

The Department of Music
University of Wisconsin-Eau Claire
presents

University Symphony Band

Donald S. George, Conductor

With Guest Conductor

COL. ARNALD D. GABRIEL (U.S.A.F. RET.)

Former Conductor

THE UNITED STATES AIR FORCE BAND

RICHARD FLETCHER, Alto Saxophone Soloist

Sunday, November 18, 1990

4 p.m

Gantner Concert Hall

PROGRAM

Overture to CANDIDE

Leonard Bernstein

Celebrating the Life of LEONARD BERNSTEIN, 1918-1990

Candide, the comic operetta based on Voltaire's work, had an unfortunately short musical life on Broadway in 1956. However, its lively overture had its premiere by the New York Philharmonic Orchestra under the direction of the composer in 1957, and this overture has become a favorite in the concert repertoire of both orchestras and bands. The arrangement for Concert Band is by Walter Beeler.
(Band Music Notes)

LEGACY

Donald J. Young

RICHARD FLETCHER, Alto Saxophone Soloist

Legacy was commissioned in 1989 by the Lighthouse Brigade Band of Racine and by alto saxophonist Curt Hanrahan. The commission required that an alto sax solo with band accompaniment be dedicated to the memory of Matt LaBelle. The piece was premiered in the spring of 1990 by Curt Hanrahan and the Lighthouse Brigade Band, Doug Johnson, director. Matt LaBelle was a Park High School student who played saxophone in the high school band and the Lighthouse Brigade Band. He took private lessons from Curt Hanrahan. He fell victim to cancer but continued to participate in all music events with enthusiasm to his dying day. Those who knew Matt were impressed by his positive attitude and his continued habit of encouraging others even though he was suffering a great deal of pain himself. *Legacy* attempts to capture the beauty, sadness, pain, and positive spirit of this outstanding young man. It is a tribute to Matt, his parents, and all who were fortunate enough to have known him.

COL. ARNALD D. GABRIEL, Conducting

CACCIA AND CHORALE

Clifton Williams

"While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with *Caccia and Chorale*, two title words borrowed from Italian because of their allegorical significance. The first, *Caccia*, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The *Chorale* is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts..."
(Clifton Williams)

Overture to ORPHEUS IN THE UNDERWORLD

Jacques Offenbach
arr. Lawrence Odom

Orpheus in the Underworld, as interpreted by Offenbach, treats the legend of Orpheus and Eurydice with something less than classical respect. Orpheus and Eurydice are married, but Eurydice loves the

shepherd Aristeus, who is really Pluto in disguise. Orpheus is attracted to Chloe, the shepherdess. When Eurydice elopes to Hades with Aristeus, Orpheus is delighted, but convention dictates that he try to reclaim her. He calls upon Jupiter to help. Jupiter commands Pluto to surrender Eurydice to her husband, but Orpheus must personally go to Hades and lead her back home. During the journey out of Hades Orpheus must not look back at Eurydice until after he has passed the River Styx. As the couple is leaving Hades, Jupiter himself falls in love with Eurydice. Jupiter hurls a bolt of lightning at Orpheus that so frightens him that he turns to look at his wife. Jupiter thus gains another bacchante, and Orpheus happily returns to Chloe. This opéra bouffe has some of the best known vocal excerpts in all opera, and the overture is a staple in the repertoires of orchestras. However, when it was introduced in 1858 it was not well received. Both the music and libretto seemed created to shock the opera-going populace with the sacrilegious treatment of the Olympian gods and the discordant and surprising combinations of musical satires. Fortunately for Offenbach, the scathing reviews stimulated so much curiosity that the opera was performed 228 times to capacity audiences, closing only because the cast needed to rest. The *Overture* begins with a bristling fanfare, and is followed by a tender love song and then an "infernal" passage. The finale, after a fairly elaborate waltz, is the ever-popular and renowned can-can.

(Kjos Music Co.)

INTERMISSION

TWO CAJUN FOLK SONGS

Frank Ticheli

1. La Belle et le Capitaine
2. Belle

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society. **Cajun Folk Songs** is composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten.

(Frank Ticheli)

COL. ARNALD D. GABRIEL, Conducting

ROLLING THUNDER - March

Henry Fillmore

Fillmore composed this march in 1916 and dedicated it to Ed Hicker, presumably a trombonist since the piece was advertised as a "trombone ace." It has subsequently been used by circus bands for diverse

acts, including High Sway Poles, Elephants, and Roman Rides. Mature band members who have grown up with Arban, Klosé, and similar method books (and metronomes) love to play this march - at a very quick tempo. At the circus or rodeo it's used to generate excitement. On the concert stage it's known as a "show-stopper." (March Music Notes)

CORSICAN LITANY

Vaclav Nelhybel

In many parts of the world it was once common practice during burial ceremonies to have professional mourners dramatize the grief of the bereaved by means of loud and emotional lamentations, repeated endlessly like a chant. In some places, notably the Mediterranean countries, these laments were actually sung, usually by women who were skilled in this macabre art and could command pay for their services. Corsican laments, like Corsican deaths, were divided into two types: the ordinary lamento for death from natural causes, and the vocero if the mourned had been murdered. The latter then became a song of grief so intense, so filled with pain, that it could only be assuaged by an act of direst vengeance. The murderer was accused and identified by name, and the singer solemnly swore to see to it that he who had murdered would pay for it with his life. The composer has based his Corsican Litany on a vocero first known to have been sung in 1775 at the funeral of a country doctor name Mateju who had been murdered by his own patient, one Natale. The melody is introduced mournfully, but grows steadily in passionate intensity until an astonishing climax is reached in the final menacing oath of vengeance.

