

# Spring Concert

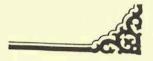
Rodney B. Hudson, Conductor

Performing Compositions by: Bennett, Chance, Dello Joio, Maillart, Persichetti, Rauski, Vaughan Williams

> Wednesday April 28, 1993 8:00 PM

Gantner Concert Hall Fine Arts Center





#### PROGRAM

The Dragoons of Villars Overture

L. Aime Maillart (1817-1871)

Maillart (mi-yar), Louis Aime is best known for his opera "LeDragons de Villars". He was born in Paris and studied Violin and composition at the conservatoire. In 1841 won the Grand prize for composition of Rome. He spent two years in Italy, beside time in Vienna and Germany. He attained fame with three operas and two cantatas of which Le Dragons de Villars is still given in France and Germany. This work is scored for band by Clifford Barnes.

(Clifford Barnes)

Serenade for Band, Op. 85

I. Pastoral

II. Humoreske

III. Nocturne

IV. Intermezzo

V. Cappriccio

Vincent Persichetti (1915-1987)

Baker's Biographical Dictionary of Musicians characterizes Persichetti's music as follows:

"Persichetti's music is most notable for its contrapuntal compactness, in a synthetic style, amalgamating the seemingly incompatible idioms of different historical epochs; the basis is tonal, but the component parts often move independently creating polytonal combinations; the rhythmic element is always strong and emphatic; the melody is more frequently diatonic than chromatic or altonal."

Serenade for Band is one of eleven serenades composed by Persichetti. Each serenade in itself is like a study in tonal texture and sonority of selected instruments.

Incantation and Dance

John Barnes Chance (1932-1972)

The title of this piece suggests religious rituals of magic and spirits. Once the incantations are uttered, the spirits rise and a celebration of dancing with wild abandon commences. In this piece, the Incantation serves formally as an introduction. It is full of mystery and expectation, wandering, unstable and without tonality. The Dance begins quietly in the percussion but the rhythmic intensity builds quickly with much more complexity and drive. As other instruments enter, the dance grows more frenzied. The brasses hammer out ferocious snarls while the woodwinds fly in swirling scales. Here is not a pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

(Band Music Notes - Norman Smith and Albert Stouamire

Them Basses March is sub-titled "A March in which the Basses have the Melody throughout." Huffine might have included the names of all of the lower brasses and the lower woodwinds in the sub-title, inasmuch as they also have the melody--after the introduction by the cornets. The march was written to sound complete with a minimum number of players, such as in a circus band playing for the elephant act. Because of the small number of different parts, Them Basses March is equally suitable for a 2,000-member massed band, a twenty-eight-piece brass band, or a marimba ensemble. It shares this characteristic with much of the music of the Baroque Period. Rhythmically, it swings. It was on the J. W. Pepper list of favorite marches for many years, almost since it was published in 1924, and it is still popular in many countries--a very uncomplicated march classic.

(March Music Notes - Norman Smith)

### INTERMISSION

Le Régimente de Sambre et Meuse (March Militaire Française)

Joseph F. Rauski (1837-1910)

The evolution of Le Régiment de Sambre et Meuse, Jean Robert Planquette's song about soldiers into Joseph Francois Rauski's march for everybody began with its composition probably in the early 1870's. It took its name and its raison d'etre from verses by a contemporary poet, Paul Cézano whose lines glorified men of The Army of the Sambre and Meuse rivers along which invading armies had long brought conflict to France. There never was a regiment so named, but Cézano's passionate words of patriotism recounted heroic deeds of peasant-citizen-soldiers who did exist, fought in the region and saved France by defeating a force of invading European monarchists seeking to overthrow the Revolution in 1793. His title would far outlive his verses in Planquett's song and this magnificient march.

Planquette (1840-1910) was a favorite composer of light fare with popular audiences in Paris where his song, Sambre et Meuse was a cafe success; his operetta The Chimes of Normandy had won international acclaim.

It seems inevitable with the long tradition of brilliant military music in France from the Court of Louis XIV to the Revolution and beyond, that some enterprising Chef de Musique would hear in Planquette's chanson its true and ultimate manifestation as a march. And it became one of the great marches of all times and peoples in its adaptation for military band by Chef Joseph Francois Rauski who performed it for the first time in 1879.

