

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

Concert Band I
Rodney B. Hudson, Conductor



with

HAROLD BRASCH
Euphonium Soloist

Wednesday, November 17, 1982
8 p.m.
Gantner Concert Hall

CONCERT BAND I

PROGRAM

Four Cornish Dances, Op. 1

Malcolm Arnold

- I. Vivace
- II. Andantino
- III. Con moto e sempre senea parodia
- IV. Allegro ma non troppo

Arnold has studied at the Royal College of Music in London, and has written several concertos, symphonies, and film scores. This is one of several sets of British dances composed by Arnold. This transcription was done by Thad Marciniaik.

Reflections

Roger Nixon

Roger Nixon, teacher of composition at San Francisco State College, is typical of the modern American composer who has turned to the Concert Band for an expression of his musical ideas. Reflections is, as the title suggests, quiet, contemplative music.

Dance of the Swans

Peter I. Tschaikowsky

HAROLD BRASCH, Euphonium Soloist

This arrangement is an adaptation of the Violin solo from the "Swan Lake Suite". This beautiful ballet contains some of the most melodic writing by Tchaikovsky. This arrangement is transposed a half-step lower from the original. The arrangement was done by the soloist.

Win, Place or Show

Arnold Freed

This work is a delightful, colorful novelty piece that takes the listener immediately to the racetrack, complete with starter's pistol, galloping hooves, and the bugler's calls.

INTERMISSION

Graf Zeppelin-Marsch

Carl Teike

Unfortunately this superb march is always known in the United States by the erraneous translation (The Conqueror) of the title.

Ferdinand, Count (Graf) von Zeppelin was born in 1838 and, after a long military career in which he became a general, retired in 1891 to devote his full time to the designing and building of "zeppelins" (rigid airships or dirigibles). He did so with considerable success, and airships of his design were used extensively by the Germans in World War I. In 1928, six years after Teike's death, the then-newest airship built in Germany was named the "Graf Zeppelin".



About the soloist

HAROLD T. BRASCH began his music career in a Boy Scout Troop. On his 14th birthday, he was given a \$50.00 student-model trumpet, which cost included ten free lessons.

Entering San Pedro, California High School a year later, the change-over to baritone horn began, on the advice of bandmaster E. A. Jarvis. While yet in high school he appeared as soloist with numerous college bands in concert, and with the Long Beach Municipal Band, Long Beach, California, under the direction of the world renowned cornetist, the late Dr. Herbert L. Clarke.

In 1936, Musician Brasch was admitted to the U.S. Navy Band, Washington, D.C., on the strength of a letter from Dr. Clarke. During the ensuing 20 years, his technical mastery of the instrument, the beauty of his tone and superb musical craftsmanship, place him indisputably among the greatest euphonium players of all time.

Bandsmen, and the general public alike, have become acquainted with Mr. Brasch's outstanding ability and musical achievements through countless performances before microphones of every major network in the U.S.A.; as featured soloist on the Navy Band concert tours, and at the Canadian National Exhibition; as well as through guest-soloist appearances with high school, college, civic, and Salvation Army bands, and at band clinics and music camps.

Retired now, after 20 years in service, Mr. Brasch comes to our city to give a two-fold demonstration; that the euphonium is among the finest of the solo brass, and that he has rightfully been acclaimed as "Mr. Euphonium."



Divertimento for Band, Op. 42

Vincent Persichetti

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

The Divertimento for Band, written by Philadelphia-born Vincent Persichetti (1915-), is exactly what its name implies--a lively bit of musical entertainment, in which rhythmic and contrapuntal savour faire is blended neatly with tongue-in-cheek humor and lyrical nostalgia. This piece was written in June 1950 for the famous Goldman Band.

Hailstorm

William Rimmer

HAROLD BRASCH, Euphonium Soloist

This solo is a shortened version of the cornet solo still published in England under the same name. The work is primarily a display piece of triple-tonguing technique. The triple-tonguing technique is preferred by English speaking soloists in contrast to Latin speaking soloists who are double tonguing specialists.

Second Suite in F, Op. 28, No. 2

Gustav Holst

- I. March
- II. Song without words, "I'll Love my Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

The second suite for Band in F major is based on a series of old English melodies and is one of a number of works written for band by Gustav Holst. As a young man, having been a trombonist in a British military band, Holst became interested in writing for this medium. The first movement of the suite is a March comprising such melodies as Morris Dance, Swansea Town and Claudy Banks. The second movement is an old song without words, "I'll Love my Love." The third movement is the "Songs of the Blacksmith" in which the sound of the anvil is heard and the fourth movement is a Fantasia on "The Dargason" introducing "Greensleeves."



UNIVERSITY CONCERT BAND I

PERSONNEL

PICCOLO

Beth Moberg

FLUTE

Pamela Kauffman
Kathleen Kort
Barbara Kronberger
Julie Morgan
Lisa Rosenbecker
Mary Schrank
Julie Schroeder
*Jane Weigel

OBOE

*Rose Brunner
Pat Reeves

BASSOON

Lori Amundson
*Cynthia Wendt

B FLAT CLARINET

Diane Erickson
Lynn Lillyroot
Kathleen Mack
Nancy Ostrand
*Heidi Racanelli
Bryn Riley
Julie Sherfinski
Debra Strebe
Tammy Tannler
Lonna Wicklund
Wendy Wuethrich

*Principal

BASS CLARINET

Julie Dettman
Stacey Steiner

ALTO SAXOPHONE

*Paula Gurath
Betsy Lind
Sandy Mund

TENOR SAXOPHONE

Patrick Lutz

BARITONE SAXOPHONE

Jennifer Mitchell

TRUMPET

Richard Batchelor
*Jeanette Eastman
David Figge
Karen Johnson
Gary Smith
Kyle Svoma

HORNS

Theresa McMahon
*Ruth Romanski
Mary Schiltz
Michael Swedberg
Christine Watke
Kris Wells
Dolores Whitt

WIND/PERCUSSION FACULTY

Wendy Mehne, Flute
Ivar Lunde, Jr., Oboe
Kristine Fletcher, Bassoon
Donald George, Clarinet
Richard Fletcher, Saxophone/Clarinet
Henry Mautner, Trumpet
Boris Rybka, Horn
Rodney Hudson, Trombone
Mary Perry, Euphonium, Tuba
Ronald Keezer, Percussion

TROMBONE

*Ethan Freier
Todd Halverson
Randy Meinen

EUPHONIUM

Brian Fuerstenau
*Alan Hager

TUBA

Ricky Duss
Russell Hofmann
*Michael Miller

PERCUSSION

Clarke Brownell
Dennis Cornell
Thomas Cravens
Lewis Dexter
Michelle Espe
*James Parris
Susan Voight

*The taking of photographs and the use of
recording equipment are forbidden.
Food and beverages are not permitted.*