

University of Wisconsin – Eau Claire • Department of Music & Theatre Arts

Symphony Band

Rodney B. Hudson
conductor

with guest conductor,
Dr. Robert R. Bayless



SPRING CONCERT

2:00 P.M. • Sunday

May 7, 2000

Gantner Concert Hall
Haas Fine Arts Center

American Fanfare

John Wasson

Written originally for the Dallas Brass (a professional brass ensemble), *American Fanfare* was later scored for concert band. The form is binary, utilizing individual and combined brass, woodwind and percussion timbres, along with mixed meter to portray a brief, but intense tonal setting. (Rodney Hudson)

Shenandoah

Frank Ticheli
(b. 1958)

In my setting of *Shenandoah*, I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy—it's timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, Shenandoah means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah.

The origins of the folksong are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman. (Frank Ticheli)

Chester Overture

William Schuman
(1910-1992)

The music of William Billings, the early American composer, provides the basic material for this set. Billings is now seen as a major figure in American music. He wrote many simple sturdy tunes that were popular with the colonists, and he organized singing schools, composing music for them. Some of these singing school tunes were published in 1778 in a book called The Singing Master's Assistant.

Schuman wrote *New England Triptych (Three Pieces after William Billings)* for orchestra in 1956. In subsequent years he transcribed the music for band, greatly enlarging on some of it. The first movement, "Be Glad Then, America" is highlighted by timpani and a two part chordal counterpoint. Typical of Billings' music, it is noble and exciting. The second part of the triptych is a development of "When Jesus Wept," a round by Billings. Schuman's development of this sacred theme is superlatively sensitive music. The third and final portion is a brilliant climax for the set. The tune on which "Chester" is based was a famous American Revolutionary hymn and marching song of the same name. It was practically the unofficial

national anthem during the war. Schuman developed and extended the orchestral version, making "Chester" into an overture for band, and it has become one of the great classics of band music in the United States. In the first section Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section the melody is given a more contemporary setting with mid-twentieth century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close. (*Band Music Notes*, Norman Smith and Albert Stoutamire)

Dr. Robert Bayless, Guest Conductor

Buglers Holiday

Leroy Anderson
(1909-1975)

This composition has probably motivated more trumpet players to learn (or improve) the art of double-tonguing in the last two decades than any other piece of music. Although the "Holiday" is relatively uncomplicated harmonically, the performers are given the opportunity to show what they can do with the articulations, the bell tones, and the proper balance of each part. Above all, it's fun to play and fun to hear. (*Band Music Notes*, Norman Smith and Albert Stoutamire)

Featuring:

Daniel Urness, Jonathan LaFlamme & Brandon Ochoada, trumpets

American Civil War Fantasy

Jerry H. Bilik
(b. 1933)

After a brief introduction using the main themes in fragments, we try to picture musically the mood of the United States just before the Civil War. We hear popular tunes of mid-Nineteenth Century, *Listen to the Mocking Bird*, *Dixie* (which was then a popular minstrel song), and *De Camptown Races*. From the distance comes the sound of drums and the strain of *John Brown's Body*, announcing the first signs of the coming conflict. Little whispers of *Dixie* and *The Battle Cry of Freedom* become intermingled, and then we hear the brilliant strains of the South's rallying song, *Maryland, My Maryland* ("Oh Tannenbaum"). This gives way to the Union Hymn *The Battle Cry of Freedom*, and suddenly we hear *When Johnny Comes Marching Home* as young Americans from both North and South were called from their homes to fight one another. Here the music becomes meditative, gradually dying out, as the soldier recalls many songs of his day, weaving through the sentimental melody *Just Before the Battle Mother*.

The reverie is soon broken by the thunder of drums as we picture first the Northern armies on the move, *Marching Through Georgia*, then the Southern troops and *The Yellow Rose of Texas*. With fragments of their favorite songs ringing in their ears, the two armies came closer and closer, the music building in intensity. Finally, in a shattering explosion, the war is on!

