

University of Wisconsin-Eau Claire
Department of Music
presents the

Concert Band

Rodney B. Hudson, Conductor

*Performing Compositions by
Contorno, Del Borgo, Dello Joio, Faure,
Jager, Liszt, Rimsky-Korsakov, Sousa*

APRIL 17, 1991

8:00 PM

GANTNER CONCERT HALL

SPRING TOUR ITINERARY

APRIL 18, 1991

*Colfax High School
Colfax, WI*

*Clear Lake High School
Clear Lake, WI*

APRIL 19, 1991

*Crein-Derham Hall H.S.
St. Paul, MN*

*Spring Valley High School
Spring Valley, WI*

Procession of the Nobles from "Mlada"

Nicholas Rimsky-Korsak
(1844-1908)

During the season of 1869-1870, the director of the Imperial Theatre of St. Petersburg conceived the idea of staging an elaborate opera ballet based on a subject from the Slavic mythology. For this work, to be known as Mlada, he commissioned music from the Russian school of composition. The project was never realized, however, and most of the music which the composers have written found its way into other of their works. Not until twenty years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His Mlada was begun in 1889, and produced at the Mariinski Theater in 1892. This arrangement for Concert Band is done by Erik Leidzen.

(Richard Franko Goldman)

Do Not Go Gentle Into that Good Night

Elliot Del Borgo
(1938-)

The Dylan Thomas poem was the motivation for this musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers - in the form of polytonal hymns - calls to mind the struggles and persistence of the human spirit and its refusal to "go gentle." The work closes with a strong sense of affirmation and continuance.

(Elliot Del Borgo)

Rejouissance

James Curnow
(1948-)

The word "rejouissance" is a French word meaning enjoyment or make happy. In English it is "rejoicing". In music of the 17th and 18th centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener. This Fantasia (a composition in which "free flight of fancy" prevails over contemporary conventions of form or style) is based on Martin Luther's "Ein Feste Burg".

(James Curnow)

The Glory of the Yankee Navy-March

John Philip Sousa
(1854-1932)

"The Glory of the Yankee Navy" was Sousa's 70th March, and the only one he wrote in 1909. Like its predecessor, "The Fairest of the Fair", reveals his deep affection for the theatre pit which hung with him for most of his life. His transformation of the march from the theatre pit and parade ground to the stage of those outdoor amphitheatres and indoor auditoriums where his band reigned supreme was so complete by this time that the public may not even have been aware that many of the pieces he was writing for them in march form had become entertainingly "symphonic." Sousa wrote six marches with titles that laud the U.S. Navy and five for the Marine Corps, his two units of service as a military bandmaster. "The Glory of the Yankee Navy" was composed as Sousa's single contribution to the score of a musical comedy, The Yankee Girl; he signed the score "11 Sep. 1909 Montreal."

(Frederick Fennell)

I-N-T-E-R-M-I-S-S-I-O-N

Chromatic Galop

Franz Liszt
(1811-1886)

Chromatic Galop is a band transcription "Grand Galop Chromatique" - a favorite piano recital piece composed by Franz Liszt in 1838. It was dedicated to Count Rudolph Apponyi and published in the year of its composition. The theme is highly chromatic and is used in different ways - variations in melody and harmony and also in counterpoint with diatonic themes.
(Arthur Frackenpohl)

Pavane

Gabriel Faure
(1845-1924)

The "Pavane" which originated as a court dance of the early 16th century, is probably of Spanish origin. It was executed in slow, solemn movements and with dignified gestures. The international adoption of the Spanish pavane as the ceremonial court dance is a characteristic symptom of the shift in cultural leadership which took place around 1500. After 1600 the pavane was adapted into the German suite in which it serves as a slow introductory movement. Faure and Ravel established themselves as eloquent French masters of the pavane style of composition.
(Harvard Dictionary)

Satiric Dances

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 the Arts of Boston University, where the composer formerly held the position of Dean.
(Norman Dello Joio)

Esprit De Corps

Robert Jager
(1939-)

Esprit De Corps was commissioned by the United States Marine Band. Based on "The Marines' Hymn", Esprit De Corps is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer's salute to the Marine Corps in general. Full of energy and drama, the composition has its lighter moments (for example, the quasi-waltz in the middle of the piece). (Robert Jager)

UWEC CONCERT BAND PERSONNEL

PICCOLO

Cathy Schmidt

FLUTE

Sally Bruneau
Jennifer Campbell
Marci Grauer
Traci Kreun
Elisa Lande
*Angela Raleigh
Leah Telitz
Renee Tregoning
Craig Udy

OBOE

Susan De Groot
*Kim Kuechle

BASSOON

Kristi Bothe
Jean Newby
*Lisa Peterson

B FLAT CLARINET

Tanya Beske
Connie Boehlke
*Susan Herbst
Kim Kochenderfer
Kristin Lehnert
Ann Lewis
Diane Manz
Rich Richardson
Lori Tuckey

BASS CLARINET

Ken Kiesow

ALTO SAXOPHONE

Dan Charney
*Jason Gillette
Kelly Kwiatkowski
Stacy Wineinger

TENOR SAXOPHONE

Drew Disher
Chad Walker

BARITONE SAXOPHONE

Rebecca Weber

TRUMPET

Stephen Fisher
Brenda Francis
*Matthew Gavin
Wade Heinen
Steven Kriesel
Steven Meisner

HORN

*David Bach
Kelly Cornish
Stephanie Fiskum
Sarah Honeter

TROMBONE

Amy Anderson
Chris Fulton
Angie Hindal
Laura Lerch
*Doug Williams

EUPHONIUM

*Michael Etheridge
Brett Muellenbach
Tobin Shucha

TUBA

Chad Bromeisl
Hugh Gaston
*Matthew Lamb

PERCUSSION

Michael Akan
Andrew Algire
*Janet Hawkins
Kyle Kasper
Jacob Ruths
Cindy Schlicht
Jody Witthoft

*Principal

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