

University of Wisconsin-Eau Claire
Department of Music
presents the

Concert Band

Rodney B. Hudson, Conductor

*Performing Compositions by
Bach, Chance, Cunningham, Dvorak,
Fucik, Grainger, Holst, Sousa, White*

Richard Fletcher: Saxophone Soloist

WEDNESDAY

MAY 2

8:00 PM

**GANTNER CONCERT HALL
FINE ARTS CENTER**

PROGRAM

Florentiner March -- Grande Marcia Italiana

Julius Fucik
(1872-1917)

Although most audiences remember Julius Fucik for his Entry of the Gladiators March, a recent international popularity poll indicates a preference for his Florentiner March. The length and content of this march lead the listener to suspect that, like Sousa with his Free Lance March, Fucik must have attempted to condense the most important material for an operetta into a march. The work opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman friend from Berlin who is given only enough time to answer a (two-note) "ja-wohl!" occasionally. The work continues with another fanfare; a light and beautiful trio melody; an interlude; and a triumphant repeat with a challenging piccolo part. In the November, 1969, issue of The Instrumentalist Uno Andersson notes that this march was originally titled La Rosa di Toscana, but that political reasons forced the composer to change his salute from the entire region of Tuscany to its capital, Florence.

(Robert Hoe, Jr.)

My Jesus! Oh, What Anguish

J.S. Bach
(1685-1750)

My Jesus! Oh, What Anguish is one of a group of 69 so-called "Sacred Songs and Arias" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass.

For all of its apparent simplicity of musical construction (a small two-part form, with each part repeated once), this music is deeply moving and a great expressiveness. In the present realization for winds from the figure bass, Bach's harmonic intentions have been faithfully adhered to throughout, and except for choices of specific voicings and instrumental colors nothing has been added to one of the most haunting and poignant expressions of sorrow and compassion to be found in all of Western music.

(Alfred Reed)

Miniature Set for Band

Donald H. White
(1921-)

- I. Prelude
- II. Monologue
- III. Interlude
- IV. Dialogue
- V. Postlude

Miniature Set was composed late in 1957 and first performed by the DePauw University Concert Band in March, 1958. Later that year the work was voted "the most outstanding contribution to the band's literature for 1958" by the College Band Directors National Association.

Each movement exploits a minute idea; a sonority, a melodic fragment, a rhythm, etc. The second movement features a contemplative solo by the flute, while the fourth movement engages solo trumpet and French horn in dialogue. These solo movements are set apart and enclosed by miniatures calling on the resources of the symphonic band.

(Harold L. Hillyer)

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 bandsmen 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." (March Music Notes, Norman E. Smith)

Variations on a Korean Folk Song

John Barnes Chance
(1932-1972)

Variations on a Korean Folk Song was composed in 1965 winning the American Bandmasters Association Ostwald Award for the composer the following year. Chance provided the following information concerning the work in the Journal of Band Research for Autumn 1966:

I became acquainted with the folk song known as Arrirang (pronounced "AH-dee-dong") while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

The work is in six sections; the opening pentatonic theme is followed by five distinct variations. The first variation features temple blocks and woodwinds and also makes prominent use of xylophone, vibraphone, and cymbals. Variation two is quiet and serene with the original melody, now inverted, played by the oboe. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening pentatonic theme.

(Band Music Notes, Norman Smith and Albert Stoutamire)

Slavonic Dance No. 7

Antonin Dvorak
(1841-1904)

Antonin Dvorak, the most celebrated Czech composer, wrote well in all forms and mediums including operas, oratorios, choral and orchestra works, symphonies, concerts, chamber music, songs, and instrumental solos. His Symphony No. 5, "From the New World", written during one of his two visits to the United States, is one of the most often performed works in the standard repertoire.

Dvorak's music is characterized by spontaneous melodies, rhythmic variety, intensity of harmony, and free employment of national folk tunes. He is considered by many to be one of the most human and lovable of the great composers.

The **Slavonic Dances, Opus 46**, were written as piano duets in 1878 and later were orchestrated by the composer. They reflect the spirit mood, rhythmic vitality and excitement of Slavonic folk music and dances but were Dvorak's own work.

Andrew Balent's arrangement was transcribed from the orchestral score. (Andrew Balent)

+Richard Fletcher, Saxophone Soloist

Of the vast assortment of folk melodies produced by the various ethnic groups in the various areas of our land, Ohio has produced its fair share. Earlier in the century a folksong researcher Mary O Eddy published a collection of them: Ballads and Songs from Ohio. Six of them have been chosen for tonight's suite. (Two are interwoven in the 5th movement.) Since the 1950s I had always been exposed to many folk melodies from various other parts of the country, and I had always been impressed by the melodic grace of these particular ones, not noticing the Ohio connection. It seemed to me that these were not just any folk melodies, but rather each seemed to set a distinctive mood, each had a special quality that burns itself into our memory and luckily for tonight's suite, and as I later discovered, they were all from the Ohio River region. Therefore creating a suite seemed natural. Moreover using the Alto Saxophone with a band backdrop seemed to be the most appropriate musical means in their presentation. In working with such lean and naive melodic simplicity, it was my intention to frame each tune in larger musical settings, amid newly created musical ideas and forms which were a little more complex but complimentary. In fact, each melody provided easy inspiration for whatever else you may hear.

