

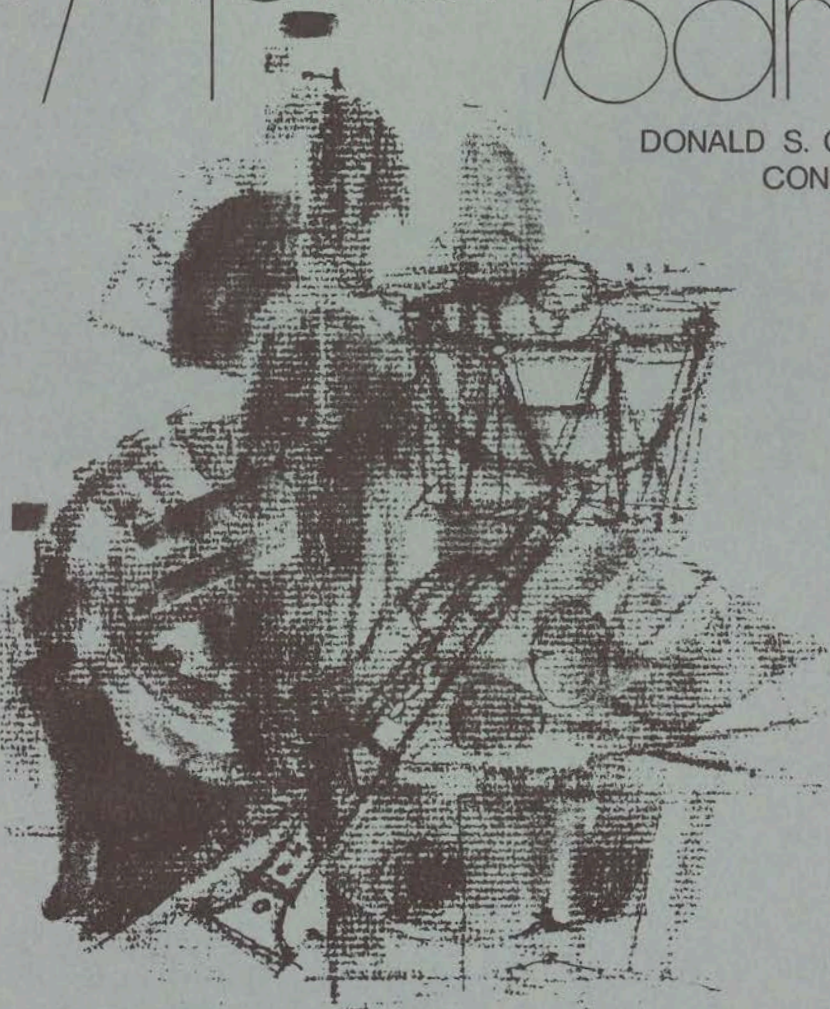
THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN
EAU CLAIRE

PRESENTS

THE

Symphony Band

DONALD S. GEORGE
CONDUCTOR



ON TOUR

PROGRAM

(to be selected from the following)

Concert Narrator, MIKE GRIFFIN

Dedication Fanfare on the University Hymn	James Curnow
The Star Spangled Banner	arr. Erik Leidzen
Beatrice and Benedict Overture	Hector Berlioz, arr. F. Henning
La Gazza Ladra Overture	Gioacchino Rossini, arr. L. Cailliet
Candide Overture	Leonard Bernstein, arr. W. Beeler
*Symphony for Band, "Thunder Bay"	Lawrence Hartzell
Soleriana	Carlos Surinach
Dionysia	Jan Bach
Music for Prague 1968	Karel Husa
Concerto Grosso in G Minor, Op. 6, No. 8	Arcangelo Corelli arr. M. Hindsley
The Seventh Seal	W. Francis McBeth
Prelude, Chorale and Fugue	J. S. Bach, arr. D. Godfrey
Children's March: "Over the Hills and Far Away"	Percy Grainger
Ye Banks and Braes O' Bonnie Doon	Percy Grainger
Polonaise (Finale) from Concerto No. 2 for Clarinet	C.M. von Weber arr. T. Conway Brown
Soloists: Karmen Teigen, Kim Oxley, Sue Luepke Diane Solie, Cathy Otterson	
Popular Song from "Facade"	William Walton, arr. R. O'Brien
Jodelling Song from "Facade"	William Walton, arr. R. O'Brien
Marches:	
The Conqueror	C. Teike
Gallito	S. Lope
The Vanished Army	Kenneth Alford
Royal Decree	W. P. English
Caesar's Triumphal March	G. F. Mitchell
The Free Lance March	John Philip Sousa
*Carnival March 1972	Ivar Lunde

*Premiere Performance, UW-Eau Claire Concert Only

The Department of Music
University of Wisconsin
Eau Claire

presents

THE SYMPHONY BAND

DONALD S. GEORGE, CONDUCTOR

Wednesday, April 18, 1973

8:00 pm

Fine Arts Concert Hall

PROGRAM

PRELUDE, CHORALE AND FUGUE

JOHANN SEBASTIAN BACH
(Chorale by Aubert)

Johann Sebastian Bach's music was primarily of the church; in it is found the culmination of the ecclesiastical styles evolved in Germany and the Netherlands. To this style, in which he worked with such wonderful creative fluency and resourcefulness, Bach brought his own intellectual force and emotional depth. His exploration of the forms of the fugue, the choral prelude, and the cantata was so complete that his successors were literally forced into other styles of composition.

