

THE DEPARTMENT OF MUSIC
UNIVERSITY OF WISCONSIN-EAU CLAIRE
PRESENTS

Concert Band I
Rodney B. Hudson, Conductor



Wednesday, April 20, 1983

8 p.m.

Gantner Concert Hall

PROGRAM

Prologue and Dance

Elliot Del Borgo

Prologue and Dance is a work cast in two large sections. The opening moves from a series of strong gestures in the basses accompanied by a quiet tone-cluster to a very warm and expressive melodic section. The cluster and bass figures return to bring the Prologue to a close.

The Dance movement is very energetic and bright. Shifting meters and percussive brass provide the driving momentum to contrast with the cantabile melodic line.

The finale is a dramatic, thematic restatement with great power and vigor.

William Byrd Suite

Gordon Jacob

- I. The Earle of Oxford's March
- II. Pavana
- III. Jhon come kiss me now
- IV. The Mayden's Song
- V. Wolsey's Wilde
- VI. The Bells

William Byrd (1542-1625) was known for his choral music and was one of the founders of the English Madrigal School. He was also one of the most active and able of the English keyboard writers. The William Byrd Suite is based on six selections from the Fitzwilliam Virginal Collection. Gordon Jacob set these excerpts in 1923, the Tercentenary of Byrd's death.

Canzona

Peter Menin

Peter Mennin (born 1923), Erie, Pennsylvania) is a composer regarded by many as the most substantially gifted of the younger composers that have come into prominence since World War II. He has to his credit some six symphonies and many chamber and choral-orchestral works. Mennin composed his Canzona as a part of the series of commissions from Edwin Franko Goldman in cooperation with the League of Composers, and it was first performed by the Goldman Band.

Colonel Bogey

Kenneth J. Alford

Kenneth Alford (1881-1945) characterizes a very distinct style in his marches that is essentially simple in content, sonorous and rich in harmony, melodically arresting, and compellingly rhythmic in drive. They are obviously conceived in the spirit of traditional and genuine dignity which surrounds those remarkable units of men, women, and officers that are the British services.

This edition was done by Dr. Frederick Fennell.

INTERMISSION

- I. Introit
- II. Kyrie
- III. Gloria
- IV. Alleluia

Through the effective use of brass, woodwind and percussion sonorities; Martin Mailman has attempted to capture the intensity of the church liturgy. The Introit takes on the character of an introductory fanfare. The Kyrie is in a very solemn legato style. The Gloria, is characterized by the rhythmical structure first introduced by the percussion section. The Alleluia is written in fugal style with development attained through rhythmic articulation and brass-woodwind sonority.

Father of Victory

Louis Ganne

This march was composed in 1888, our choice for France, reflects the clarity of that instrumental fabric so strongly a part of the splendid military bands of the French which mix the reeds and brasses in full drums of richness in tone and variety of instrumentation.

Mr. Ganne was born in 1862 and died in 1957.

This arrangement is done by Charles J. Roberts.

Danzon

Leonard Bernstein

Written in collaboration with the 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. Danzon is the Third Sailors Dance from Fancy Free.

Folk Dances

Dmitri Shostakovich

Dmitri Shostakovich (1906-1975) studied at the Petrograd Conservatory where he wrote his Symphony No. 1 in F Minor which brought him world attention. During his early years following graduation in 1923 he wrote music to serve the political needs of this country. After criticism from the government he composed his famous Fifth Symphony.

Composed in a light-hearted style, the Folk Dances are filled with joy and exuberance of the Russian people. The many folk melodies are combined in a string so that musical energy abounds and the spirit of folk dances can easily be imagined.

The edition of this work was done by H. Robert Reynolds.



PERSONNEL

UNIVERSITY CONCERT BAND I

PICCOLO

Deborah Noyes

FLUTE

Julie Andring
Steve Benaszkeski
Ivy Bohman
Sue Devitt
Leann Hildreth
Pamela Kauffman
Kathleen Kort
Barbara Kronberger
Lorene Larson
Julie Morgan
Robin Olmstead
Patricia Paris
Mary Schrank
*Jane Weigel
Julie Weiser
Barbara White

OBOE

Rose Brunner
*Karen Ford
Patricia Reeves

BASSOON

*Penny Honetor
Cynthia Wendt

E FLAT CLARINET

Wendy Montgomery

B FLAT CLARINET

*Julie Durocher
Diane Erickson
Annette Johnsrud
Kathleen Mack
Bryn Riley
Mary Schmitz
Debra Strebe
Tammy Tannler
Wendy Wuethrich

BASS CLARINET

Jill Anderson
Julie Dettman

ALTO SAXOPHONE

*Paula Gurath
Pat Lutz
Camille Pawlowicz
Bret Showers

TENOR SAXOPHONE

Jennifer Mitchell
Debra Norton

BARITONE SAXOPHONE

Sheila Dee

TRUMPET

Terry Albrecht
Richard Batchelor
Andrew Classen
David Figge
Karen Johnson
Eric Peterson
Linda Peterson
John Rendon
Tim Ruesch
Peter Skinner

*Gary Smith
Kirstin Springmeyer
Diane Vig
Kurt Wickhorst
Neal Ziller

*Principal

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
Mark Perry, Euphonium, Tuba
Ronald Keezer, Percussion

HORN

Sandra Busse
Mary Schiltz
Michael Swedberg
Kris Wells
*Dolores Whitt

TROMBONE

Dawn Chickering
Eric Herness
*Randy Meinen
Andrew Mitchell
Paul Molitor

EUPHONIUM

*Alan Hager
Herb Hagg

TUBA

Ricky Duss
*Michael Miller

PERCUSSION

Clarke Brownell
Dennis Cornell
Tom Cravens
Michelle Espe
*James Parris
Barbara Reitter
Susan Voight



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