

PERSONNEL

THE UNIVERSITY HORN CHOIR

Kathy Anderson  
Ann Balzer  
Kathy Behnke  
Patty Corning  
Martha Harlan  
Marjie Kuhnke  
Keith Lorasch  
Mary Murray

Kurt Majkowski  
Laura Schmitt  
Fran Sherman  
Tina Sailor  
Mary Thompson  
Michelle Tibbetts  
Lois Vaillette  
Tom Zimmerman

THE UNIVERSITY CLARINET CHOIR

E♭ CLARINET

Cathy Ellsworth

B♭ CLARINET

Sue Allen  
Lynn Schmidt  
Karla Hatcher  
Barbara Hovey  
Laura Dittrich  
Jamie Marvin  
LuAnn Hauser  
Sandy McKilligan  
Ken Kunz  
Kris Schneider  
Martha Waters  
Vicki Fiebig  
Karen Pellikka  
Shinsuki Takahashi  
Keith Koepsel

ALTO CLARINET

Janet Koss  
Tracy Geimer  
Carol Booth

BASS CLARINET

Michelle Spangler  
Karen West  
DeWayne Roberson  
Susan Schneider

CONTRABASS CLARINET

Dan Funk  
Mark Chytracsek  
Kelly Twing

UNIVERSITY OF WISCONSIN - EAU CLAIRE

DEPARTMENT OF MUSIC

*presents*

**THE SYMPHONY BAND**

**DONALD S. GEORGE, Conductor**

SUNDAY, DECEMBER 3, 1978

4:00 P.M.

GANTNER CONCERT HALL

## PROGRAM

### CHRISTMAS FESTIVAL OVERTURE

Nicolai Berezowsky

This performance of *Christmas Festival Overture* celebrates the beginning of Advent. Originally composed for orchestra, the overture is sub-titled "Urkianian Noel". The transcription for concert band is by John Boyd.

### WISCONSIN - March

Edwin Franko Goldman

Performed in commemoration of the one hundredth anniversary of the composer's birth.

### FIRST SUITE IN E FLAT

Gustav Holst

1. Chaconne
2. Intermezzo
3. March

The *First Suite* stands today as one of the masterpieces of music originally composed for concert band. The work is characterized by the use of a single theme throughout all three movements, varied rhythmically and harmonically.

### SIEGFRIED'S RHINE JOURNEY

Richard Wagner

The year 1876 witnessed the premier of what is often considered the most elaborate undertaking in the history of western music-Richard Wagner's revolutionary opera cycle, *Der Ring des Nibelungen*. The "Ring" develops many of the concepts that we have come to regard as integral to Wagnerian dramatic presentation. Most notable among these concepts are the *leitmotif* and the integration of a wholly symphonic texture with "unending" vocal melody. *Leitmotif* - a theme or harmonic figure which represents, musically, a character or event in the plot - is developed to its fullest extent in the cycle. There are more than 100 *leitmotifs* in the cycle, each of which is subjected to various forms of transformation or restatement as dictated by the plot.

Wagner's application of the German symphonic style can best be heard in the preludes and the often extensive transitions between scenes in each of the operas. The final opera of the cycle, *Götterdämmerung*, contains two such extended transitions; the first is commonly known as "*Siegfried's Rhine Journey*", and the second is "*Siegfried's Funeral Music*". Because of their length and reliance on *leitmotif* for thematic development, each takes on the features of instrumental program music.

Thus in "*Siegfried's Rhine Journey*", the hero Siegfried bids farewell to his bride Brunnhilde, and placing the fateful Ring of the Nibelung on her finger, departs on the Rhine for new adventures in the kingdom of the Gibichungs. Musically captured in the episode are Siegfried's horn call, a travelogue of Rhine wonders and heroic exuberance, reminiscences of the Rhinemaidens, the gold, the Ring itself, and even a dark forboding of coming misfortune.

The transcription for symphonic band is by David A. Baker, a member of the Theory-Composition Faculty at UW-Eau Claire. Today's concert marks the Premier Performance of this edition.

## INTERMISSION

### PICTURES AT AN EXHIBITION

Modest Moussorgsky

Transcribed for concert band by Mark H. Hindsley

Promenade - Gnome - Promenade - The Old Castle - Promenade - Tuileries - Bydlo - Ballet of Unhatched Chicks - Two Polish Jews, Rich and Poor - The Market Place at Limoges - Catacombs - The Hut of Baba Yaga - The Great Gate at Kiev.

Written as a tribute to his close friend, the architect, Victor Hartmann, Moussorgsky's suite for piano describes ten of the drawings which most impressed him from among the some four hundred displayed in a memorial exhibition. The "pictures" are introduced and often interspersed with thematically recurring "promenades".

PROMENADE. This depicts the composer, amid a crowd of visitors, looking around for the most attractive exhibits. It represents variations on a theme of very outspoken Russian character - *in modo Russico* - which are continued in each of the ensuing promenades.

GNOMUS. A design for a nutcracker with huge jaws, in the form of a limping dwarf, moving grotesquely.

PROMENADE...THE OLD CASTLE. An Italian landscape at night with a castle, and a minstrel singing in front of it.

