

The Department of Music
presents



Donald S. George, conductor

With Guest Conductor

Keith Brion

Leading Authority on the Music of
John Philip Sousa
Percy Grainger and Charles Ives

4:00 PM
Sunday, April 4, 1993
Gantner Concert Hall

Adults \$4.00

Students, Children, Senior Citizens \$3.00

University ID \$1.00

PROGRAM

SLAVA! A Concert Overture

Leonard Bernstein
trans. Clare Grundman

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This Overture is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of **SLAVA!** is a vaudevillian razz-ma-tazz tune filled with slide-slipped modulations and sliding trombones. Theme two, which prominently features the Soprano Saxophone, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the 'Coronation Scene' of Moussorgsky's Boris Goudonov, where the chorus sings the Russian word "*slava!*" meaning "*glory!*" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this Overture is fondly dedicated.

(Jack Gottlieb)

DANZON

Leonard Bernstein
arr. John Krance

Leonard Bernstein was indisputably one of the most versatile and popular personalities in America's musical life. Much has already been written and said of Mr. Bernstein's brilliant gifts as a conductor, composer, and pianist; teacher, essayist, and TV music lecturer. Indeed, he has not "sold" us music. He has, through his vast talents, charming personality and mastery of semantics, succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Ours is a more musical world because of his unfailing skill, resource, and imagination.

Written in collaboration with the equally young and talented choreographer Jerome Robbins, the ballet "Fancy Free" was commissioned by the American Ballet Theatre and premiered by that organization in 1944 at New York's Metropolitan Opera House. It was immediately recognized as the first ballet of importance to be written and set entirely in the contemporary American idiom and subsequently provided the basis for successful stage and film versions of the musical comedy "On The Town."

"Fancy Free" has been described very well in Jerome Robbins' own words: "With the sound of a juke box, the curtain rises on a street corner with a lamp post, a side street bar, and New York skyscrapers pricked out with a crazy pattern of lights, making a dizzying

background. Three young sailors in the U.S. Navy explode on the stage; they are on shore leave in the city and on the prowl for girls. The tale of how they meet first one, then a second girl, and how they fight over them, lose them and in the end take off after still a third, is the story of the ballet."

The highlights of the ballet are the solo dances the three buddies perform in order for each man to "show his stuff" in dancing prowess to the outnumbered but overjoyed girls. The uniforms mask three very distinct personalities, and now each is displayed in a brilliant, imaginative performance. One (GALOP) is boisterous and impudent in a good-natured way; the second (WALTZ) is happy-go-lucky but a little wistful; the third (DANZON) is intense and emotional, with a passionate Latin touch.

In arranging the DANZON from "Fancy Free" for Concert Band I have attempted to retain the spirit and charm of Mr. Bernstein's original orchestral score.

(John Krance)

KEITH BRION, Conducting

JESU, JOY OF MAN'S DESIRING

J. S. Bach
arr. Eric Leidzen

Bach, the great Cantor of Leipzig, composed nearly three hundred cantatas, of which over two hundred have been preserved. They are especially characteristic of Bach's genius, and they constitute by far the larger portion of his total output. Only one of his cantatas was published during his lifetime, but after his death they were widely dispersed; a large bundle of them being sold by his widow for about forty dollars. They were of little use to his sons, who followed the musical trend of their day, and it remained for Mendelssohn and others to rescue the works of the master composer from oblivion.

The cantata of which this chorale is a part is entitled *Herz und Mund und Thut und Leben*. It was composed for the Feast of the Annunciation, and the beautiful accompanying chorale occurs twice in the course of the work. (Carl Fischer, Inc.)

SYMPHONY NO. 53 "Star Dawn"

Alan Hovhaness

I. Maestoso Sostenuto

*II. Moderato Sostenuto con Molto Espressione

The thought for the symphony initiated with a phrase from Dante's *Inferno*, "Star Dawn", which suggested travelling in space. Bells symbolize the stars, long flowing melodies create a sense of journey, and great chorales symbolize humankind.

My life-long interest in astronomy has suggested the thought and hope that we may colonize Mars. As we overcrowd the Earth, we must eventually confront the issue. Mars, although cold, seems to have a climate which may make this possible.

(Alan Hovhanness)

LA BODA de LUIS ALONSO

Gimenez y Bellido, Geronimo

Spanish composer and conductor, Geronimo Gimenez was Musical Director of the Teatro Apolo and then the Teatro de la Zarzuela in Madrid. He wrote many zarzuelas, mainly in *Género chico* form, which are notable for their use of traditional gypsy music. His most successful works include **La Boda de Luis Alonso**, which is about the famous popular dancer 'La Tempranica'.

