

UNIVERSITY OF WISCONSIN - EAU CLAIRE

DEPARTMENT OF MUSIC

*presents*

# **THE SYMPHONY BAND**

**DONALD S. GEORGE, Conductor**

SUNDAY, DECEMBER 2, 1979

4:00 P.M.

GANTNER CONCERT HALL

## PROGRAM

### RUSSIAN CHRISTMAS MUSIC

Alfred Reed

An ancient Russian Christmas Carol ("Carol of the Little Russian Children"), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized, which the composer originally sub-titled: Children's Carol, Antiphonal Chant, Village Song, and the closing Cathedral Chorus. All of the resources of the modern, integrated Symphonic Band are drawn upon to create an almost overwhelming sound picture of tone color, power and sonority.

MARCH NO. 2 (Pas redouble) from "Three Marches      Gioacchino Rossini  
for the Marriage of the Duke of Orleans"      ed. Douglas Townsend

It has not been possible to trace with certainty the origin of the title *Three Marches for the Marriage of the Duke of Orleans*. The character of the music, witty, gay and mischievously humorous (one cannot help visualizing Rossini smiling cunningly and saying "I will show them what a *real* march sounds like") leads one to suspect that even he would not have dared to compose them specifically for the solemn and official marriage in May, 1837, of H.R.H. Ferdinand-Louis-Charles, Duke of Orleans, eldest son and heir of Louis-Philippe, King of France, to the Princess Helene of Mecklenburg-Schwerin. While it is thought that these marches were written prior to 1837 for a different purpose, publication in 1837 under this title makes it plausible that they were actually used for the occasion. The spirit and charm must have drawn many smiles then and will again do so now, from all who will play or listen.

### DANSES SACRED AND PROFANE

William H. Hill

- I. May Danse
- II. Danse Macabre
- III. Estampie

These dances are based either on medieval legends or danse forms from the 12th and 13th centuries. The solo instruments in the cadenzas of each movement represent solo dancers, and the wind ensemble represents the supportive chorus. While borrowed melodies are not used in their exact or original form, there is enough basis to say the movements are built upon a "cantus firmus" even though it is not always present.

"May Danse" was a secular celebration dating from the Vestals in the Roman times. After Christendom, May became the month to pay homage to the Blessed Virgin Mary. The secular holiday also still prevailed. The secular danse in this first movement is interrupted by a Hymn to the Virgin. "Danse Macabre" is based on the "Melody of Death" sung and danced to hopefully ward off the plague during the 13th century. This stately dance became quite frenzied and was danced in front of every doorway. "Estampie," a secular danse based on a 14th century melody set only once in the original rhythm of the danse, then put into contemporary harmonies and meters. It has a rather abrupt coda, ending with a re-statement of the ESTAMPIE for xylophone and harp.

UW-EC SYMPHONY BAND  
DONALD S. GEORGE, CONDUCTOR

Flute

Tam Aderman  
Sue Bartosh  
\*Laurie Carlson  
Diane Ewan  
Debbie Farley  
Allison Grundy  
Julie Halvorson  
Nancy Hunt  
Jeanne Ritchie  
Jackie Rotter  
Carol Tsuchiya

Piccolo

Julie Vogelgesang

E<sup>b</sup> Clarinet

Sandy McKilligan

B<sup>b</sup> Clarinet

\*Sue Allen  
Laura Dittrich  
Cathy Ellsworth  
Karla Hatcher  
Sandy McKilligan  
LuAnn Hauser  
Keith Koepsel  
Jamie Marvin  
Kirk Masden  
Wendy Montgomery  
Linda Petersen  
Lexine Porubsky  
Kris Schneider  
Meg Seim  
Joe Sperling  
Martha Waters  
Katherine Winter

Oboe & English Horn

Jani Brakken  
Pam Mickelson  
Judy Fouty

Bassoon

Gay Olson  
Nancy Retzer  
\*Barb Sacher

Alto Clarinet

Lori Buehler  
Janet Ray

Bass Clarinet

Sue Schneider  
\*Karen West

Contra Bass Clarinet

Mark Chytracsek  
Dan Funk

Alto Saxophone

Karen Curtis  
Mark Lewer  
Brian Olson  
\*Douglas Rasmussen

Tenor Saxophone

Bob Berlyn  
Leland Bissinger

Baritone Saxophone

Sally Roadt

Cornet

Betsy Brenton  
Ken Hagen  
Bruce Hering  
Russ Mikkelson  
\*Wayne Slowinski  
Sue Sullivan

