

The Department of Music
University of Wisconsin-Eau Claire
presents

University Symphony Band

Donald S. George, Conductor

The image shows a musical score for a University Symphony Band. It features multiple staves for various instruments and percussion. The score is divided into two main sections: 'Free time J: about 90-120' and 'Strict time J: about 70'. The 'Free time' section includes a key signature change to D major and a tempo marking of 'Free time J: about 90-120'. The 'Strict time' section includes a key signature change to E major and a tempo marking of 'Strict time J: about 70'. The score includes parts for Flute, Piccolo, Clarinet, Saxophone, Trumpet, Trombone, Euphonium, Tuba, Low Brass, High Brass, and various percussion instruments including Side Drum, Cymbal, and Bass Drum. The percussion parts are specifically labeled: 'SIDE DRUM', 'CYMBAL (soft drum stick)', and 'BASS DRUM'. The score also includes dynamic markings such as 'p', 'f', 'mf', 'ff', and 'cresc.'.

With Guest Soloist
Daniel Newman, Tenor

Sunday, November 22, 1987
4 p.m.

Gantner Concert Hall

PROGRAM

FESTIVE OVERTURE

Dmitri Shostakovich

Shostakovich's Festive Overture was completed in 1954, in the period between his "Symphony No. 10" and the "Violin Concerto." Arranged for the Russian Military Band by the composer in 1958, it has been scored for the American band by Donald Hunsberger. The Festive Overture demonstrates one of Shostakovich's distinctive talents--the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, examples of staccato rhythmic sections set off the flowing line and the variant fanfares. It is truly a "festive" overture.

SYMPHONIC MOVEMENTS, Part III (Finale)

Johannes Brahms
Arranged and scored for band
by Michael G. Cunningham

Premiere Performance in this version for band

Until now, this piece had only been known by devotees of piano music. There is, however, a non-pianistic flavor to its ideas and technique, suggesting that it was originally intended as a movement for a large ensemble, perhaps as part of a symphony.

How does a band play such a piece? After all, one cannot simply hand out copies of the piano version to the band performers. In reality, one who arranges and scores such a work attempts to become very knowledgeable with the style of the composer. After that there is the laborious task of assigning lines, rhythms and harmonies to the various instruments. Of utmost importance is the tricky problem of creating composer-like filler that is not in the piano score. At the same time the idiom of the instrumental ensemble must be attended to in a responsible manner. If all of this is done properly a larger audience will have been gained for a piece that was originally known and enjoyed by a privileged few. A typical case involves Moussorgsky's "Pictures at an Exhibition." Had it not been for Ravel's efforts, that score would have remained known to but a few pianists.

DE' MIEI BOLLENTI SPIRITI
Recitative and Air from "La Traviata"

Giuseppe Verdi
arr. Leonard B. Smith

DANIEL NEWMAN, Tenor

Giuseppe Verdi (1813-1901) was a leading Italian opera composer whose most famous works besides *La Traviata* include "Nabucco," "Macbeth," "Aida," "Falstaff," and "Rigoletto."

This recitative and aria is from Act II, scene I, and finds Alfred returning from the hunt to a house in the country just outside of Paris. His Lyric expounds his joy at being able to win Violetta for himself and that she is content to remain with him.

Translation:

When we are parted, from life itself I'm weary.
Three months have nearly vanished since my beloved
Violetta left, for my sake, the world, its pleasures
and splendors, the gay and brilliant circle where she,
the star of beauty, enslaved the hearts of all to do her
homage.

And here contented with me to roam the meadows, she forgets
all for me. Her gracious presence renews all my being,
sweet enchantment of love, in thee is cancelled all dark
remembrance of a past disfevered and wild my dream of youth,
no star an high to guide me, she shone on me with ray
benign, and trouble fled away! When low she whispered
"Live for me, On earth I love but thee;"
Ah, since that bright, that blessed day, in heaven
'mid joys celestial, in heaven I dream to be.

SYMPHONY FOR BAND

Vincent Persichetti

- I. Adagio-Allegro
II. Adagio sostenuto

- III. Allegretto
IV. Vivace

Performed in celebration of the life of Vincent Persichetti (1915-1987)

Vincent Persichetti's *Symphony No. 6 for Band*, commissioned by Washington University of St. Louis, could have easily been called "Symphony for Winds," following as it did, the composer's "Symphony No. 5 for Strings." Persichetti, however did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. Some of his thoughts about band music were stated in an article in The Journal of Band Research: "Band music is virtually the only king of music in America today (outside the pop field) which can be introduced, accepted, put to immediate wide use, and become a staple of the literature in a short time." The *Symphony for Band* in fact, became a standard part of the literature for band almost immediately after its premiere at the national convention of the Music Educators National Conference in St. Louis, in March, 1956.

The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage of the slow introduction section become the two principal themes, in reverse order, in the subsequent Allegro. The slow second movement is based on "Round Me Falls the Night" from the composer's "Hymns and Responses for the Church Year." the third movement, in trio form, serves as the traditional dance movement, and is followed by a finale in free rondo form, which draws thematic material from the preceding movements. The *Symphony* is notable for its extensive use of the percussion as an integrated part of the ensemble.

INTERMISSION

POWER AND GLORY - March

John Philip Sousa

Power and Glory was an alternate title for "March of the Mitten Men," which was written for Thomas A. Mitten of Philadelphia. It was published under both titles, the alternate being so named because the march encompassed strains of Mitten's favorite hymn, "Onward Christian Soldiers." Mitten was head of the Philadelphia Rapid Transit Co., whose trolleys transported throngs of visitors to and from Willow Grove Park, where Sousa's Band played long engagements each summer.

