

The Department of Music

presents

The

University of Wisconsin-Eau Claire

Symphony

B A N D

Donald S. George, Conductor

Sunday, November 15, 1992

4:00 p.m.

Gantner Concert Hall

Program

GAVORKNA FANFARE

Jack Stamp

The Gavorkna Fanfare exploits the idea of a fanfare for full wind band rather than the traditional brass and percussion instrumentation. "Gavorkna" is neither a geographic location nor a word that can be found in a dictionary. The word "Gavorkna" was "invented" by the composer. (Jack Stamp)

MANHATTAN BEACH - March

John Philip Sousa

During Sousa's lifetime, Manhattan Beach was a highly fashionable New York summer resort. In 1893 he and his band began a long string of engagements there. With 19 former members of Gilmore's Band, a dozen or so very capable players from Europe, and some of the most outstanding artists from other bands in his group, Sousa knew the musical and entertaining potential of his band. However his first business manager, David Blakely, was skeptical, and it was at the first Manhattan Beach concert series that he invited the most prominent critics and musicians in New York to hear the band and offer their criticism. Their comments were so flattering that Blakely was convinced Sousa was correct in his judgement. Sousa composed *Manhattan Beach March* during the first summer and several other important works during subsequent summers at the resort. (Band Music Notes)

TERPSICHORE

Bob Margolis (after Praetorius)

Terpsichore, for symphonic band, is based upon dances from the Court of Henry IV of France that were first published (under the same title) by Michael Praetorius, in Germany, in 1612. Terpsichore is the Greek Muse of dancing. She is one of the nine Muses, who are the daughters of Mnemosyné (the goddess of memory) and Zeus (the presiding Greek God). The beginning of this band work is a quiet invocation to the spirit of ancient dance, and is followed by a street scene depicting wild and savage goings-on. The energy level and tunes are explosive, the moods, constantly and unpredictably changing. Speed, flexibility, and energy dominate. Towards the middle of the movement, a brass quintet plays the original Renaissance music upon which the movement is based. The invocation reappears, and the music ends in a florid swirl of notes. The second movement begins with a quintet of gently chirping flutes ("the Robin"), followed by a slow Spanish dance for solo harp and then band. Next comes a brazen ballet, "Amazons," and finally a loud chime introduces a scintillating and vibrant jumping dance, or "Volte," coming to a breathless and abrupt close. The third movement begins with a bright xylophone solo, followed by a series of "Bourees." Sounds are bright and transparent. The end of the movement reproduces, as nearly as is possible in the modern symphonic band, the sound of an actual Renaissance wind band. The final movement - the longest, most complex, and most exciting one - begins with a sprightly "Gaillarde" for solo organ. This is followed by a series of warmly peaceful variations called "Reprinses;" next comes a unique series of tunes that feature the individual instrumental choirs of the band (which stand as they play). Finally, an exhilarating and strongly rhythmic "Volte" first shows off the euphonium soloist, and builds in energy to a resplendent close.

Terpsichore was given its premier performance by the University of Wisconsin-Eau Claire Symphony Band on November 22, 1981. The work is dedicated to Donald S. George and the University of Wisconsin-Eau Claire Symphony Band.

(Bob Margolis)

Intermission

Suite: LOOKING UPWARD

John Philip Sousa

1. By the Light of the Polar Star
2. Beneath the Southern Cross
3. Mars and Venus

For most of Sousa's 11 suites, inspiration came from something he saw or read. As for **Looking Upward** Sousa often told news reporters that the first movement was inspired while looking up at the heavens one crisp evening while riding a train through South Dakota. The second movement was suggested by an advertisement for the steamship Southern Cross; and the third came simply by "...gazing into the heavens..." The suite is original throughout, although Sousa did borrow two brief themes from his operetta, "Chris and the Wonderful Lamp". Sousa's suites were prominently featured in his band concerts, but they do not enjoy great popularity today. In general, the suites served admirably as a sort of middle ground between the classics and music for entertainment. One of the distinguishing features of **Looking Upward** is the pair of drum rolls in the third movement, "Mars and Venus", which begin as whispers, slowly swell into thunderous roars and then diminish to the original whispers. This unique effect surprised audiences, and since Sousa never left written notes telling what it was intended to represent, an explanation is left to the listener's imagination.

