps* is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer's salute to the Marine Corps in general. Full of energy and drama, the composition has its lighter moments (for example, the quasi-waltz in the middle of the piece).