

University Concert Band

1988-89 Season
148th Concert

Sunday 12 February 1989
James W. Miller Auditorium
3:00 p.m.

PATRICK DUNNIGAN Conductor

Ann Porter, Graduate Assistant Conductor

Eugen D'Albert
(1864-1932)
trans. Mark Hindsley

"Overture" to *The Improvisator* (1902)

Johannes Brahms
1833-1897
setting for winds
by Barbara Buehlman

"Blessed Are They" from *A German Requiem* (1867)

Vincent Persichetti
1915-1987

Pageant (1953)

Ann Porter, Conductor

intermission

Harry L. Alford
1883-1939

The World Is Waiting for the Sunrise (1919)

Gustav Holst
1874-1934

First Suite in E-Flat for Military Band

- I. Chaconne
- II. Intermezzo
- III. March

Concert to be broadcast Feb. 21, 10:00 p.m., local station

Program Notes

"Overture" to **The Improvisator**

Eugen Francis Charles d'Albert was a British-born pianist and composer of German descent. At age 10 he entered the New Music School in London where he studied piano and theory with Stainer, Prout, and Sir Arthur Sullivan. He began composition thereafter, performing his own piano concerto at age 17. The press compared him to Mozart and Mendelssohn and the ensuing publicity led to a scholarship to study with Liszt in Vienna. He found the roots of his German heritage to be quite amicable and soon renounced his English birthright and became a German citizen. The opera **Der Improvisator** was composed in 1900 and first performed in Berlin in 1902. It was one of twenty operas he would compose and was followed by **Tiefland**, his most famous work. The setting of the "Overture" for wind band was completed by Mark H. Hindsley, former Director of Bands at the University of Illinois.

"Blessed Are They" from **A German Requiem**

Johannes Brahms was, of course, one of the undisputed masters of the Romantic period. Unfortunately for the wind medium, he entrusted little of his music to ensembles of wind instruments in either chamber or symphonic combinations. Nevertheless, Brahms apparently felt some affinity toward the wind band for he stated in a letter to his publisher, "I advise you to have the **Academic (Festival Overture)** arranged for military band. I should be tempted to do it myself if I knew more about it." The publisher did just that and the symphonic band has benefitted from arrangements of the **Academic** as well as various movements of his symphonies. On Good Friday in 1868, almost a decade before the

world would hear his first symphony, Brahms presented his monumental **German Requiem** for orchestra and choir. "Blessed Are They" is a setting for wind band extracted from the first movement of the **Requiem** by Barbara Buehlman of Glenview, Illinois. Buehlman skillfully melds the vocal and instrumental parts of the original into a unified work while retaining the structure of individual melodic lines.

Pageant

Vincent Persichetti studied composition with Paul Nurdoff and Roy Harris. He received degrees from Combs College, the Philadelphia Conservatory, and the Curtis Institute. In 1947 he began a long tenure at the Juilliard School of Music in New York. Persichetti has made many significant contributions to the wind band, most notably the **Symphony for Band**, **Psalm**, and **Masquerade**. Persichetti had just completed negotiations with the College Band Directors National Association for a second major symphony for band when he met his untimely death in 1987. **Pageant** was composed in 1953 on a commission from Edwin Franco Goldman on behalf of the American Bandmasters Association. The work is divided into contrasting slow and fast sections with almost all thematic material derived from three notes first stated by solo French horn.

The World Is Waiting for the Sunrise
A native of Blissfield, Michigan, Harold L. Alford was one of the most sought-after arrangers of the Vaudeville era. Marching band enthusiasts best remember him for his many collaborations with A. A. Harding and the University of Illinois band extravaganzas of the 1920's. **The World Is Waiting for the**

Sunrise was arranged, in fact, for one of the Illinois band shows. It is set in the style of a 'concert march militaire' but is actually a 'paraphrase' on themes by Lockhart-Seitz. **Sunrise** is historically important for its place in the early development of school bands in America, but is also a significant example of the lost scoring techniques of the early part of this century; techniques which found suitable translations in either indoor or outdoor settings.

First Suite in E-Flat for Military Band

Gustav Holst began his life as a musician at a very early age having been born into a musical family. He attended the Royal College of Music, played trombone professionally with a touring opera company, and later was appointed Music Director at the St. Paul Girl's School, a position he enjoyed so much he stayed with the rest of his life. Holst is credited by most wind conductors with laying the 'cornerstone' of contemporary wind band literature in 1909 with the composition of the **First Suite in E-Flat for Military Band**. This three-movement work began a trend in folk-song settings for band which would be followed by Ralph Vaughan Williams, Percy Grainger, and Gordon Jacob. For all its historic merit, the **Suite** was plagued by publishing problems with its American introduction in 1948. The publisher decided to make it "more suitable" for American bands by adding instrumentation and creating parts which were not a part of the Holst original. This bastardized version was further complicated by a set of parts and a full score filled with over 200 errors and misprints. To the delight of conductors the world over, a revised edition, based on the Holst original manuscript, was

published in 1984. Holst is probably best known for his large orchestral suite **The Planets** completed in 1917. His other works for band include the **Second Suite in F for Military Band** and **Hammersmith**.