(Paul Bierley)

IRISH TUNE FROM COUNTY DERRY

Percy Grainger

Percy Grainger's arrangements of English, Irish and Scotch folksongs are famous the world over. Grainger set many of these for various combinations ranging from piano solo to symphony orchestra. The present tune is a familiar one, but takes on new color in his version for band.

FESTIVAL MARCH

Victor Herbert

Trans. Erik Leidzen & Victor Herbert

After succeeding Patrick S. Gilmore as Bandmaster of the famous 22nd Regiment Band (1893) and his engagement as conductor of the Pittsburgh Symphony Orchestra (1898-1904), Victor Herbert produced compositions and arrangements for both band and orchestra with amazing rapidity. Outstanding among works produced during these years was **Festival March**, written for the Pittsburgh Exposition, for which Herbert and his band had been engaged as a star attraction. Like most of his compositions in larger form, this number is strikingly imbued with those brilliant characteristics and melodic traits which earned such lasting fame and popularity for all of his concert and operatic works. This march always held a warm spot in Herbert's heart, and he included it on all programs of a festival nature. Written for an auspicious occasion, this march is inspiring and introduces one of the world's best known and best loved folk-songs, "Auld Lang Syne", with brilliant effect.

UWEC Symphony Band Personnel

PICCOLO

Barbara Allen

FLUTE

*Susan Berg
Christine Ellwein
Jared Heuschele
April Hornig
Sandra Kieffer
Angella Raleigh
Hilary Tridle
Craig Udy

OBOE

Nicole Jesberger
Kim Kuechle
*Kristi Lehmann

ENGLISH HORN

Kim Kuechle

BASSOON

Julia Kosik
*Shelley Wolff

E FLAT CLARINET

Holly Guenther
Kesinee O'Connor

B FLAT CLARINET

Kristen Agen
Jennifer Barnett
Stacy Bartz
Seann Cleve
Nicole Dietz
Kimberly Fondrick
Holly Guenther
Aaron Harris
Tammy Heilman
Susan Herbst
*Christina Hermann
John Mezner ich
Paul Meznarich
Robin Mueller
Kesinee O'Connor
Kim Omachinski
Lisa Phalen
Laurie White

ALTO CLARINET

Tammy De Groff
*Leo Lebal Jr.

BASS CLARINET

Amy Banovich
Kathleen Onstad

ALTO SAXOPHONE

*Kristin Buchholz
Jason Gillette
Daniel Weber
Nicole Whitehead

TENOR SAXOPHONE

Drew Disher
Shari Swiecichowski

BARITONE SAXOPHONE

Chris Campbell

CORNET/TRUMPET

Stephen Fisher
Timothy Hoffman
Daniel Julson
Steve Kriesel
Jeremy Miloszewicz
*Patrick Phalen
Jaina Roth
James Simmons

ASSISTING ARTISTS

Paula Smith, Harp
Shirley Olsen, Organ

WIND/PERCUSSION FACULTY

Timothy Lane, flute
Ivar Lunde, Jr., oboe
Kristine Fletcher, bassoon
Donald George, clarinet
Richard Fletcher, saxophone/clarinet
Robert Baca, trumpet
Thomas Gilkey, horn
Rodney Hudson, trombone
Jerry Young, euphonium, tuba
Ronald Keezer, percussion

HORN

Rhonda Aalderks
Ann Flemming
Chad Hess
*Laurie Lorenz
Annette Morrison

TROMBONE

Adam Bever
Christopher Fulton
Timothy Roddel
David Schmeling
Eric Songer
*Douglas Willimas

EUPHONIUM

*Alan Herold
Paul Kile
Brett Muellenback

TUBA

*Blair Berger
Paul Budde
Hugh Gaston
David Graves

PERCUSSION

Andrew Algire
R. James Andrews
Mark Hanson
Tony Mazzone
Matthew Neesley
Kirk Schumacher
*Sean Veenendaal

* denotes Principal

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and audience. The use of cameras and recording equipment cannot be permitted.