The war is a fleeting instant in the stream of history, and its noisy tumult soon dies away, giving birth to *The Battle Hymn of the Republic*. A Republic restored but not proud of its costly victory. Slowly the music builds in grandeur, representing the spiritual hope for a peaceful and prosperous United States of America that eventually will become a reality, as the immortal words of Abraham Lincoln became a symbol of dedication for all Americans, the "government of the people, by the people, and for the people, shall not perish from the Earth." (Jerry Bilik)

Intermission

Rejouissance (Fantasia on Ein Feste Berg)

James Curnow
(b. 1943)

The word "rejouissance" is a French word meaning enjoyment or make happy. In English it is "rejoicing." In music of the 17th and 18th centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener.

This Fantasia (a composition in which "free flight or fancy" prevails over contemporary conventions of form or style) is based on Martin Luther's "Ein Feste Burg" (A Mighty Fortress Is Our God). (James Curnow)

The Cowboys

John Williams
(b. 1934)

arr. James Curnow

This overture from the film score *The Cowboys* represents some of John Williams early film music at its best. The music portrays the vast scenery of the "Old West" as it unfolds before you. James Curnow's arrangement includes voice doublings in the brass and woodwind sections achieving power and energy derived from the strings and brass in the original score. Piano and harp along with mallet percussion are used to reinforce the woodwind voicings, along with a battery of percussion adding rhythmic drive and energy to appropriate film scenes. Flute and oboe solos characterize the quiet and subdued moments of this adventurous lifestyle. (Rodney Hudson)

As Summer Was Just Beginning

Larry D. Daehn
(b. 1939)

James Byron Dean (1931-1955) experienced the brightest and briefest movie career ever. In 16 months he made three movies: *East of Eden*, *Rebel Without a Cause* and *Giant*. Only the first had been released when he was killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor.

And the James Dean phenomenon has never really ended. Thousands still come to the little town of Fairmount, Indiana, to see the farm where he grew up and to visit his grave there. His familiar image appears worldwide on posters and T-shirts. He has been the subject of many books, songs, TV documentaries, plays, movies, and hundreds of magazine articles. Forty years after his death, James Dean is still a hero to his own generation and to succeeding generations who keep his legend alive.

A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith Park Observatory in Los Angeles, California. There is a Greek inscription on the right shoulder, QEPEOS NEON ISTAMENOIO which, when translated, reads, "As Summer Was Just Beginning." This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person. I chose it as the title for this piece.

I loosely based the main melody (heard at the beginning and at measures 33 and 57) on an old British Isles folksong, "The winter it is past, and the summer's here at last." I chose it because Dean's Quaker heritage goes

back to England, Ireland and Scotland, and because this simple bittersweet song about summer seemed appropriate for remembering James Dean.
(Larry Daehn)

National Emblem

E.E. Bagley
(1857-1922)

