

The Department of Music
University of Wisconsin-Eau Claire
presents

THE SYMPHONY BAND

DONALD S. GEORGE, Conductor



Sunday, April 17, 1983

4 p.m.

Gantner Concert Hall

PROGRAM

CARNIVAL OVERTURE

Antonin Dvorak
arr. Leigh Steiger

Carnival marks the center section of a trilogy written by Bohemian composer Anton Dvorak. This work was first heard in the United States in October, 1982, at Dvorak's debut concert at Carnegie Hall, New York. Originally entitled *Nature, Life, and Love*, the boisterous, zestful trilogy with its extreme energy and enthusiasm took American audiences by surprise.

Carnival represents "the passionate cry of the violins whirling the dreamer madly into a Bohemian revel."

PRELUDE ON THREE WELSH HYMN TUNES

Ralph Vaughan Williams

In the early 1950's, Ralph Vaughan Williams was asked to serve as chairman for a concert given by the International Staff Brass Band of the Salvation Army in London, England. He was so thoroughly impressed with the musicianship and sonority of the all brass band that he decided to compose a piece especially for them. Captivated by the vocal-like quality of the ensemble, he designed a prelude based on the hymn tunes *Ebenezer*, *Calabria*, and *Hyfrydol* from the Welsh male chorus singing tradition.

This scoring for full symphonic band was done by Jim Curnow, a former faculty member at UW-Eau Claire.

SYMPHONY IN B FLAT FOR CONCERT BAND

Paul Hindemith

- I. Moderately fast, with vigor
- II. Andantino grazioso
- III. Fugue

Symphony in B-Flat was composed at the request of Lt. Col. Hugh Curry, Leader of the United States Army Band, and was premiered in Washington on April 5, 1951, with the composer conducting. A masterpiece in contrapuntal writing and brilliant orchestration, it is the earliest example of an extended symphonic piece for the concert band. In three movements, each containing at least one theme from the other movements, the work rivals any orchestra composition in length, breadth, and content and served to convince other first-rank composers--including Giannini, Persichetti, Creston and Hovhaness--that the band is a legitimate medium for serious music.

INTERMISSION

TRIPOLI - Symphonic March

A. D'Anna

Reconstructed by Ross Hastings from a 1926 recording of the Creatore Band - for Dr. Donald S. George and the University of Wisconsin-Eau Claire Symphony Band.

CARMINA BURANA

Carl Orff

Arr. for Concert Band by John Krance

1. O Fortuna, velut Luna (O Fortune, variable as the moon)
2. Fortune plango vulnera (I lament Fortune's blows)
3. Ecce gratum (Behold the spring)
4. Tanz - Uf dem anger (Dance - On the lawn)
Ann Wichman, solo flute
Kevin Weber, timpani
5. Floret silva (The noble forest)
6. Were die werlt alle min (Were the world all mine)
7. Amor volat undique (The God of Love flies everywhere)
8. Ego sum abbas (I am the abbot)
Garwood Anderson, solo baritone horn
9. In taberna quando sumus (When we are in the tavern)
10. In trutina (I am suspended between love and chastity)
11. Dulcissime (Sweetest Boy)
Sharon Golombowski, solo oboe
12. Ave formosissima (Hail to thee, most beautiful)
13. Fortuna Imperatrix Mundi (Fortune, Empress of the World)

At the turn of Fortune's wheel one is deposed, another is lifted high to enjoy a brief felicity. The Wheel of fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental musical works of our time. The manuscript collection was discovered in the old monastery, Benedictbeuren, in the Bavarian Alps, by Johann Andreas Schmeller, who published it in 1847 under the above title, which translated is *Songs of Beuren*. Carl Orff (born in Munich in 1895) derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the *goliards* - the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. Since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as then. They are frank avowals of earthly pleasures: eating, drinking, gambling, love-making; the beauty of life and springtime; the irony and cruelty of fortune.

Orff's scores (1936) contains twenty-five sections, and calls for vocal soli, three choirs, and large orchestra. John Krance's prodigious transcription for concert band grew out of detailed correspondence with the equally enthusiastic composer. It contains thirteen sections, and is entirely instrumental in concept.

PERSONNEL

UW-EC SYMPHONY BAND

PICCOLO

Stephanie Carlson

FLUTE

Tamara Aderman
Cynthia Anderson
Amy Barry
Katherine Beier
Denise Brodbeck
Mary Gwidt
Vicky Maahs
Lisa Mattern
Wendy Price
Pamela Sedgwick
Tammy Thornell
*Ann Wichman

OBOE

*Sharon Golombowski
Kerry Smith
Julie Triemstra

ENGLISH HORN

Julie Triemstra

BASSOON

Ann Alnes
*Kris Follstad

E♭ CLARINET

Kathleen Rynish

B♭ CLARINET

Connie Behrens
Jane Bereza
Julie Durocher
Mary Ebert
Kelli Farrand
Anne Fenzl
Kathy Giesege
*Deb Jarvis
Joann Kekula
Shelly Klassen
Lori Mancl
Joanne Perrizo
Kathleen Rynish
Betty Van Gompel
Ruth Weber

BASS CLARINET

Heidi Racanelli
*Carolyn Thauer

CONTRABASS CLARINET

Daniel Funk

ALTO SAXOPHONE

Greg Keel
Pat Mallinger
Jeff Reitz
Steve Sveum

TENOR SAXOPHONE

Sally Brown
Terry Minett

BARITONE SAXOPHONE

Daniel Larson

TRUMPET

*Laurie Armstrong
Jeanette Eastman
Tom Falkavage
Kevin Kjos
Paul Lehner
James Tabbert
Keith Thompson
Jeanne Walker

HORN

Nola Kann
Vicki Kohlman
Michele Mickelson
Sarah Milinovich
*Mary Scott
Lois Vaillette
Kelli Van Acker
Chris Watke

TROMBONE

Tony Alms
Ethan Freier
Todd Halverson
*Peter Keuer
Guy Machel
Cindy Myhers

EUPHONIUM

*Garwood Anderson
Pete Bartell
John Zwolanek

TUBA

Dennis Conroy
Jeffrey Newman
*James Woodford

STRING BASS

Brian Benson
Michael Kropf

PERCUSSION

Jenny Clark
Lew Dexter
Franklin Gauer
Mark Holte
*M. Allan Sloniker
Kevin Weber

HARP and PIANO

Mimi Campenhout

*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

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