

The Department of Music
University of Wisconsin-Eau Claire

presents

University Symphony Band

Donald S. George, Conductor

col 8^{va}

18 stacc

pp V.W. Har., oboe & Cor.

stacc.

pp

stacc.

col 8^{va}

add Ub.

Tutti 19

pp col 8^{va}

cor. Trb.

pp

col 8^{va}

pp

MEG-193

Sunday, April 9, 1989
4 p.m.
Gantner Concert Hall

Program

ALLEGRO BRILLANTE

Bob Margolis

ALLEGRO BRILLANTE is the first movement of **A SHORT SYMPHONY** for band. The first performance was given by the L.E. Dieruff High School Concert Band, conducted by Raymond S. Becker, Jr., on April 21, 1978. The work was subsequently revised, and first performed in its new version by the University of Wisconsin-Eau Claire Symphony Band, conducted by Donald S. George, on November 23, 1980.

The music is almost profligate in its tunefulness, quick to change tack and tempo, and will benefit from an interpretation of headstrong abandon.

SOIREES MUSICALES

Gioacchino Rossini

- | | |
|----------------|---------------|
| I. March | III. Tirolese |
| II. Canzonetta | IV. Bolero |
| V. Tarantella | |

SOIREES MUSICALES is a suite of five movements from the music of Rossini. They were arranged for orchestra by Benjamin Britten. T. Conway Brown arranged the suite for concert band.

TRAUERSINFONIE

Richard Wagner

Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1884), an impressive ceremony took place in Dresden in which Wagner took a leading part. Besides reading the solemn oration, Wagner composed the march for the torch-light procession. This work, scored by Wagner for large band, was based on two themes from Weber's opera Euryanthe and, thus, represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work has remained among the least known of all Wagner's compositions.

IOWA FOLK SONG SUITE

Ivar Lunde, Jr.

- | | |
|--------------------|-------------------------|
| 1. Music - Music | 4. I Shall Not Be Moved |
| 2. Mesquakie Chant | 5. Norwegian Memories |
| 3. Sweet Love | 6. Dill Pickle Rag |

IVAR LUNDE, JR., Conducting

The **IOWA FOLK SONG SUITE** came about as a commission from James Bawden, the band director at North Scott Junior High School in Eldridge, Iowa. Mr. Bawden is particularly interested in folk music from that part of the country. The source material for the Suite is a tape of folk music prepared by the University of Iowa called Folk Voices of Iowa. The Suite is an arrangement of selected songs from the Quad Cities area in Iowa. Eldridge is a few miles north of Davenport.

The songs included in this Suite trace their roots to Czechoslovakia, Germany, Norway, and this country. Included among the native songs are an Indian song and a Negro spiritual, as well as the Dill Pickle Rag. Presumably the last two originated in the south and traveled north as a result of the Mississippi water-way.

The premiere performance took place last May in Eldridge where Mr. Bawden conducted the work with his brave eighth grade band. The Suite will enjoy a repeat performance by Mr. Bawden when he conducts the Quad Cities Band in a concert in Des Moines later this spring.

Intermission

THE SALVATION ARMY - March

John Philip Sousa

Sousa was much impressed by the sincerity of the Salvation Army's volunteer musicians. He conducted their massed bands in New York on the fiftieth anniversary of the Salvation Army on May 16, 1930, at which time they gave the first performance of this new march. It was dedicated to Commander Evangeline Booth, daughter of the Salvation Army's founder. Sousa was once profoundly moved by the Salvation Army's favorite hymn, O Boundless Salvation, and included a strain of it in the march.

CROWN OF LAUREL

Donald J. Young

Premiere Performance

CROWN OF LAUREL was written to celebrate the birth of Donald J. Young's first daughter Stephanie Lorraine. The title is the eponym derived from her name.

The slow introduction, marked Largo con Expressivo, depicts the miracle of birth. The lively, rhythmically active Vivo which follows is a musical expression of the joy that Stephanie has brought to him and his family.

The composition was begun in November of 1985 at the birth of Stephanie, and though only four and half minutes long, was not completed until August of 1988. This performance is the World Premiere.

This performance marks the sixth composition by Mr. Young premiered at the University of Wisconsin-Eau Claire under the direction of Dr. Donald George. Though not premiered by the UW-EC Band, his composition PATMOS (premiered at the 1975 College Band Directors' National Association convention in California), and the sequel, SIGN OF THE NICOLAITANS, were performed by Dr. George and the UW-EC Band at such a high level of excellence that Mr. Young's publisher, Kendor Music, Inc., requested permission to use the Eau Claire performances on their demonstration records.

