

The Department of Music
University of Wisconsin-Eau Claire
presents

the

University Symphony Band
DONALD S. GEORGE, CONDUCTOR

With
GUEST COMPOSER-CONDUCTOR
KAREL HUSA

and
SAXOPHONE SOLOIST
EUGENE ROUSSEAU

Sunday, April 5, 1981

4 p.m.

Gantner Concert Hall

PRESENTED AS PART OF THE 1981
CONTEMPORARY MUSIC SYMPOSIUM

PROGRAM

METAMORPHOSIS

Bob Margolis

To those in the audience who may have heard recent UW-EC Symphony Band premieres of other works of the composer (Tuneful Symphony, In The Big Apple, Fantasia Nova, Mercury Variations), Metamorphosis (variations on one theme) may come as a surprise. Whereas the others are tuneful, joyous, and often joking, Metamorphosis is not really tuneful or joyous, and nowhere particularly funny.

First off, the title is misleading. It was added after the work was completed, and represents the composer's metamorphosis of attitude towards the work itself. He had begun with the intention of creating an essentially tuneless and (are the two bound together in contemporary music?) serious work by the time he was two-thirds of the way through, there were second thoughts. You can hear the "second thoughts" as the variations become increasingly pleasant-sounding and tonal. The battle of nice and nasty (and in between) continues till the end, and indeed throughout the entire work.

The first several minutes of the work are an exact transcription of the composer's original tape-recorded piano improvisation.

Premier Performance

CONCERTO FOR ALTO SAXOPHONE AND CONCERT BAND

Karel Husa

- I. Prologue
- II. Ostinato
- III. Epilogue

EUGENE ROUSSEAU, Saxophone Soloist
Conducted by the Composer

Written in 1967, the *Saxophone Concerto* is Karel Husa's first work for concert band, and is one of the major concerti of the 20th century. The work explores new techniques and sonorities for the saxophone extending its altissimo range to greater and greater heights and demanding a new virtuosity. Equally, the band exhibits new effects and colors heretofore untapped by earlier composers.

The form of the concerto is typical in its three movements but bears little additional similarity to the classical concerto except for the cadenzas. In the first movement, the solo saxophone appears as a grand, austere herald accompanied by tuneful percussion, two pianos, and woodwinds. Almost timeless, constantly diverse of mood, the saxophone is the focal point of the Prologue.

The second movement, Ostinato, is the common ground between the first and last movements where the solo saxophone reigns supreme. The band begins with a rhythmically disjunct declamation announcing the start of the boisterous movement. The rhythmic ostinato in percussion sets the stage for the eventual entrance of the soloist. It is this repeated eighth

UW-EC SYMPHONY BAND

DONALD S. GEORGE, CONDUCTOR

PICCOLO

Stephanie Carlson

FLUTE

Tam Aderman

Amy Barry

Kathy Beier

Janice Danz

Julie Halvorson

Vicky Maahs

Lisa Mattern

Wendy Price

*Jeanne Ritchie

Shelley Shearrow

Tammy Thornell

Ann Wichman

OBOE

Judy Fouty

(English Horn)

*Pam Mickelson

BASSOON

Kris Follstad

(Contra Bassoon)

*Gay Olson

Nancy Retzer

E FLAT CLARINET

Michael Blume

Lori Buehler

Colleen Costello

Tracey Geimer

Sherri Halverson

*Karla Hatcher

Devaney Herrick

Deb Jarvis

Joann Kekula

Keith Koepsel

Jeanne LeMieux

Jamie Marvin

Wendy Montgomery

Lexine Porubsky

Kathleen Rynish

ALTO CLARINET

Pamela Durrant

Janet Ray

BASS CLARINET

*Dan Funk

Laurie Schaad

Carolyn Thauer

CONTRA CLARINET

Mark Chytracek

Dan Funk

ALTO SAX

Mark Lewer

Kim Lund

*Doug Rasmussen

TENOR SAX

Bob Berlyn

Leland Bissinger

BARITONE SAX

Kevin Rocek

CORNET

Laurie Armstrong

*Russ Mikkelson

Dave Reiter

Kyle Svoma

Jeanne Walker

Wendy Weick

TRUMPET

Kevin Cahill

Jeff Schieble

HORN

Ann Balzer

*Kathy Behnke

Nola Kann

Vicki Kohlman

Keith Lorasch

Ruth Romanski

Mary Scott

Lois Vaillette

TROMBONE

Kim Drake

*Randy Hake

Peter Keuer

Lance Lankford

Guy Machel

Mike Theiste

EUPHONIUM

*Garwood Anderson

Philip Kuehn

TUBA

Dave Carlson

D. Chuck Grassl

Donna Hanson

*Jim Woodford

STRING BASS

*Paul Strelau

Sandy Schoor

PERCUSSION

*Mike Allen

Frank Gauer

Julie Gilles

Mark Holte

Jeannine Remy

Mark Sloniker

Gail Spreen

HARP

Paula Pokrop

*denotes principal

WIND/PERCUSSION FACULTY

Wendy Mehne, Flute

Ivar Lunde, Oboe

Gretchen Gainacopulos, Bassoon

Donald George, Clarinet

Kay Thomas Gainacopulos, Saxophone/Clarinet

Henry Mautner, Trumpet

Boris Rybka, Horn

Rodney Hudson, Trombone

Paul Maybery, Euphonium, Tuba

Ronald Keezer, Percussion

KAREL HUSA

Karel Husa, Pulitzer Prize winner in Music is an internationally known composer and conductor and the Kappa Alpha Professor at the Cornell University. American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and later Academy of Music, he went to Paris, France, where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Rídký and conductor André Cluytens.

