



Lawrence Dale Harper, Conductor
Jeffrey Krubsack, Assistant Conductor

Presents

“INVITATION TO THE DANCE”

PROGRAM

Marche pour la Cérémonie des Turcs (1670)
from *Le Bourgeois Gentilhomme*

Jean Baptiste Lully (1632-87)
Arr. Lawrence Dale Harper

Suite from “Water Music” (1717)

George Frideric Handel (1685-1759)
Arr. Michele Mangani

- I. Adagio e staccato
- II. Allegro
- III. Tempo di Menuetto
- IV. Aria
- V. Allegro

Sept Danses (Seven Dances) (1971)

Jean Françaix (1912-1997)

From the Ballet “Le Malheurs de Sophie” (1935)

- I. Le jeu de la poupée (The Doll Game)
- II. Funérailles de la poupée (The Doll’s Funeral)
- III. La présentation des petits amis (Introduction of the Little Friends)
- IV. Variation de Paul (Paul’s Variation)
- V. Pas de deux entre Sophie et Paul (Dance between Paul and Sophie)
- VI. La goûter (The Snack)
- VII. Danse des filets à papillons (Dance of the Butterflied Fillets of Fish)

****INTERMISSION****

Overture to *The Magic Flute* (1791)

Wolfgang Amadeus Mozart (1756-1791)
Arr. Michele Mangani

Divertimento (1961)
Mr. Krubsack, conductor

Svend Schultz (1913-98)

- I. Tarantelle
- II. Marcia
- III. Pastorale
- IV. Capriccio

Six Romances After Mendelssohn (2013)

Stephen Michael Gryc (b. 1949)

March, Op. 99 (1943)

Sergei Prokofiev (1891-1953)
Arr. Lawrence Dale Harper

Program Notes

“The March for the Ceremony of the Turks” is the concluding musical section of the famous Play/Ballet by Moliere entitled *Le Bourgeois Gentilhomme (The Middle-Class Aristocrat)*, written for King Louis XIV of France for a performance for his court at the huge architectural masterpiece called Chateau des Chambord (with over 400 rooms and 85 staircases!). Lully’s brilliant music for the ballet sections of the play lend an air of sophistication and seriousness to an otherwise comedic spoof of both bourgeois and upper-class lifestyles of the time.

Handel’s ***Water Music*** is a collection of several Baroque dance movements lasting nearly an hour that was first-performed on barges accompanying King George I of England in a courtly procession up the River Thames in the year 1717. It is said that the King liked the music so much that he called for the entire piece to be performed three times during the journey.

Sept Danses (Seven Dances) from the Ballet, “The Misadventures of Sophie”

Born into a highly musical family, Jean Francaix began to compose at an early age. He attended the Paris Conservatory and later studied composition with the famous teacher, Nadia Boulanger, who claimed he was her best student. He was a virtuoso pianist by all accounts and remained active as a composer, all the way up to his death, having completed over 200 works.

In 1935 Francaix wrote a 30-minute ballet scored for symphony orchestra based on the children’s book, *Les Malheurs de Sophie*, by the 19th-century Russian author Comtesse de Segur. The story of Sophie, takes place in a French castle, where she manages to get into one mischievous scrape after another, much to the consternation of her mother. Later, in 1971, Francaix gathered seven movements from the ballet to form a suite scored for ten winds.

Mozart’s beloved opera, **The Magic Flute**, was written in the last year of the composer’s short life, receiving its premiere performance in Vienna just two months before his death. Mozart was a lifelong member of the Masonic Lodge and incorporated several Masonic symbols and references in his opera. The three chords that open the overture (each made of three notes) and the three-fold repetition of motives throughout, for example, reference the importance of the number three (Christian trinity, three tenets, three points of light, etc.) to Freemason rituals and structures.