Mr. Young currently resides in Racine with his wife and two daughters. He is chairman of the music department at William Horlick High School.

CONCORD is based on three traditional tunes from old New England: The White Cocade, William Billings' America, and Yankee Doodle.

The White Cockade is a fife and drum marching tune widely known during the days of the American Revolution. It also had played a part in the British military tradition.

America was written by William Billings (1746-1800); he was an ardent patriot, amateur musician, and tanner by trade. He attempted to create a new kind of hymn for the New England church, which resulted in an outpouring of hymn tunes such as America, a tune which reflects the independent spirit of the young nation at its birth.

Yankee Doodle is the folk song most widely associated with the revolutionary war. Its origins are obscure and have been subjected to a great variety of improbable theories. It had spread throughout the colonies by the mid eighteenth century, and it was a very popular tune for jigs and country dances.

Overture to WILLIAM TELL

Gioacchino Rossini
trans. Jonathan Elkus

Perhaps no single piece of music is so universally known and loved, in part or in its entirety as Rossini's William Tell Overture. It is a staple in the repertoire of bands, amateur as well as professional, all over the world; phrases from it introduce more than one highly popular radio program; sections of it constantly are being used as background music for the films. It has been borrowed, imitated and affectionately parodied, and it remains a fresh and exciting composition.

This new transcription by Jonathan Elkus was commissioned by The New Sousa Band, Keith Brion, conductor; The Ohio State University Concert Band, Craig Kirchoff, conductor; and The University of Wisconsin-Eau Claire Symphony Band.



UNIVERSITY OF WISCONSIN-EAU CLAIRE
SYMPHONY BAND

DONALD S. GEORGE, Conductor

PICCOLO

Katie Averill

FLUTE

Heather Abram
Danielle Boor
Debbie Cleveland
*Lori Cruciani
Melissa Hannah
Christa Paulson
Lisa Steiner

OBOE

Jennifer Argraves
Helen Biel
*Nate Johnson

BASSOON

Nancy Haas
*Susan Strait

B FLAT CLARINET

Teresa Bauer
Karen Eitland
Barbra Gilbertson
Christina Herman
Holly June
James Kloth
Kristi Kruse
Frederick Larson
Elizabeth Page
*Tanya Rice
Erika Satterlund
Lori Wolf

ALTO CLARINET

Emily Larson

BASS CLARINET

*Laurie Johnson

CONTRA CLARINET

Karrie Hargot

ALTO SAXOPHONE

Shelly Hochstein
Dawn Legge
*Laurie Nason

TENOR SAXOPHONE

William Rucci

BARITONE SAXOPHONE

Kieth Schwabe

CORNET-TRUMPET

*Pierre Allard
Michael Fuller
Barry Kamrath
Jennifer Koehn
Dennis Luginbill
Richard Morgan
Shawn Smith

ASSISTING MUSICIAN

Paula Smith, harp

*denotes principal

HORN

Anne Flemming
Donna Kregel
Michael Monk
*Susan Page
Michelle Tibbets
Ann Zastrow

TROMBONE

Richard Ballweg
*Cheryl DeMars
Jeff Kasperek
Glen Rehberg
Jeff Rosendahl
David Schepp

EUPHONIUM

Alan Herold
*Paul Kile
Danny Smith

TUBA

Morten Bye
Paul Budde
*Robert A. Holec
Phillip Richardson

PERCUSSION

Michael Fenton
Todd Hammes
*John Kelley
Larry Lelli
Julie Ropers
Darin Wadle
Mary Wirkus

WIND/PERCUSSION FACULTY

Leonard Garrison, flute
Ivar Lunde, Jr., oboe
Kristine Fletcher, bassoon
Donald George, clarinet
Richard Fletcher, saxophone/clarinet
Robert Baca, trumpet
Kendall Betts, horn
Rodney Hudson, trombone
Jerry Young, euphonium, tuba
Ronald Keezer, percussion





All concerts and recitals are recorded. Please respect the need for silence during all concerts. Coughing, careless handling of programs and papers, and electronic watches or beepers are a serious distraction to performers and audience. The use of cameras or recording equipment cannot be permitted.