

The Department of Music
University of Wisconsin-Eau Claire
presents

THE SYMPHONY BAND

DONALD S. GEORGE, CONDUCTOR

with

Faculty Soloists

Ivar Lunde, Jr. , Oboe
Richard Fletcher, Clarinet
Kristine Fletcher, Bassoon



Sunday, November 20, 1983
4 p.m.
Gantner Concert Hall

PROGRAM

OVERTURE FOR WINDS

Felix Mendelssohn-Bartholdy
Arranged and Edited by John Boyd

Overture for Winds was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young Mendelssohn was accompanying his father. Writing for the Boston Symphony, George Marke remarks, "Some artists develop their craft slowly, others seem to begin at the top. There is little difference between Mendelssohn's early and his mature works."

The Original score was lost but was recopied by Mendelssohn in July of 1826. These two scores were entitled *Nocturno* and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet and one English bass horn (a conical bore upright serpent in the shape of a bassoon).

In his correspondence to the publisher Simrock, Mendelssohn mentions his desire to have this eleven instrument version published, but apparently could not locate the score as he never again to Simrock after March 4, 1839. Mendelssohn did send Simrock an *Ouverture für Harmoniemusik*

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the re-discovery of the 1826 autograph makes possible this edition based on the most authentic source known to date.

COBADINAAS

Ivar Lunde, Jr.

Soloists: IVAR LUNDE, JR., Oboe
RICHARD FLETCHER, Clarinet
KRISTINE FLETCHER, Bassoon

COBADINAAS was commissioned by the College Band Directors National Association in 1981 for performance at the 1983 conference in Atlanta, Georgia. The work is scored for three solo instruments; oboe, clarinet, and bassoon and full symphonic band, and is written in *concerto grosso* style. The three woodwinds frequently play by themselves as a solo concertante group alternating with the full band. There are four movements played without interruption, all based upon the same melodic material. Extensive use of percussion culminates in a dialogue between the soloists and the percussion section in the final movement. The work stresses unconventional instrumental combinations. The solo parts are inspired by baroque trio sonata writing. The title reflects the composer's interest in symbolism and word metamorphoses. In this case *COBADINAAS* refers to the first two letters of each word in the name of the commissioning organization.

LA BOUTIQUE FANTASQUE

Gioacchino Rossini-Ottorino Respighi
Arranged for Band by Dan Godfrey

Danse Cosaque
Nocturne
Allegro non Troppo
Mazurka
Tarentelle
Valse Lente
Can Can
Galop

The music of this delightful work was among the unpublished manuscripts of Rossini. The numbers had been written for piano and perhaps put aside by the composer, or, more probably, rejected by the publishers of his period. They were discovered around 1920 and were adapted by Respighi for the use of the Russian Ballet, in whose repertoire the music was an outstanding success. The vitality of these unconventional numbers is most striking; the harmony, the progressions, and the audacious rhythms might easily have been the work of a composer of a much later period. The scene of the ballet is a doll shop in which all the customers are caricatures of tourist types. After the closing of the store, the dolls awake to a fantastic activity and enact the dances which make up the various movements of this suite.

INTERMISSION

THE LIBERTY BELL - March

John Philip Sousa
Edited by William D. Revelli

Originally published in 1894, *The Liberty Bell* has become one of Sousa's best known marches. Touring with the incomparable University of Michigan Band, Dr. Revelli's interpretation of *The Liberty Bell* captivated audiences across the U.S. and around the world.

FESTIVAL VARIATIONS

Claude T. Smith

Festival Variations by Claude T. Smith was premiered by The United States Air Force Band at the 75th Anniversary of the Music Educators Music Conference and the Texas Music Educators Association combined convention on February 10, 1982, in San Antonio, Texas. The response was vociferous. Seldom has a composition met with such immediate and overwhelming acceptance.

Festival Variations, with its brilliant technical passages coupled with its glorious romanticism, will certainly rank as one of the monumental compositions of the twentieth century.

CHILDREN'S MARCH: "Over the Hills and Far Away"

Percy Grainger

Children's March was Grainger's third composition for band, especially written to use all the forces of the Coast Artillery Corps Band in which he was serving in 1918. It is generally regarded as the earliest known composition for piano and band. Cast in a sunny care-free mood, the composer has carried into practice certain theories with regard to scoring for the military band. Mr. Grainger was of the opinion that it is in the lower octaves of the band and from the deeper, larger members of the reed families that the greatest expressivity is to be found. Consequently we hear in his *Children's March* a more highly specialized and liberal use of such instruments as the bassoons, English horn, bass-clarinet and lower saxophones than is usual in writing for military band.

FIRST SUITE IN E FLAT

Gustav Holst

1. Chaconne
2. Intermezzo
3. March

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

Today's performance is based upon the recently found original manuscript score.



University Symphony Band

Personnel

PICCOLO

Veronica Maahs

FLUTE

Cynthia Anderson

Amy Barry

Katherine Beier

Denise Brodbeck

Mary Gwidt

Lisa Mattern

Julie Morgan

Deb Noyes

Pamela Sedgwick

Tammy Thornell

Jane Weigel

*Ann Wichman

OBOE

*Sharon Golombowski

Kerry Smith

Julie Triemstra

BASSOON

*Kristin Follstad

Jeffrey Reitz

E FLAT CLARINET

Kathleen Rynish

B FLAT CLARINET

Connie Behrens

Jane Bereza

Kelli Farrand

Anne Fenzi

Brenda Frick

Kathy Giesegh

Louise Ann Hauser

Angela Honadel

Joann Kekula

Patrick Lutz

*Lori Mancl

Teryl Marvin

Lori Mullendore

Joanne Perrizo

Betty Van Gompel

Ruth Weber

ALTO CLARINET

*Julie Durocher

Tammy Tannler

BASS CLARINET

Heidi Racanelli

*Carolyn Thauer

CONTRA CLARINET

Kathleen Marose

ALTO SAXOPHONE

Sandy Anderson

Corey Blaesser

*Gregory Keel

Steven Sveun

TENOR SAXOPHONE

Teresa Minett

Tom Sobel

BARITONE SAXOPHONE

James Arndt

CORNET-TRUMPET

Andrew Classen

Jeanne Dohm

Jeanette Eastman

Karen Johnson

David Mihalyi

Gary Smith

Christopher Tank

*Keith Thompson

HORN

Vicki Kohlman

Carolyn Laughlin

Michele Mickelson

Sarah Milinovich

Mary Schiltz

*Mary Scott

Kelli Van Acker

Christine Watke

WIND/PERCUSSION FACULTY

Wendy Mehne, 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

TROMBONE

Tony Alms

Ethan Freier

Todd Halverson

Guy Machel

Randal Meinen

*Cindy Myhers

EUPHONIUM

Peter Bartell

*Alan Hager

John Zwolanek

TUBA

*Dennis Conroy

Michael Miller

STRING BASS

*Brian Benson

Michael Kropf

PERCUSSION

Matt Bishop

Marie Boelter

Jennifer Clark

Franklin Gauer

Mark Holte

*M. Allan Sloniker

Kevin Weber

HARP and PIANO

Mimi Campenhout

PIANO and CELESTE

Shelly Klassen

Julie Morgan

*Principal