Set in four contrasting movements, Schultz’s ***Divertimento for Wind Instruments*** is a neo-classical homage to the eighteenth-century wind serenades and partitas of composers like Mozart, Haydn, Krommer, and Beethoven. Works of this type were often, though not exclusively, scored for an octet of oboes, clarinets, horns, and bassoons and were a common form of courtly entertainment during the Classical Era. Schultz’s work joins Emil Hartmann’s *Serenade, op. 43* and Asger Lund Christiansen’s *Octet, op. 34* as examples of significant contributions to this genre by Danish composers. Though an entirely well-crafted and serious composition, Schultz’s octet freely embraces moments of lightheartedness and humor common in Classical works bearing the same “divertimento” title.

*Notes by Dustin Barr, D.M.A.
Director of Bands
California State University--Fullerton*

Six Romances After Mendelssohn

Stephen Michael Gryc was born in Minnesota in 1949 and now lives in Connecticut. He earned four degrees in music, including the degree Doctor of Musical Arts from the University of Michigan, where he studied composition with Pulitzer Prize winning composers William Bolcom and Leslie Bassett. Among his many awards is the 1986 Rudolf Nissim Prize for orchestral music from the ASCAP Foundation.

During his thirty-five year career as Professor of Composition at The Hartt School of Music he created courses in advanced orchestration, a practical course in composing for the theatre, and the music composition seminar. His works for large ensembles have been performed by groups such as the Minnesota Orchestra and the United States Marine Band.

About his romances, composer Stephen Gryc writes:

“I have long admired the orchestral music of Felix Mendelssohn for its luminous instrumental colors and haunting lyricism. My piece is based on the opening tune of the composer’s third symphony, the “Scottish Symphony,” which features the same ten wind instruments employed in my romances. This music is Mendelssohn at his moody, melodious best. The romances of the title of my piece refer not only to love stories but also to tales of heroism, exoticism and fantasy. The listener is free to make up a story to suit each idiosyncratic variation. I’m not sure Mendelssohn would approve of my playful treatment of his work. He would be taken aback by the use of such modern devices as bitonality, and he would surely be scandalized by the idea of tango.”

Prokofiev wrote the *March, Op. 99* in 1943-44 for a Soviet military band. It received its premiere in the form of a radio broadcast from Moscow on April 30, 1944. While the details of the impetus for its composition are unclear, it is possible that it was written for May Day, an important Soviet holiday. The March made its way to the West in part thanks to Paul Yoder, who arranged it for Western instrumentation shortly after its Russian premiere. It was first heard in the United States on May 31, 1945 with Serge Koussevitzky conducting the Combat Infantry Band. Prokofiev reused substantial sections of the March in the last opera he would complete, *Story of a Real Man*, in 1947-48.

*Notes by Andy Pease
Hartwick College
Oneonta, New York*

The WWO

Conductor Lawrence Dale Harper established the Wisconsin Wind Orchestra in 1995 as one of the few professional wind ensembles in the world. They regularly perform concerts at venues throughout Wisconsin, have made numerous CD recordings acclaimed by the American Record Guide and the World Association of Symphonic Bands and Ensembles, and have appeared in concerts and radio broadcasts at the Concertgebouw, Amsterdam and the Conservatorio F. Morlacchi in Perugia, Italy. In their Europe concert tour of 2017 they were featured artists at the Segni Barocchi Festival of Foligno, Italy and appeared in concert in front of a sold out audience at the Teatro della Concordia in Montecastello di Vibio. In 2015 and 2017 they were also artists-in-residence at the International Music Project's International Conducting Symposium of Umbria, Italy.

The WWO selects performance repertoire based on the belief that chamber music for winds has historic and contemporary artistic significance. The repertoire determines the specific instrumentation of the group, ranging from *harmoniemusik* for eight winds up to thirteen players or more (sometimes including piano, selected strings, or percussion), but the most common make-up of the WWO is a double woodwind quintet plus string bass.

We are committed to expanding the repertoire for winds through commissions, and have given the premiere performance of several works by prominent American and European composers. Among others, the WWO has premiered *Seven Pieces of Wood* by Swedish composer, Anders Astrand, *Three Movements for Winds* by Keith Carpenter, *Divertimento for Piano and Double Wind Quintet* by Hugo Hartig, and *Olde New York* by Rick Kirby.