The Music performed at today's concert is the Intermezzo from **La Boda de Luis Alonso**.

(Harpers Dictionary of Opera and Operetta)

~ INTERMISSION ~

THE SLAVONIC DANCES - A Symphonic Suite

Anton Dvorak
trans. Jim Cumow

The Slavonic Dances of Dvorak included in this collection are taken from the first set (Op. 46). They were transcribed for Dr. Harry Begian and the University of Illinois Symphonic Band.

The Suite features melodic material selected from Dances 1, 2, 8, 4, and 3. Great care was taken to assure that the original form of each Dance was preserved. All transitional material is also from the original.

(Jim Cumow)

Keith Brion, Conducting

FOLK-TUNE - a Sheep Shearing Song

Eugene Goosens
scored for Wind Band by Percy Grainger

CHARLIE RUTLEGE - a Cowboy Song

Charles Ives
arr. James Sinclair

BLITHE BELLS

Percy Grainger

Blithe Bells is a free ramble (written 1930-1931) by Percy Aldridge Grainger on Bach's aria "Sheep May Safely Graze" from the Secular Cantata "Was mir behagt ist nur die muntre Jagd" ("What Pleases Me Is Just a Jolly Hunt").

Blithe Bells is a remarkable composition and in common with so many of Grainger's works, it is unlike all of the others.

(Keith Brion)

HUMOROUS VARIATIONS ON GEORGE GERSHWIN'S "SWANEE"

John Philip Sousa



JOHN PHILIP SOUSA

KEITH BRION

Keith Brion is currently a free lance conductor of professional bands and symphony orchestras. Professional bands include Mr. Brion's own New Sousa Band. He has been a frequent guest conductor of the Goldman Band, the Allentown Band, and the Stockhom Symphonic Wind Orchestra. He has also appeared with the United States Marine Band, the United States Army Band, and the United States Coast Guard Band, as well as university bands at the University of Texas, Ohio State, Florida State, Michigan State, and the University of Iowa. He has led his popular Sousa revival concerts with most of America's major and regional orchestras including the Boston Pops, and the Symphonies of Pittsburgh, Philadelphia, St. Louis, Houston, Atlanta, Utah, and Milwaukee. He has recently begun conducting other popular programs with such orchestras as the Rochester Philharmonic, San Jose Symphony, and San Diego Symphony. His overseas engagements have included the London Concert Orchestra, New Zealand Symphony, and the Gothenburg Symphony.

Mr. Brion has appeared in a PBS TV special *"The New Sousa Band On Stage at Wolftrap"*, a video and laser disc available from Proscenium Entertainment. He is currently appearing in the PBS-TV 90 minute special *"If You Knew Sousa"*. His recordings include the Original-All-American-SOUSA! with his New Sousa Band for Delos Records, the Sousa Legacy for Bainbridge Records, recorded with the Rochester Philharmonic and the New Sousa Band, and the *Wind Music of Alan Havhaness* recorded on Mace Records.

Mr. Brion began his career as a vocal and instrumental teacher in the East Brunswick, New Jersey schools where he started the music program. He served for six years as band director at Newton, New Jersey High School. From 1963-1972 he was supervisor of music with the Caldwell-West Caldwell Schools, Director of the North Jersey Wind Symphony, was an adjunct teacher of flute of the Montclair State and William Paterson Colleges, and served as curator of the Percy Grainger collection at Upsala College. From 1973-80, he was director of bands at Yale University, leading the Yale Band in concerts at the Kennedy Center, Carnegie Hall, and an all-Ives program at Amsterdam's Concertgebouw.

Mr. Brion has published numerous editions for band including the music of Charles Ives, Percy Grainger, John Philip Sousa, and D. W. Reeves.