SYMPHONY FOR BAND, OP. 33, "THUNDER BAY"

LAWRENCE HARTZELL

Premier Performance

The President of the United States has asked all Americans to prepare in some way for the celebration of our country's 200th birthday. In heeding this call, I have decided to create several compositions based on American themes. In some cases, the compositions will be based on important events in American history, in others important persons, and in still others various aspects of American life. As we await the year 1976, we must take stock of ourselves and our country as a means of understanding what we were, what we are, and what we wish to be. If the compositions I intend to write during the next four years in any way aid those who perform and hear them in this stock-taking, I will consider them to have fulfilled their purpose.

The subtitle to this work refers to Thunder Bay, Ontario, Canada. While vacationing in Thunder Bay I came upon the Legend of The Sleeping Giant, which is one of hundreds of legends dealing with the mythical Ojibway giant known as Nanabijou (also Nanabozho). The uniqueness of this particular Legend lies in the fact that it presents, in a very condensed form, the unfortunate relationship which has developed between the original and the immigrant Americans. In this one story we observe how the growth of the white man on the American continent has been decidedly detrimental to the Indian. The story has been divided into four parts, each of which serves as a programmatic background for one of the four movements of the Symphony.

The SYMPHONY FOR BAND is written for and dedicated to the University of Wisconsin-Eau Claire Symphony Band. --Lawrence Hartzell

INTERMISSION

CARNIVAL MARCH 1972

IVAR LUNDE

Premier Performance

CARNIVAL MARCH 1972 was written in late summer of 1972 while working on Sonata No. 2 for Piano. It is light in character and depicts scenes from a carnival or circus. The explosive outbursts in the percussion section illustrate acrobats. The saxophone solo gives the image of a crying clown, and the final gallop calls to mind horse races.

While working on the Sonata for Piano I felt depressed because of its serious and symbolic content. I put it aside and forced myself to write something gay and happy, using tonal language as opposed to the more contemporary sounds of Piano Sonata.

CARNIVAL MARCH 1972 is dedicated to the University of Wisconsin Symphony Band. --Ivar Lund

SOLERIANA is based on a Fandango for harpsichord by the 18th Century Spanish composer Padre Antonio Soler. The composer says of the work:

"In SOLERIANA, I have divided the work into an 'Introduction' and seven 'Differentias' (variations) to make the form of the Fandango more intelligible, seeking contrast through key changes in the 'Differentias,' some of which have independent conclusions. Dissonances--set down with apparent hesitancy by the composer--have been strengthened, and missing tempi and dynamics added according to my personal conception of the music. Also, my decision to use the concert band as a vehicle to expand the work (instead of the usual symphony orchestra) is not casual: The Fandango is full of Scarlattian arpeggios requiring force and foreground importance--a feature less comfortable for orchestral strings when speed and clear articulation are demanded.

Finally, even at the expense of having lightly modified some of the musical devices, I have enjoyed writing a version of the Fandango where I have submerged myself into the world of Soler as I conceive it, with all the 20th-century means at hand. In this, I hope and wish to make the performers and audiences living participants of the same joy I have experienced."

CHILDREN'S MARCH "OVER THE HILLS AND FAR AWAY"

PERCY GRAINGER

The life, personality, and career of Percy Aldridge Grainger had a lasting impact upon the musical world. A confirmed eccentric, he was nevertheless a pianist of a very high order and a daring innovator in his compositions. Though he was an advocate of the contemporary, he maintained a link with the status quo in his research of folk music, rescuing from oblivion many gems which otherwise would have perished. It was in the setting of these tunes that he used his musical inventiveness to its utmost. OVER THE HILLS AND FAR AWAY is one of a large number of compositions Grainger contributed to band literature. In this work, which he cast in a sunny, carefree mood, the composer put into practice certain theories he had tested during a nineteen-month stint as an army bandsman. He was of the opinion that it is in the lower octaves of the band and from the deeper and larger members of the reed family that the greatest expressibility is to be looked for. His intuitive understanding of the capabilities of the wind band is evident in all of his writing for that medium. CHILDREN'S MARCH was one of the first works originally composed for an American Band. It was completed in 1918 while Grainger was serving with the United States Coast Artillery Corps Band.