(Michael Cunningham)

About the artist...

RICHARD W. FLETCHER, serves as both professor of clarinet and saxophone at UW-EC. He holds a doctorate in Clarinet Performance and Pedagogy from The University of Iowa where he was a student of Himie Voxman. He is also the author of articles on woodwind instruments and their literature. As a solo recitalist, Dr. Fletcher has performed both in the U.S. and Japan. He was hosted by Tokyo National University of Fine Arts and Music as a Visiting Fellow in 1988.

**Irish Tune from County Derry and
Shepherd's Hey**
**Percy Grainger
(1882-1961)**

This work is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in The Petrie Collection of Ancient Music of Ireland in 1885. Grainger's setting was written in 1909 and was dedicated to the memory of Edward Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept the Irish Tune in a favored position for decades. (Carl Fischer, Inc.)

The air on which *Shepherd's Hey* is based was collected by Cecil J. Sharpe. In some agricultural districts in England teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as "Shepherd's Hay," which are played on the fiddle or on the "pipe and tabor" (a sort of fife and drum).

(Richard Franko Goldman)

INTERMISSION

Second Suite in F

Gustav Holst
(1874-1934)

- I. March
- II. Song Without Words "I'll love my love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

The **Second Suite**, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The suite has four movements, each with its own distinctive character.

The opening march movement uses three tunes, set in the pattern ABCAB. Tune A is a lively morris dance, a type of dance that was very popular in the Renaissance, and was commonly danced in England as part of the May games. There were two groups of six male dancers each, plus several solo dancers, often including a boy with a hobby-horse. In Holst's setting, the tune's opening five-note motive is heard twice as an introduction, and then the tune itself begins. Tune B, a folk song called "Swansea Town," is broad and lyrical, played first by the baritone. This statement is followed by the entire band playing the tune in block harmonies - a typically English sound. The third tune, "Claudy Banks," is distinctly different from the other two having a lilting, swinging feeling derived from its compound duple meter.

The second movement is a slow, tender setting of an English love song, "I'll Love My Love." It is a sad tune, heard first in the oboe, with words which tell of two lovers separated by their parents, and of the deep love they will always have for each other.

"The Song of the Blacksmith" is complex rhythmically, much of it being in septuple meter. It demonstrates Holst's inventive scoring with a lively rhythm being played on the blacksmith's anvil.

"The Dargason" is an English country dance and folk song dating at least from the sixteenth century. Its peculiar property is that it does not really have an end but keeps repeating endlessly, almost like a circle. After "The Dargason" is played seven times, and while it continues to be played, Holst combines it with a well known tune, "Green Sleeves," a love song which later acquired different words and became a Christmas carol. With a complex combination of 6/8 and 3/4 meters. "The Dargason" alone "winds down" to the final chord of the suite.
(R. John Specht)

UWEC CONCERT BAND PERSONNEL

PICCOLO

Sarah Steig

FLUTE

Kari Arduser
*Susan Berg
Heather Grams
Kim Guyette
Dana Linse
Maria Milbee
Laura Torgerson

OBOE

Carol Johnson
Toru Kimura
*Kim Kuechle

BASSOON

Lisa Hoyman
*Shelly Wolff

E FLAT CLARINET

Holly June

B FLAT CLARINET

Jennifer Belden
*Kim Fondrick
Monica Hagedon
Greg Johnson
Ann Lewis
Janelle Leisses
Linda Nelson
Brenda Riechers
Dan Rodman

BASS CLARINET

Karen Zibrowski

ALTO SAXOPHONE

Marcia Cupery
Michelle Grievous
Laura Helmer
Roxann Schmidt

TENOR SAXOPHONE

Drew Disher

BARITONE SAXOPHONE

Marie Lee

TRUMPET

*Michelle Bolstad
Steve Fisher
Wade Heinen
Glen Kuehn
Kara Timmons
Ana Traicoff
Todd Walker

HORN

*Kelli Cornish
Eric Jager
Sarah Marx

TROMBONE

*Peter Guenther
Jay Price
Darrin Rust
Douglas Williams

EUPHONIUM

Michael Etheridge
Brett Muellenbach
*Tobin Shucha

TUBA

Blair Berger
Rick Hudson
Wally Pingel
*Ben Rodman

PERCUSSION

Michael Akam
Mike Fossum
*Janet Hawkins
Brad Pribbenow
Wendy Schuette
Kenneth Zahler

* Principal
+ UW-EC Music Department
Faculty member

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