In 1954 Husa was appointed to the Cornell Faculty. In 1974 he was elected Associate Member of the Royal Belgian Academy of Arts and Sciences and in 1976 received an honorary degree of Doctor of Music from Coe College. Among numerous recognitions Husa has received the Guggenheim Fellowship, UNESCO and National Endowment for the Arts awards, Koussevitsky Foundation commission, Czech Academy for Arts and Sciences Prize and Lili Boulanger award.

International Festivals, orchestras, ensembles and soloists have regularly been programming Husa's compositions here and abroad. Records of his works have been issued on labels Vox, Everest, Louisville, GRI (Composers Recordings, Inc.), Grenadilla and Golden Crest Records.

His *String Quartet No. 3* received the 1969 Pulitzer Prize, and the *Music for Prague 1968* with over 4000 performances has become part of the modern repertory. Another known work, the *Apotheosis of This Earth*, is called by Husa a "manifest" against pollution and destruction. One of his recent works is the large choral composition, *An American Te Deum*, commissioned for the Bicentennial Celebration by the Coe College.

Karel Husa has conducted many world major orchestras such as in Paris, London, Hamburg, Brussels, Prague, Stockholm, Oslo, Zurich, New York, Boston, Washington, Cincinnati, Rochester, Buffalo, Syracuse. Among numerous recordings, including his own, he has made the first European disc of Bartok's *Miraculous Mandarin* with the Cento Soli Orchestra in Paris.

EUGENE ROUSSEAU

One of the great saxophonists of the world, Eugene Rousseau has had an extensive background in classical as well as jazz music. Since his highly successful solo debut in New York's Carnegie Hall he has had engagements throughout the world, including the countries of Canada, England, France, Germany, Holland, Austria, New Zealand, Australia, Africa, and Japan, in addition to covering all quarters of the United States. He possesses a wide knowledge in the area of woodwind instruments which he has used thoroughly during the course of his professional playing and teaching career. He earned the Ph.D. from the University of Iowa in 1962, and has been Professor of Music at Indiana University since 1964, having served as Chairperson of the Woodwind Department for six years at the latter institution.

Rousseau has recorded numerous solo works for saxophone, including an album of concertos on the Deutsche Grammophon label. Among his publications are a two-volume *Method for Saxophone* (Kjos), and a work on the above-normal range of the saxophone, *Saxophone High Tones* (Etoile), as well as numerous solos and arrangements. Over the past decade Eugene Rousseau has devoted a large share of his creative ability to the artistic and acoustical development of saxophones and saxophone mouthpieces. As Chief Consultant to the Yamaha Corporation for saxophone research and development, he has made 16 trips to Japan during the past eight years.

From 1978 until 1980 he served as the elected President of the North American Saxophone Alliance.

note figure and later repeated sixteenth note figure that suggests the title of this movement, *Ostinato*. As the texture thickens and the movement evolves, the saxophone becomes more and more a member of the wind ensemble and less and less the soloist. The movement ends with a brilliant interchange between soloist and ensemble pushing both to the extremes of intensity.

The Epilogue, the third movement, is most introspective. Entoning a single pitch varying in stability and dynamics, the saxophone unfolds a plaintive chant, pausing periodically to reflect on what has been said. Becoming more and more bold and daring, the saxophone plays a short cadenza leading to an overwhelming climax. Gradually the work subsides until the saxophone returns to the pitch which began the movement and the concerto is over.

INTERMISSION

CAPRICIOUS SUITE FOR BAND

Ivar Lunde, Jr.

1. Processional
2. Lament
3. Waltz?
4. Sequel
5. Peace
6. Marchanette

Premier Performance

The composer writes:

Capricious Suite is composed of six movements, each approximately two minutes in length, and each exploring moods and ideas. The work is dedicated to Dr. Donald S. George as a "thank you" for his efforts to promote and perform contemporary compositions for the symphonic band.

The first movement contains elements from well known works by Beethoven and Grieg. These "themes" are developed and juxtaposed throughout the movement together with "jazzy" chord structures alluding to the "big band sound".

Lament features several key instruments in the band performing mournful melodies in sharp contrast to the previous Processional.

Is the third movement a Waltz? or isn't it? The triple meter suggests a waltz but other elements try to interfere.

How about a piece of twelve tone music with a disco beat? The fourth movement is obviously a Sequel to the previous movement. New textures are explored. Perhaps Stravinsky will turn in his grave. I had fun.

Peace utilizes various choirs within the band. The lonely piccolo and clarinet tie it all together.

Well, you can't end this without a march. The Marchanette is a capricious concoction of classical and popular music. You could call it from Bach to Mantovani with a dash of Sousa, or is it Sousa with a dash of Bach and Mantovani?

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

Conducted by the Composer

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in "My Country." The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

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