OVERTURE TO "BEATRICE AND BENEDICT"

HECTOR BERLIOZ

The opera story concerns the difficulties encountered by army officer Benedict in his efforts to win the heart and hand of fair Beatrice. Berlioz, in his memoirs, said of "Beatrice and Benedict," "I had taken the book from 'Much Ado about Nothing' and added the songs and episodes of the musician. Critics, some expressly from Paris, praised the music warmly. Some thought the dialogue was stupid. It was copied word for word from Shakespeare." The overture consists of three movements, contrasting comedy and romance in an interesting manner. The first movement, with its gay, scherzo-like rhythm, is of a light nature, in keeping with the subject matter of the story. The second movement is somewhat slow and sustained, romantic in content. The third, an *alla breve allegro*, is definitely related to the thematic material of the first movement. The characteristic skip downward of a minor sixth, with an upward semi-tone resolution, is the outstanding melodic figure and is typical of Berlioz. This movement is developed to quite some extent in the manner of questions and answers, again a characteristic of Berlioz's style. The arrangement for concert band is by Franz Henning.

PERSONNEL

FLUTES

Kathlynn Andersen
Terri Barthen
Anne Christensen
Mary Henderson
Nancy Horne
Marta Kanvik
Rita Millett
*Judith Paterson
Miriam Pederson
Debra Peterson
*Barbara Walter

PICCOLO

Barbara Walter

OBOES

Janet Guenther
Faye Hermesen
*Katherine Kallman

ENGLISH HORN

Janet Guenther

E♭ CLARINET

Nancy Holzinger

B♭ CLARINETS

Janet Anderson
Lynn Evjue
Margaret Jess
Sue Luepke
Cheryl Olds
Cathy Otterson
Kim Oxley
Diana Peterson
William Radtke
Sandy Rydz
Janet Schiller
Sharon Seymour
Natalie Smith
Diane Solie
Denise Stream
*Karmen Teigen
Bruce Van Bronkhorst

ALTO CLARINETS

*Dominick Serpico
Karen Weaver
Chris Weigel

BASS CLARINETS

Gail Hammerberg
Lois Ristow
*Bonnie Hendrickson

CONTRABASS CLARINETS

Rose Esser
Chris Holmen

BASSOONS

Jeanne Paape
*Virginia Roesler
Cheryl Svoboda

SAXOPHONES

Nancy Anderson
Rachel Meurett
Wilbur Mitchell
Tom Newburg
Marilyn Reeve
*Randy Wanless

TRUMPETS

Robert Baldwin
Dave Boles
George Brouard
William Buchholtz
Neil Fockel
Margo Ganther
Allen Johnson
Deone Johnson
*Richard Jorgensen
James Sorenson

FRENCH HORNS

Lois Bly
Tom Bronken
Susan Gilbertson
Becky McClone
*Peggy Moss
Chris Neils
Jessina Opsal
Peter Schiefelbein
Nancy Weckwerth

TROMBONES

Tom Dubiel
John Hoag
Gary Hokkanen
James Miles
Clay Overlien
*Mangin Roeseler
Joel Shoemaker

BARITONE HORN

*David Pietenpol
James Thomas

TUBAS

Tim Call
Bob Flottum
*Fred Schmidt

PERCUSSION

Sara Beeler
Dan Began
Len Braunling
*Cynthia Cirkel
Randy Richter
Ed Riley

PIANO

Lynn Evjue



*Principal

THE UNIVERSITY OF WISCONSIN-EAU CLAIRE SYMPHONY BAND is a select group of the most highly qualified musicians on campus regardless of their major area of study. Repertoire is carefully selected to represent the finest in music for concert band, balancing an emphasis on contemporary literature with works drawn from preceding periods and styles. The Symphony Band rehearses five hours each week and presents several concerts on campus each year. In addition, the band goes on tour for four days in the spring. The 90-piece Symphony Band is one of three concert bands at UWEC, thus giving all instrumentalists at the University the opportunity to gain experience and enjoyment from band participation and performance.

DONALD S. GEORGE, CONDUCTOR

of the Symphony Band, received his education at Ohio Wesleyan University, the Eastman School of Music, Mannes College in New York City, and Teachers College, Columbia University. He has studied clarinet with Rufus Arey and Robert McGinnis. His teaching experience has been in the public schools of New Jersey, having been Director of Music for Midland Park, N.J., Public Schools for eleven years. He has also taught at Teachers College, Columbia University, and has been Director of Bands at the Glassboro State College Summer Fine Arts Camp. Dr. George joined the faculty of the University of Wisconsin-Eau Claire in September 1968. At the University he is Director of University Bands and teaches clarinet. He is also a member of the Faculty Woodwind Quintet and directs the University Clarinet Choir.

TOUR ITINERARY, 1973

- April 9 - Colfax High School
James Madison Memorial High School, Madison
- April 10- Proviso West High School, Hillside, Illinois
Niles West High School, Skokie, Illinois
- April 11- Waukesha County Technical Institute, Pewaukee
- April 12- Sheboygan Falls High School
- April 18- University of Wisconsin-Eau Claire