We also love to take our audiences on adventures in programming to explore the intersections between the various art forms that can enliven our experience in the concert hall. We have worked with professional actors (e.g., Stravinsky *L'Histoire du Soldat* and Mendelssohn's *A Midsummer Night's Dream*), dancers (e.g., Milhaud's *Little Symphony*), painters, partner ensembles (e.g., Global Percussion Network, Sweden), and a wide array of regional and international soloists.

Conductor LAWRENCE DALE HARPER is Professor Emeritus of Music at Carroll University where he enjoyed a 31-year career as conductor of the University Wind Symphony and the Youth Wind Orchestra of Wisconsin. From 1986-97, he was the Music Director and Conductor of the Waukesha Area Symphonic Band and has been the conductor of one of the few professional wind ensembles in the world, the Wisconsin Wind Orchestra, since its founding in 1995. He has brought these ensembles to local and regional prominence through innovative programming, CD releases, commissioning and premiering new works, performing at major concert halls and conferences throughout the state, and hosting internationally recognized composers and conductors.

Harper has served as a clinician and guest conductor throughout the United States, as well as in Central America, Europe, and the Middle East. He was an invited speaker and guest conductor at the 50th Anniversary Conference of the Eastman Wind Ensemble where he presented research on the West Point Military Academy Band Commissions of 1952 and guest conducted the West Point Military Band. He has twice appeared as conductor at the famed Concertgebouw, Amsterdam, in concerts and radio broadcasts both with his own Wisconsin Wind Orchestra and with the Holland Wind Players, one of Europe's leading professional wind ensembles. He has also served as a guest teacher of conducting at several universities around the world—from the University of Wisconsin to the University of Pécs, Hungary, and the National Institute of Music of Costa Rica. He has appeared in concert with other distinguished college and university wind ensembles such as those at the University of Massachusetts—Amherst and California State University—Northridge, and in the summer of 2016 appeared as guest conductor with the National Orchestra of Costa Rica and has conducted the International Wind Ensemble of the International Music Project in the great basilicas of Ottobeuren, Germany, and Salzburg, Austria.

JEFF KRUBSACK serves as band director at Wauwatosa East High School and Longfellow Middle School. Previously, Jeff received a Master of Music Degree in Wind Conducting from Ohio State University where he spent time conducting their concert bands, Symphony Orchestra, and a chamber music recital where he commissioned and premiered “On the Move” for chamber wind ensemble by Zach Koors. At Ohio State he worked with the conductor of the Columbus Symphony Orchestra, Rossen Milanov, through a partnership between the orchestra and OSU. As a Minnesota native, Jeff received his Bachelor of Arts degree in Music Education from St. Olaf College in Northfield, Minnesota and started his teaching/conducting career there in 2010. In the Twin Cities, Jeff formed and created Summer Winds. He also played trumpet, euphonium and sang tenor professionally--a trade he has continued since moving to the Milwaukee area in 2017. Jeff is excited to be named associate conductor of the Wisconsin Wind Orchestra and looks forward to making rewarding music in upcoming concerts and seasons!

Personnel

Flute/Piccolo

Kristen Fenske
Kathryn Ripley

Oboe/English Horn

Suzanne Geoffrey
Kaylyn Ruemler

Clarinet

Bernard Parish
Laura McLaughlin

Horn

Kathryn Krubsack
Andrew Parks

Bassoon

Andrew Jackson
Carol Rosing

Bass

John Babbitt

CRITICAL REVIEWS of the WWO:

"top quality" -- *The American Record Guide*

[Harper is] "a stickler for detail, a motivator, and a first-rate musician who brings nuance and insight to a piece of music."

--*The American Record Guide*

"A very well performed and produced recording . . . by the outstanding Wisconsin Wind Orchestra."

--*Walking Frog Records*

"The fine playing attests to the quality of these musicians and their conductor."

--*Journal of the World Association for Symphonic Bands and Ensembles*