National Emblem is one of America's best loved and most popular marches. The Chatfield, Minnesota, Free Music Lending Library includes fourteen different arrangements for band or orchestra among its holdings. Played in manuscript by the Keene, New Hampshire, City Band, it was copyrighted in 1906. A vocal arrangement, with words by M.F. Sexton, was copyrighted two years later. In addition to the "Star Spangled Banner," which provided melodic material for the first strain and trio, Bagley's memories of the herds of buffalo he had seen while crossing the western prairies in the 1870's and 1880's inspired the heavy, repetitive beats heard in the trio.
(Information from Harlan G. Barrett, J.J. Fuld, and David R. Proper)

~~~~~

### *Robert R. Bayless, Guest Conductor*

Robert Bayless, a native of Ohio, received a Bachelor of Science degree in Music Education and a Masters of Music Education degree from Kent State University. He received a teaching assistantship at Kent State while working towards completion of a Doctorate in Music Education. In addition, Dr. Bayless was awarded the dissertation fellowship from the music department and served as an ONTAP adviser for incoming graduate assistants at Kent State. His dissertation studied the leadership qualities of high school large group ensemble directors.

Dr. Bayless has taught in both public school and college music programs. He has held public school teaching positions in music education at Tuslaw, Midview, Warren Harding and Wooster public schools in Ohio. His college teaching experience prior to UWEC included appointments in Ohio at Mount Union College, Malone College and Kent State University, and in New York at Ithaca College.

During his Ohio public school teaching career, performing groups under Dr. Bayless' direction were consistently rated superior at both district and state band, choir and orchestra music competitions. Among the performance honors received by groups conducted by him include: the Anglo-American Bicentennial Festival, Royal Albert Hall, London, England; UNESCO-ISME Conference, Hanover, Germany; International Society of Music Educators Convention, Montreaux, Switzerland; Mid-West Band and Orchestra Clinic, Chicago; Washington National Cathedral Easter Services, Washington D.C.; Mid-East Band Clinic, Pittsburgh; Blossom Music Center International Festival, Cleveland; American School Band Director's Ohio State Meeting; Ohio Music Education Association Fiftieth Anniversary Concert; and the Ohio Music Education Association State Meetings.

Dr. Bayless continues to work as a conductor, teacher, adjudicator and clinician for high school and junior high school bands and orchestras throughout Ohio, New York and Wisconsin.



**Symphony Band**  
**Rodney Hudson, Conductor**

**Flute**

Mariel Carter  
Rachel Dahl  
Michelle DeGroot  
\*Jennifer Gregerson  
Christina Lobe  
Amy McFarlane  
Kelly Prusak  
Melissa Weis (Picc.)

**Clarinet**

Jessica Bruch  
Jennifer Friederich  
Emily Perrault  
Max Robinson  
Molly Schneider  
Andrew Streitz  
Holly Tomter  
\*Stephanie Walczak

**Bass Clarinet**

Kari Dal Santo

**Oboe**

Jenifer Arneson  
\*Laura Van Zandt

**Bassoon**

\*Beth Scherer

**Alto Saxophone**

Adam Bassak  
Sarah Minette  
Anthony Sieg  
\*David Strong

**Tenor Saxophone**

Jared Ziegler

**Baritone Saxophone**

Michael Roesch

**Trumpet**

Matthew Jagow  
Jonathan LaFlamme  
\*Brandon Ochoada  
Kipp Otterness  
Daniel Urness  
Greg Van Sickle

**Horn**

Anthony Florez  
Angela Foster  
Sana Grajkowski  
Kyleen Gregerson  
Jill Johnson  
\*Gina Liebsch  
Matthew Steinbron  
Mandy Wiebusch

**Trombone**

David Aswegan  
\*Curt Campbell  
Adam Fekete  
Joseph Hartson  
Joshua Hertel  
Josh Knihtila

**Euphonium**

Tamara Plath  
\*Derek Weiler

**Tuba**

Jason Brousseau  
Heather Brownlee  
David Snyder  
\*Jeffrey Specht

**Percussion**

James Bungert  
\*Matthew Edlund  
Daniel Fowdy  
Ryan Griffin  
Sterling Raskie  
David Whitman

**Assisted by:**

Monica Schley, harp  
Zach Halmstad, piano

\* principal chair

**UW-Eau Claire Wind, Percussion and Wind Band Faculty**

|                       |                                                                    |
|-----------------------|--------------------------------------------------------------------|
| Prof. Robert Baca     | Trumpet/Director of Jazz Studies                                   |
| Dr. Robert R. Bayless | Wind Symphony/University Band/<br>Marching Band, Director of Bands |
| Dr. Kristine Fletcher | Bassoon                                                            |
| Dr. Richard Fletcher  | Clarinet/Saxophone                                                 |
| Prof. Rodney Hudson   | Trombone/Symphony Band/Brass Choir                                 |
| Prof. Ronald Keezer   | Percussion/Percussion Ensemble/<br>Jazz Studies                    |
| Dr. Tim Lane          | Flute                                                              |
| Prof. Ivar Lunde      | Oboe                                                               |
| Prof. Nancy McMillan  | Saxophone                                                          |
| Prof. Andrew Parks    | French Horn                                                        |
| Dr. Jerry Young       | Tuba/Euphonium/Low Brass Ensemble                                  |

~~~~~  
Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.