(Vaclav Nelhybel)

FESTIVAL VARIATIONS

Claude T. Smith

Festival Variations by Claude T. Smith was premiered by The United States Air Force Band at the 75th Anniversary of the Music Educators Music Conference and the Texas Music Educators Association combined convention on February 10, 1982, in San Antonio, Texas. The response was vociferous. Seldom has a composition met with such immediate and overwhelming acceptance. Festival Variations, with its brilliant technical passages coupled with its glorious romanticism, will certainly rank as one of the monumental compositions of the twentieth century.

(Arnald D. Gabriel)

COL. ARNALD D. GABRIEL (U.S.A. RET.)

Recently retired from the Air Force, Col. Arnald D. Gabriel is currently chairman of the Department of Music at George Mason University in Fairfax, Virginia. Prior to his retirement, Gabriel served as commander and conductor of the internationally known U.S. Air Force Band, Symphony Orchestra and The Singing Sergeants from 1964 to 1985. One of the world's most widely-traveled conductors, he has led bands and orchestras in all 50 of the United States and in 46 countries around the globe.

Born in Cortland, New York, Gabriel entered the armed forces in 1943, serving as combat machine gunner with the Army's 29th Infantry Division in Europe during the second world war. Discharged in 1946, he entered Ithaca College in New York, where he served as president

of the Freshman Honor Society and member of the Oracle Senior Honor Society, while completing his undergraduate degree in music. In 1950, on graduating cum laude, his biography appeared in Who's Who in America Colleges and Universities.

Gabriel re-entered the military in 1951 as an Air Force warrant officer/bandleader, and was assigned to Sampson Air Force Base in Ithaca, New York. During the next two years, he commuted to Ithaca College, earning his master's degree in music education in 1953.

One of the first Air Force bandleaders to receive a direct commission as a first lieutenant, Gabriel was Command Band Director of the Tactical Air Command and conductor of the TAC Band from 1955 through 1958. In late 1958, he was appointed Command Band Director, United States Air Forces in Europe, and Commander and Conductor of the USAF Europe Band in Wiesbaden, West Germany. During his five years in Europe, he organized a NATO band composed of military musicians from all 15 NATO nations. He also assisted in the formation and training of the Danish Home Guard Band of Copenhagen, receiving the Cross of St. George, one of the Danish government's highest awards, in recognition for his service.

In 1963, Gabriel was appointed commander and conductor of the USAF Academy Band in Colorado, a position he held until the following year when he was called to conduct the USAF band in Washington, D.C. Under Colonel Gabriel's command, the U.S. Air Force Band was twice awarded the Air Force Outstanding Unit Award. On October 1, 1970, when he was promoted to the rank of Colonel, he became the youngest musician in the military service to attain that grade.

As a result of Gabriel's work with the USAF Band, Symphony Orchestra and The Singing Sergeants, he received numerous awards for his contributions to music and to the improvement of American international relations through music. While conductor of the USAF Europe Band in 1963, Gabriel received one of America's highest peacetime awards, the Legion of Merit, for improving international relations through music in 24 countries in Europe, in the Middle East, and in the outstanding success of the band's goodwill tour of Latin America. He received an unprecedented third Legion of Merit in 1985 for his 34 years of service to the Air Force and for his tremendous contribution to music education throughout the United States.

Gabriel received the National Band Association's first Citation of Excellence in 1969, an award created by the NBA to recognize those individuals who have made outstanding contributions to the musical and educational significance of bands and band music. He also received Notre Dame University's St. Cecilia award for contributions to the Catholic band movement, the 1963 Midwest National Band Clinic's Gold Medal of Honor, the 1973 Midwest National Band and Orchestra Clinic's Gold Medal of Honor, the rarely-presented Phi Mu Alpha Sinfonia's National Citation for "significant contribution to music in America," and the Distinguished Service to Music Award from the National band fraternity, Kappa Kappa Psi.

During Gabriel's tenure with the USAF bands, he served as guest conductor of the Carabinere Band and the Air Force Band of Italy; the Royal Hellenic Band of Athens, Greece; the Staff Music Corps of Bonn,

West Germany; the National Band of the Canadian Forces of Ottawa, Canada; and the Gamagori Band and the Tokyo Wind Orchestra of Japan. He was also guest conductor of the Pittsburg, San Antonio, Memphis Florida, Glendale (CA), York (PA) and Fairfax (VA) Symphony Orchestras.