UWEC SYMPHONY BAND PERSONNEL

PICCOLO

Barbara Allen

FLUTE

Susan Berg

*Danielle Boor

Christine Ellwein

Aimee Gillespie

April Hornig

Sandra Kieffer

Hilary Tridle

Tara Walz

OBOE

*Kim Kuechle

Dan Shepersky

Tammy Riste

BASSOON

Julia Kosik

Shelley Wolff

E FLAT CLARINET

Kesinee O'Connor

B FLAT CLARINET

Stacy Bartz

Seann Cleve

Nicole Dietz

Terri Felton

Rachel Gordon

Aaron Harris

Tammy Heilman

John Meznarich

Paul Meznarich

Robin Mueller

Kesinee O'Connor

*Lisa Phalen

Laurie White

BASS CLARINET

Amy Banovich

ALTO SAXOPHONE

*Kristin Buchholz

Jason Gillette

Nicole Whitehead

Stacy Wineinger

TENOR SAXOPHONE

Chris Gumz

Shari Swiecichowski

BARITONE SAXOPHONE

Keith Schwabe

CORNET

Eli Grajkowski

Kelli Heckman

Tim Hoffman

Pat Hull

Daniel Julson

Jason McClain

*Patrick Phalen

Jaina Roth

WIND/PERCUSSION FACULTY

Timothy Lane, flute

Ivar Lunde, Jr., oboe

Kristine Fletcher, bassoon

Donald George, clarinet

Richard Fletcher, sax/clarinet

Robert Baca, trumpet

Thomas Gilkey, horn

Rodney Hudson, trombone

Jerry Young, euphonium/tuba

Ronald Keezer, percussion

HORN

Rhonda Aalderks

Kellie Cornish

Stephanie Fiskum

Anne Flemming

Chad Hess

*Susan Page

TROMBONE

Adam Bever

Chris Fulton

Jeff Ilse

*Kevin Loughney

Tim Rodell

Eric Songer

EUPHONIUM

Michael Etheridge

*Alan Herold

Toby Shucha

TUBA

Chris Gleason

*David Graves

David Jordan

Micky Wroblewski

PIANO

Heather Wunsch

PERCUSSION

R. James Andrews

Tony Mazzone

Ronald Granberg

*Mark Hanson

Matthew Neesley

Siri Nelson

* denotes Principal

COMING EVENTS:

- 4/5 Student Recital: Tim Hoffman, Trumpet, 5 p.m., Gantner Hall
4/5 Senior Recital: Bridget Dolan, Soprano, 8 p.m., Gantner Hall
4/6 Concert: Brass Choir, 8 p.m., Gantner Hall
4/7 Student Recital: Katie Sandberg, Mezzo-Soprano, 5 p.m., Phillips Hall
4/13 Recital: Flute Choir, 5 p.m., Phillips Hall
4/14 Joint Student Recital: Jodi Buskell, Mezzo-Soprano & Renee Radke, Soprano,
5 p.m., Phillips Hall
4/14 Concert: Jazz II, 8 p.m., Gantner Hall
4/15 Student Recital: Adam Bever, Trombone & Percussion, 5 p.m., Phillips Hall
4/15 Concert: Trombone Choir, 8 p.m., Gantner Hall
4/16- Viennese Ball, 6:30 p.m., Davies Center
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4/18 Concert: Faculty Brass Quintet, 2 p.m., Christ Church Cathedral
4/18 Concert: Concert Choir, 4 p.m., Gantner Hall
4/19 Senior Recital: Charles Harpke, Baritone, 5 p.m., Phillips Hall
4/19 Senior Recital: Todd Walker, Trumpet, 8 p.m., Gantner Hall
4/20 Concert: US Air Force Academy Band, 7:30 p.m., Zorn Arena
4/21 Recital: Douglas Williams, Composition, 5 p.m., Gantner Hall
4/21 Concert: Jazz III, 8 p.m., Gantner Hall
4/22 Joint Senior Recital: Chris Campbell, Saxophone & Chris Fulton, Trombone,
5 p.m., Phillips Hall
4/23 Concert: Wisconsin Woodwind Quintet, 5 p.m., Phillips Hall
4/25 Concert: Women's Concert Chorale, 2 p.m., Gantner Hall
4/25 Concert: University Orchestra, 8 p.m., Gantner Hall
4/26 Senior Recital: Danielle Boor, Flute, 5 p.m., Phillips Hall
4/26 Concert: Jazz I, 8 p.m., Gantner Hall
4/27 Joint Student French Horn Recital: Laurie Lorenz, Rhonda Aalderks, Chad
Hess, & Anne Flemming, 5 p.m., Gantner Hall
4/28 Joint Student Recital: Craig Udy, Flute & Angella Raleigh, Flute, 5 p.m.,
Phillips Hall
4/28 Concert: Concert Band, 8 p.m., Gantner Hall
4/29 Senior Recital: Alan Herold, Euphonium, 5 p.m., Phillips Hall
4/29- Opera Fest, 7:30 p.m., Gantner Hall
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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.