(Frederick Fennell)

Ralph Vaughan Williams (1872-1958)

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, Rhosymedre, sometimes known as "Lovely", has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J. D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

(Walter Beeler)

Suite of Old American Dances

II. Schottische

IV. Wallflower Waltz

III. Western One-step

Robert Russell Bennett (1894-1980)

It is almost impossible to overestimate the importance of Robert Russell Bennett to the American musical scene, particularly the American musical theatre. The "Broadway sound," so world-widely admired and imitated, is not merely the sound of American tunes; it is the sound of American's best melodies as arranged for pit orchestras by Robert Russell Bennett.

This suite, composed in 1950, is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. Bennett has described the music as "native American dance from ... treated in a 'riot' of instrumental colors."

(Band Music Notes - Norman Smith and Albert Stouamire)

Lisa Phalen, Graduate Student Conductor

#### Satiric Dances

5/9

I. Allegro pesante

II. Adagio mesto

III. Allegro spumante

Norman Dello Joio (1913-)

Satiric Dances for a Comedy by Aristophanes was commissioned by the town of Concord, Massachusetts as a tangible recognition of the Bicentennial of April 18, 1775. The work for band is a version of music written for a production of a comedy by Aristophanes performed in Boston in 1974 by the Theatre Department of the School of

(Norman Dello Joio)

# WIND/PERCUSSION FACULTY

the Arts of Boston University, where the composer formerly held the position of Dean.

Tim 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, tuba
Ronald Keezer, percussion

#### COMING EVENTS

4/29	Senior Recital: Alan Herold, Euphonium, 5 p.m., Phillips Hall
4/29	Opera Fest, 7:30 p.m., Gantner Hall
4/30	Opera Fest, 7:30 p.m., Gantner Hall
5/2	Concert: Chamber Choir, 4 p.m., First Congregational Church
5/2	Concert: Vocal Jazz, 8 p.m., Gantner Hall
5/3	Senior Recital: Brad Pribbenow, Percussion, 5 p.m., Gantner Hall
5/3	Concert: Jazz IV & V, 8 p.m., Gantner Hall
5/4	Graduate Recital: Patrick Phalen, Trumpet, 5 p.m., Phillips Hall
5/5	Concert: University Band and Women's Chorus, 8 p.m., Gantner Hall
5/5	Graduate Recital: David Graves, Tuba, 5 p.m., Phillips Hall
5/6	Student Recital: Randy Fromme, Cello, 5 p.m., Gantner Hall
5/6	Concert: Big Band Extranvaganza, Jazz Ensemble I & II, 8 p.m., Zorn Aren
5/7	Concert: Singing Statesmen, 8 p.m., Gantner Hall
5/8	Concert: Singing Statesmen, 8 p.m., Gantner Hall
5/0	Concert: Oratorio Society 3 n.m. Gantner Hall

Concert: Percussion Ensemble, 8 p.m., Gantner Hall

# **UWEC Concert Band Personnel**

# PICCOLO Joy Harris

# FLUTE

Jennifer Campbell

\*Erin Fuller
Mary Grauer
Melissa Jaeger
Kirsten Larsen
Elizabeth Perras
Stephanie Roehle

#### OBOE

Amy Anderla
\*Nicole Jesberger

# E FLAT CLARINET Kesinee O'Connor

# B FLAT CLARINET

Angela DeMuth
\*Rachel Gorden
Jill Kasper
John Meznarich
Paul Meznarich
Laura Vesper
Karen Washburn

# \*Principal Chair

# BASS CLARINET

Terri Felton

# ALTO SAXOPHONE

Mary Falkofske Heather MacLaughlin-Larson Clay Dufal

\*Jennifer Zehr

### TENOR SAXOPHONE

Jon Bolstad Marc Fuller

# BARITONE SAXOPHONE

Robert Cunningham

# TRUMPET

Karen Andraschko Shawn Barneson Charles Cedarblade Steve Fisher Scott Jaeger \*Matthew Mealy Jason Molis

# HORN

Julie Bierman

\*Amy Branston

Deborah Ruckwardt

Miwa Grajkowski

Jodi Tritchler

# TROMBONE

Shari Busse,
Matthew Dittloff
Laura Lerch
Rachel Mattes
\*Todd Schendel
Michael Weiser

#### **EUPHONIUM**

\*Michael Etheridge Tobin Shucha Cara Wiedemann 

#### TUBA

\*Ricky Hudson Ben Rodman Matthew Ruehle Jason Unseth

# PERCUSSION

Brenda Francis
\*Paul Mathson
Don Rachac
Elizabeth Selner
Cindy Schlicht
Tom Zgone

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.