Gabriel continues to receive invitations to appear as guest conductor at major state, regional and university music festivals across the country, as well as to conduct outstanding school, college and municipal bands and orchestras.

Past president of the prestigious 300-member American Bandmasters Association, Gabriel now acts as consulting editor for The Instrumentalist magazine and serves on the advisory board of The School Musician, Director and Teacher magazine. He is a member of the National Band Association and the National Association for American Composers and Conductors. Col Gabriel was awarded an Honorary Doctor of Music degree in May 1989, by his Alma Mater, Ithaca College.

DONALD J. YOUNG

Donald J. Young received a Bachelor of Music degree from the University of Wisconsin at Madison, and a Master of Music degree from Arizona State University at Tempe. He has studied composition with Donald Andrus, Mike Leckrone, Lawrence Hartzell, Ronald LoPresti, and August Wegner. His compositions are published with G. Schirmer, Kendor Music, Manhattan Beach, and Daehn Publications. He has also received numerous commissions, most notably from the Minneapolis Civic Orchestra. Mr. Young is currently Director of Bands, Chairm of Music at Wm. Horlock High School in Racine, Wisconsin.

RICHARD FLETCHER

Richard Fletcher is an Associate Professor of Music at UW-Eau Claire where he teaches clarinet and saxophone. He is the author of several articles on woodwind music and is active as a soloist and chamber musician. A graduate of the University of Iowa, Dr. Fletcher has studied clarinet with Himie Voxman and George Silfies, and saxophone with Ronald Tyree. Before coming to UW-EC he taught for a number of years at Arkansas Tech University.

UWEC SYMPHONY BAND PERSONNEL

ICCOLO

Amy Cohen

BASS CLARINET

*Brenda Drath
Terri Felton

HORN

Rhonda Aalderks
Ann Flemming
Chad Hess
Laurie Lorenz
Annette Morrison
*Sue Page

FLUTE

Danielle Boor
Sara Denk
Melissa Hannah
Christina Ludwig
Anne Mommsen
Lorrie Osborn
Christa Paulson
*Lisa Steiner

ALTO SAXOPHONE

Kristin Buchholz
Dawn Legge
*Laurie Nason
Michael Walk

TROMBONE

Richard Ballweg
Peter Guenther
Steve Haines
Kevin Loughney
*Glenn Rehberg
Jeff Rosendahl

BOE

Kristi Lehmann
Holly Madlung

BARITONE SAXOPHONE

Kieth Schwabe

ENGLISH HORN

Nate Johnson

CORNET

Patrick Hull
Daniel Julson
*Dennis Luginbill
Jeremy Milosewicz
James Simmons
Anastasia Traicoff
Todd Walker

EUPHONIUM

Alan Herold
*Paul Kile
Danny Smith

BASSOON

Nancy Haas
Susan Strait
Brenda Thompson

TUBA

*Morten Bøe
Paul Budde
Rick Hudson
Janet Steiner

E FLAT CLARINET

Holly June

PERCUSSION

*Michael Fenton
Mark Hanson
David Kies
Brad Pribbenow
Bill Schuneman
Sean Veenendahl
Tom Ziegelbauer

FLAT CLARINET

Kristine Agen
Diana Benedict
Karen Eitland
Sarah Fisher
Kim Fondrick
Barbara Gilbertson
Jennifer Keding
Amy Heilman
Christina Herman
Holly June
Jennifer Haines
James Kloth
Jim Minnich
Kim Omachinski
Daniel Rodman
Laurie White

WIND/PERCUSSION FACULTY

Timothy Lane, flute
Ivar Lunde, Jr., oboe
Kristine Fletcher, bassoon
Donald George, clarinet
Richard Fletcher, saxophone/clarinet
Robert Baca, trumpet
Thomas Gilkey, horn
Rodney Hudson, trombone
Jerry Young, euphonium, tuba
Ronald Keezer, percussion

*denotes principal

COMING EVENTS

- 11/19 Vocal Jazz Ensemble Concert, 8 pm, Gantner
11/20 Marimba Ensemble & Trombone Choir Concert, 8 pm, Gantner
11/28 Flute Choir Concert, 8 pm, Phillips
11/30 Children's Opera, Meanwhile Back at Cinderella's, 8 pm,
Gantner
12/2 Women's Concert Chorale Concert, 2 pm, Gantner
12/2 Student Recital, Teresa Rookey, Soprano, 4 pm, Gantner
12/2 Student Recital, Michael Fenton, Composition, 8 pm, Gantner
12/3 Jazz Ensemble I Concert, 8 pm, Gantner
12/4 Jnt. Stu. Recital, Melissa Horbinski, Violin & Danielle
Boor, Flute, 5 pm, Phillips
12/4 Wisconsin Woodwind Quartet Concert, 8 pm, Gantner
12/5 University Band & Women's Chorus II, 8 pm, Gantner
12/6 Jazz Ensembles III & IV Concert, 8 pm, Gantner
12/7 Stu. Recital, James McConnell, Bass Baritone, 5 pm, Gantner

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 and beepers are serious distractions to performers and audience. The use of cameras and recording equipment cannot be permitted.