Trumpet

Tom Brown  
Jeff Schieble

Horn

Kathy Anderson  
Ann Balzer  
Kathy Behnke  
Keith Lorasch  
Kurt Majkowski  
\*Tina Sailor  
Mary Thompson  
Michelle Tibbetts

Trombone

Mark Bushbeck  
Tony Forrest  
Don Glassel  
Randy Hake  
Jim Peitz  
\*Tim Young

Euphonium

Garwood Anderson  
\*Bill Hargrave  
Laurel Huebscher  
Dave Hunt

Tuba

Dave Carlson  
\*Cliff George  
Dave Grassl  
Jim Woodford

String Bass

\*Ben Fulcer  
Paul Ousley

Percussion

\*Mike Allen  
Karen Getzel  
Julie Gilles  
Chris Heywood  
Dave Pipkorn  
Gail Spreen  
\*Steve Wells

Harp

Marguerite Pisarek

\*denotes principal



## NOBLES OF THE MYSTIC SHRINE - March

John Philip Sousa  
ed. Frederick Fennell

*Nobles of the Mystic Shrine* (1923) is unique among Sousa's marches: it has a part for the harp, and the introduction and entire first strain are in the key of B flat minor. It also calls for triangle and tambourine as an integral part of the percussion texture.

A harp always appears in photographs of the Sousa Band and he is known to have featured it as a solo instrument, but this is the first and only time wherein the instrument was scored into one of his famous marches. The triangle and tambourine are indispensable to this music in providing touches of color that are such an integral part of the "Turkish Music" associated with the Shriners, which it was Sousa's intention to recreate in the first strain. The sudden *fortissimo* outbursts in the third and seventh bars are clearly that-"Turkish Music" in the tradition established by Mozart in his delightful German Singspiel, "The Abduction from the Seraglio" (1782).

This music might more properly be called Janissary, for such was the name of the military bodyguard of Turkish sovereigns from the 15th into the 19th century. It was the music of the bands of the Janissary which the Crusaders beheld with such fascination in their contacts with life in the Holy Land they sought to wrest from the Turks (1096-1271). The noblemen of Europe were, indeed, so fascinated by the tromperies of the Turkish and Saracen forces that they brought them back to Europe and adapted them to their own ceremonial life. Composers such as Haydn, Mozart and Beethoven later brought them into the orchestra.

Contemporary versions of the Janissary Band are a vital part of colorful Shrine marching units seen in parades all over our country. Gaily costumed in that garb associated with the harem, bedecked with feather, sash, and sword, these units put out an oriental wail that is distinctly theirs. Sousa was a Shriner and his Temple was Almas in Washington.

## INTERMISSION

### MERCURY VARIATIONS

Bob Margolis

- I. Motive and First Variation
- II. Second Variation - "Flying"
- III. Third Variation - "Olympus"

### Premier Performance

The composer states that "under pressure of a deadline, *Mercury Variations* was composed in slightly under three weeks. Most of the musical material is derived from the three chords heard at the very start of the work." The three variations are performed without pause.

The work was written for, and dedicated to Donald S. George and the University of Wisconsin-Eau Claire Symphony Band.

FANTASIA NOVA

Bob Margolis

- I. Ragtime
- II. Dreams
- III. Parade

*Premier Performance*

According to the composer, *Fantasia Nova* came into being when "a friend who wanted to try out for a Broadway show, asked me to write an audition piece. I hastily scribbled out a melody, but never used it for his song. Instead, it became the theme for a New Orleans type march for band - "Ragtime".

I had a month earlier written a traditional band march ("Parade"), and I decided to combine the two marches to make a Suite. To connect them, I added a middle, slow movement, that used the themes of both marches - like a dream of what had been, and also a forecast of what was to be. Thus, "Dreams" and *Fantasia Nova*.

Bob Margolis was born in Staten Island, New York, and now lives and composes in Brooklyn, New York. We are indeed fortunate that Mr. Margolis has chosen the University of Wisconsin-Eau Claire Symphony Band to present the premier performances of these two new works for concert band.

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WIND/PERCUSSION FACULTY

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

The taking of photographs and the use of  
recording equipment are forbidden.