

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

THE SYMPHONY BAND
DONALD S. GEORGE, Conductor

Sunday, November 23, 1980

4 p.m.

Gantner Concert Hall

PROGRAM

THE RIFLE REGIMENT - March

John Philip Sousa

One of Sousa's earliest marches, *The Rifle Regiment* was written in 1886 for the 3rd Infantry at Ft. Meyer, Virginia, the oldest infantry unit in active service. It is one of his finest regimental marches and contains unusual structural features, such as an extended introduction which is repeated, and a break strain which is similarly lengthy and equally unique.

MUTANZA - Symphonic Variations for Band

Jim Curnow

The word Mutanza is an old (16th century) Italian term for variation. This set of Symphonic variations for band is based on an original theme and consists of five contrasting variations. The opening of the piece is a presentation of the theme and all material to be used for each variation.

Mutanza is the 1980 winner of the prestigious American Band-Masters Association-Ostwald Composition Contest.

The composer was a member of the Music faculty at UW-Eau Claire in 1970-1971.

STARRY VISIONS, Op. 88 for Symphony Band and Tape

Michael Cunningham

Premier Performance

I. Orbits (In Memorium Bernard Herrmann)

In 1975 one of Hollywood's most individual of composers died in London while involved in the recording of his music with a symphony orchestra. During his career he had collaborated with the best of film directors such as Alfred Hitchcock in creating film scores of vivid effectiveness. To many musicians the mere mention of his name conjures up musical recollections of specific techniques and film-scene irony. This first piece attempts to convey some of that aura.

II. The Riddle of Sirius B

It took the technology of the second half of this century to invent a means to prove that this celestial body does in fact exist. Before that verification the planet in question could not be seen by the naked eye and was only known by a primitive tribe in Africa.

III. Light Refractions on the Outer Rings

Recently one of the Voyager missiles sent back pictures of the Rings of Saturn. Though the existence of the Rings had been known for centuries, expectation rose as the moment of actual missile contact came closer. Then, just as suddenly, the pictures were received and it was all over. Yet, man's need to experience the vision first-hand has only been partially fulfilled.

AUTOBIOGRAPHY

Robert Russell Bennett

PART ONE

- I. 1894: Cherry Street
- II. 1899: South Omaha
- III. 1900: Corn, Cows and Music

The composer writes about *Autobiography* as follows:
 The suggestion that I write my autobiography was made at a time when anyone who did not write one risked being called eccentric. It became, and still is, a major sport among the oldsters. Some of the contemporary books are good reading indeed. One of the best of them is the result of an enormous research job, as is brought out in the introduction to the work. Imagine spending long hours and traveling many miles to find out about oneself: I am sure I would be one of the first to be utterly bored by the subject. It was not so easy, however, to dismiss the whole idea as my friends presented it.

The only answer I could think of with any degree of enthusiasm was this one, written purely for whatever pleasure it could give. My own part of the pleasure is mostly in utilizing the musical language of the concert band, with its apparently inexhaustible colors and its fabulous vitality.

The form (if the term has any right being here) is seven short pictures, each about two minutes long, of my own personal seven ages.

INTERMISSION

AUTOBIOGRAPHY

Robert Russell Bennett

PART TWO

- IV. 1916: No. to N.Y.
- V. 1919: The Merrill Miracle
- VI. 1926: A Parisian in Paris
- VII. 1935: What Was the Question?

The three of my seven ages in PART ONE took us to the legal end of my youth. Gathering up my unspectacular belongings, including my entire fortune of less than two hundred dollars, I swooped down on New York for no more reason than that it was New York and had a street in it called Broadway. The music borrows two or three rhythms from the era, but the only note-for-note quote is what the bugler at Camp Funston played every morning while we put on our shoes. Later, when we get to Paris, some of the cute old French tunes that everybody knows come tripping by. This is the full extent of actual musical quotes, at least conscious ones.

As I laid down the pen on this I wondered how many musicians had done the same kind of autobiography, and I remembered being in London with one of the editors of Chappell and Company when Bert Kalmar and Harry Ruby turned out "Three Little Words". I innocently said I wondered why that title had not been thought of before. My British friend said, "Funny you should ask that! I just looked it up in the index of songs copyrighted in the British Isles. There are fifty-three."

SHEPHERD'S HEY

Percy Aldridge Grainger

In agricultural districts in various parts of England, teams of "Morris Men", decked out with jingling bells and other finery, can still be seen dancing to "Shepherd's Hey" and other traditional dance tunes played on the fiddle or on the "pipe and tabor", a sort of fife and drum.

FLORINTINER MARCH - Grande Marcia Italiana

Julius Fucik
 ed. Frederick Fennell

Among the brightest jewels in the composer's crown must be the instant recognition of his music as his--that, in spite of similar pieces, there is none like his--that nobody will again assemble those particular notes and their spacings exactly as he has; his creation, especially if it is among the very best of its kind, remains unique and extraordinary. If, in addition to these, the music fulfills a timeless function and has a survival factor that is seemingly indestructible, the composer's music has entered a charmed and exclusive circle.

So it is for at least one of the 240 compositions by Julius Fučík (1872-1917) whose incomparable up-tempo march *Thunder & Blazes* (Entry of the Gladiators) has meant "instant circus" for the past 75 years. But Fučík had at least two other strong contenders for that inner circle, a march officially adopted by the German Army entitled *Children of the Regiment*, and *Florentiner* this Grande marcia Italiana. It is not surprising to find a Hungarian writing an Italian grand march and out-doing many Italians in the process! Marches of every dimension and purpose were the popular music of his day. And when it came to dimension, *Florentiner* reached for the ultimate. In America we might call it a concert march, or a symphonic march--even an operatic march, and all of these might apply according to one's taste.

TUNEFUL SYMPHONY FOR BAND

Bob Margolis

- I. Jig*
- II. Chaconne*
- III. Intermezzo*
- IV. March**

*Premier Performance, Revised 1980 Version
**Premier Performance

The *Tuneful Symphony For Band*, under its original title, *Scottish Legend--A Suite For Band*, is dedicated to and was first performed by The L. E. Dieruff High School Band, Allentown, Pennsylvania, conducted by Raymond S. Becker, Jr.

That April 21, 1978 performance was of a three-movement version that did not include the then-written "March" movement. Today, some two years hence, the "March" is given its first performance along with the other, revised movements.

The work is an entertainment disguised as a symphony. For example, the themes, although given symphonic treatment, are not themes in the traditional symphonic sense. They are instead tunes, which pop up here and there in this and that guise. Yet they are catchy tunes--ditties--and this further clouds the notion that in fact it is a real symphony that comprises them.

From the high-spirited Jig, to the serene Chaconne, mysterious Intermezzo, and peculiar March (as though two bands collided and decided to play together anyway), the *Tuneful Symphony* displays a sense of humor that is rare in original band works--particularly symphonies.

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