PROMENADE. TUILERIES. Children with their nurses in the famous Paris park, playing and quarreling.

BYDLO. A lumbering Polish ox-wagon with huge wheels. The music has the cart appear from a distance, rumble by, and disappear over the horizon.

PROMENADE. BALLET OF THE UNHATCHED CHICKENS. A drawing for a scene from the ballet *Trilby*.

SAMUEL GOLDENBERG AND SCHMUYLE. A drawing of a beggar wheedling a rich man on a street corner in a Polish ghetto.

THE MARKET PLACE AT LIMOGES. The chatter and haggling of Frenchwomen on market day.

CATACOMBAE, SEPULCHRUM ROMANUM. This drawing shows Hartmann and a friend studying a pile of skulls in a Roman catacomb by the light of a lantern.

CUM MORTUIS IN LINGUA MORTUA. Moussorgsky's elegy in Hartmann's memory. "A Latin text: 'with the dead in a dead language'....

The creative spirit of the departed Hartmann leads me to the skulls, calls out to them, and the skulls begin to glow faintly".

THE HUT ON FOWL'S LEGS. The drawing showed a clock in the shape of the legendary Russian witch, Baba Yaga. The music adds the witch's chase.

THE GREAT GATE AT KIEV. An architectural design for a gate in Kiev in ancient massive Russian style, surmounted by a helmet-shaped cupola.

# UW-EC SYMPHONY BAND

DONALD S. GEORGE, CONDUCTOR

## Flute

Susan Bartosh  
Heidi Ellefson  
Diane Ewan  
Debbie Farley  
Allison Grundy  
Julie Halvorson  
Patty Miller  
Dawn Nielsen  
Diane Pryor  
Jeanne Ritchie  
\*Jackie Skoug  
Carol Tsuchiya

## Piccolo

Susan Hargis

## eb Clarinet

Cathy Ellsworth

## Bb Clarinet

Susan Allen  
\*Carol Brown  
Laura Dittrich  
Vicki Fiebig  
Karla Hatcher  
LuAnn Hauser  
Barbara Hovey  
Janet Koss  
Jamie Marvin  
Sandy McKilligan  
Karen Pellicka  
Mary Ronchetti  
Lynn Schmidt  
Kris Schneider  
Shinsuke Takahashi  
Vicky Van Dan  
Martha Waters  
Nancy Webb  
Kathy Winter

## Oboe & English Horn

\*Jani Brakken  
Bobbi Kangas

## Bassoon

Gay Olson  
\*Barbara Sacher

## Alto Clarinet

Carol Booth  
\*Tracey Geimer  
Susan Schneider

## Bass Clarinet

\*Michelle Spangler  
DeWayne Roberson  
Karen West

## Contra Bass Clarinet

Mark Chytracek  
Daniel Funk  
Kelly Twing

## Saxophone

Leland Bissinger  
Karen Bushkie  
Brian Olson  
\*Ken Kunz  
Doug Rasmussen  
Sally Roadt  
Cheri Sykes

## Trumpet

Mark Becker  
Betsy Brenton  
Tom Brown  
Ken Hagen  
\*James Rauscher  
Jeff Schieble  
Wayne Slowinski  
Susan Sullivan

## Horn

Kathy Anderson  
Kathy Behnke  
Kurt Majkowski  
Mary Murray  
Tina Sailor  
\*Fran Sherman  
Michelle Tibbetts  
Thomas Zimmerman

## Trombone

Don Glassel  
Randy Hake  
Mark Jones  
\*Terry Krueger  
Dennis McGraw  
James Reitz  
Tim Young

## Euphonium

William Hargrave  
David Hunt  
\*Robert Ponto

## Tuba

David Carlson  
\*Cliff George  
Scott Wilhelmsen

## String Bass

Paul Ousley

## Percussion

Michael Allen  
\*James Gallagher  
Karen Getzel  
\*Robert Gibson  
Steve Lewis  
Robert Shepanik  
Steve Wells

\*denotes principal

## WIND/PERCUSSION FACULTY

Louise Burky, Flute  
Ivar Lunde, Oboe  
Leo Christy, Bassoon,  
Clarinet  
Donald George, Clarinet  
Ruben Haugen, Saxophone  
Henry Mautner, Trumpet  
Boris Rybka, Horn  
Rodney Hudson, Trombone  
Paul Mayberry, Euphonium,  
Tuba  
Ronald Keezer, Percussion

The Department of Music  
University of Wisconsin  
Eau Claire

Sunday, December 3, 1978  
8:00 P.M.  
Gantner Concert Hall

presents a Faculty Recital

# WALTER COGSWELL, Viola DONALD PATTERSON, Piano

assisted by  
Beverly Dick, Soprano

Five Old French Dances

Marin Marais

L' Agréable  
La Provençale  
La Musette  
Le Basque  
La Matelotte

If My Complaints

Beverly Dick, soprano

John Dowland  
(1597)

Lachrymae Op. 48

Reflections on a song of Dowland

Benjamin Britten

## INTERMISSION

Sonata No. 1

Darius Milhaud  
(1944)

(on unpublished and anonymous eighteenth  
century themes)

Entrée  
Francaise  
Air  
Final