Program Notes by Patrick Dunnigan

UNIVERSITY CONCERT BAND

Flute I

Heather Gray, Co-Principal, Livonia
Mary Keenan, Co-Principal, Sterling Heights
+ Michael Cassidy, Muskegon
Lori Miller, Brighton
Lisamarie Babik, Southgate
Karen Spicuzza, Mt. Clemens

Flute II

Cindy Fillmore, Coldwater
Michele Chabitch, Lawrence
Lara MacQuarrie, Drayton Plains
Jennifer Wittenstrom, Rochester Hills
Lauri Strauss, Lowell
Jeanne Feher, Allen Park

Oboe

Laura Robinson, Principal, Caro
Kimberly Garrison, Lapeer
Kimberly Hook, Bloomfield Hills

Bassoon

Denise Grabelle, Principal, Muskegon
+ Christian Parker, Kalamazoo
Christine Buesing, Portage

Clarinet I

Michael Meister, Manchester
Helen Bradford, Kentwood
Kristin Wisniewski, Alpena

Clarinet II

Suzanne Bishopp, Howell
Heather LeChevalier, Howell
Ingrid David, Grand Haven
Melissa Liverance, Novi

Clarinet III

Molly Mollison, Niles
Karin Stickney, New Buffalo
Gregory Shafer, Hartford
* Elizabeth DeRosa, Canton

Bass Clarinet

Kathleen Thompson, Kalamazoo

Alto Saxophone

Mary-Beth Nosotti, St. Joseph
Randon Chisnell, Northville
Coreen Lubke, New Buffalo
Andrew Aron, Livonia
Melissa Waitner, Manistee
Angela Lewis, Galesburg
Todd Alexander, Birmingham
Andrea Gentry, Dowagiac
Michele Thompson, Novi
Jackie Sunlin, Gobles
Marc Taylor, Muskegon

Tenor Saxophone

Jodi Bloss, Allegan
Jana Giglio, Elkhart, IN

Baritone Saxophone

+ Randy Soules, Linden

Horn

Amy Smith, Co-Principal, Ravenna
Angela DeLaTorre, Co-Principal, Pinckney
Lynn Cheney, Fall River, WI
Laura Curtis, Grand Rapids
Paul Reames, Grand Rapids
Cheryl Sackett, Watervliet

Cornet

Chauncey Turman, Principal, Litchfield
Joseph Donlin, Kalamazoo
Kerry Wilson, Canton
Larry Miles, Byron Center
Dana Lee, Ypsilanti
Phil Anderson, Kentwood

Trumpet

Jeffrey Austin, Battle Creek
Lisa Vesely, Three Oaks

Trombone

Amy Holtz, Principal, Kentwood
Kristen Kline, Buchanan
Andrew Bodfish, Watervliet
David Turner, Kalamazoo
Michael Gear, Watervliet
Cristel Davis, Allen

Bass Trombone

Peter Boylan, Trenton

Euphonium

Gerard Morris, Co-Principal, Livonia
Jason Harris, Co-Principal, South Lyon
Brian Ferguson, Battle Creek
Charles Leonowicz, Hazel Park
Ellen Petrowsky, Westland

Tuba

Donald Cheeseman, Nashville
Charles Hendrix, Fremont
John Helm, Jr., Bangor
David Hone, Paw Paw

String Bass

Charles Johnson, III, Muskegon

Timpani

C. Andrew Nicks, Kalamazoo

Percussion

C. Andrew Nicks, Section Leader,
Kalamazoo
Edward Roth, Saginaw
Floy Latham, Decatur
Daniel Stahl, Portage
Marc Hubbel, Howell

* Member of Sigma Alpha Iota
professional music fraternity
for women

+ Member of Phi Mu Alpha Sinfonia
professional music fraternity
for men

MARSHALL COMMUNITY BAND

David Conklin, Conductor

CONCERT PROGRAM

June 21, 1995

- THE STAR SPANGLED BANNER** *Bill Moffit*
- KING COTTON MARCH** *John Philip Sousa*
- TRUMPETANGO** *Frank D. Cofield*
Trumpet Trio: Becky Wright, Carrie Beneker, Doug Sink
- MILITARY ESCORT MARCH** *Harold Bennett*
- SHENENDOAH** *James Playhar*
- THE OLD FROG POND** *Harry L. Alford*
- TENNESSEE SALUTE** *Arr. Jay Dawson*

INTERMISSION

- THE GOLDEN EAGLE MARCH** *Harold L. Walters*
Dick Day, Conductor
- THE TYPEWRITER** *Leroy Anderson*
Cindy Nobbs, Typewriter Solo
- DIXIELAND JAMBOREE** *Arr. John Warrington*
Dixieland Band: Jerry Campbell (Trumpet), Monica Marshall (Clarinet),
Brent Mondoskin (Sax), Dennis Smith (Trombone), Larry Keiser (Tuba),
Steve Serra (Drums).
- LERNER AND LOWE IN CONCERT** *Arr. Warren Barker*

SPECIAL THANKS TO:

- Dick Day, for conducting one of our rehearsals and for guest conducting tonight.
- All of our fine soloists this evening.
- The Rotary Club of Marshall for their sponsorship.