CANON IN D

Johann Pachelbel
arr. Keith Brion

This arrangement of the famous Pachelbel Canon in D is a study in disguises. The many voiced hydra of a modern concert band is garbed as the expressive string sounds of the original three solo violins and their accompaniments.

From time to time the heftier nature of the band strains to reveal itself, but on each occasion self-restraint comes to the rescue and chamber music returns.

Characteristically, as a war-like passage comes their way, it is the trumpets and drums who first give in to their true nature. But, even they are calmed when their fanfare is echoed by the oboes in transition to the touching finale.

A Baroque trumpet solo opens the way to a glimmer of noble brass, and in the concluding three bars, the full wind-percussion ensemble is finally unmasked in all of its glory.

"CÄCILIE (Cecily)

Richard Strauss
arr. Leonard B. Smith

DANIEL NEWMAN - Tenor

Richard Strauss was one of the most famous German post-Romantic composers and conductors. His most important contributions to the development of music were his symphonic poems and operas. However, he was also a master of the 19th Century lied. Cécile is a prime example of his mastery of this genre.

Translation:

If you only knew, what it is to dream of burning kisses,
of wandering and resting with the beloved one;
gazing fondly, caressing and chatting,
If you only knew, you would incline your heart.

If you only knew, the anguish of waking through nights,
long and lonely, engulfed by the storm, when no one is near
to soothe and comfort the strifeweary spirit.
If you only knew, you would come to me.

If you only knew what it means to live surrounded by the
creative breath of God; to hover, up-raised by light
to ecstatic heights.
If you only knew, you would live with me.

1. Lisbon (Sailor's Song)
2. Horkstow Grange (narrating local history)
3. Rufford Park Poachers (Poaching Song)
4. The Brisk Young Sailor
(returned to wed his True Love)
5. Lord Melbourne (War Song)
6. The Lost Lady Found (Dance Song)

Lincolnshire Posey stands as Grainger's most outstanding work, and it has become a classic in band literature. Describing the composition, Grainger wrote: "Lincolnshire Posey, as a whole work, was conceived and scored by me direct for wind band early in 1937. This bunch of "musical wildflowers" (hence the title "Lincolnshire Posey") is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody--a musical portrait of the singer's personality no less than of his habits of song--his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. For these folksingers were kings and queens of song!"

In its six movements, all of Grainger's musical ideas are brought together. His determination at preserving the original and capturing the singer's contribution; his love of the reeds, and their nasal tone; his desire to write music free of rhythmic pulse, and rigid intervallic structure; his breaking with conventional harmony; his abandoning of tutti scoring for his concern over the development of polyphonic textures; his fascination for tuneful percussion--Lincolnshire Posey stands not only as a portrait of the "rural warblers" from whom the songs were gathered, but as a portrait of Percy Grainger himself.

ABOUT THE SOLOIST

DANIEL NEWMAN, tenor, received BM and MM degrees from the University of Wisconsin at Superior and Madison. In 1978 he was the recipient of a DAAD Scholarship for study in Germany where he received the "Kuenstlerische Abschlusspruefung" at the Staatlichen Hochschule fuer Musik Rheinland-Robert Schumann Institute in Duesseldorf, West Germany. Following completion of his studies there, he sang with the opera company in Wuppertal, West Germany as a chorister and soloist. He also was a concert soloist throughout Germany, France, and Italy where he performed major tenor roles from the Bach Passions and Cantatas, and from Mozart's liturgical works. At UW-EC he serves as a member of the Voice Division, and directs the Vocal Jazz Ensemble.

UNIVERSITY OF WISCONSIN-EAU CLAIRE
SYMPHONY BAND

DONALD S. GEORGE, Conductor

PICCOLO

Katie Averill

FLUTE

Debbie Cleveland
Renee Fitzgerald
Kriss Hamilton
*Lisa Harpke
Sheryl Hinz
Lori Miller
Laurie Moe
Lisa Steiner

OBOE

Rebecca Baker
*Nate Johnson
+Ivar Lunde

BASSOON

Mara Easton
Nancy Haas
*Andrea Jones

E FLAT CLARINET

Linda Mertz

B FLAT CLARINET

Teresa Bauer
Heidi Clement
Susan Dais
Karen Eitland
Angela Honadel
James Kloth
Kristi Kruse
Linda Mertz
*David O'Mara
Pam Peterson
*Tanya Rice
Kristie Scherber
Chris Thaldorf
Lori Wolf

ALTO CLARINET

Emily Larsen

BASS CLARINET

Laurie Johnson
Frederick Larson

CONTRA CLARINET

Karrie Hargot

ALTO SAXOPHONE

*Dianne Anderson
David Bates
David Freier

TENOR SAXOPHONE

William Rucci

BARITONE SAXOPHONE

Laurie Nason

TRUMPET

Pierre Allard
*Michael Larson
Dennis Luginbill
L. Richard Morgan
Jerome Sharp
Christopher Tank

HORN

Donna Kregel
Michael Monk
Susan Page
*Maria Scribner
Julie Ward
Ann Zastrow

WIND/PERCUSSION FACULTY

Wendy Mehne, 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

TROMBONE

*Cheryl DeMars
Jeffrey Rosendahl
Glenn Rehberg
David Schepp

EUPHONIUM

*Joan Draxler
Jennifer Landgraf

TUBA

Robert Holec
*Kenneth Keisow

STRING BASS

Christopher Kempcke

PERCUSSION

Michael Fenton
John Honadel
*John Kelly
Larry Lelli
Julie Ropers
Mary Wirkus

PIANO

Renee Fitzgerald

HARP

*Paula Smith

* denotes principal
+ Department of Music
Faculty
* Former Symphony Band
Member

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.