



*The University of Wisconsin-Eau Claire
Department of Music and Theatre Arts
presents....*

Symphony Band

Rodney B. Hudson, Conductor

4 pm* Sunday
May 4, 1997

Gantner Concert Hall

PROGRAM

First Suite in E-Flat

Gustav Holst
(1874-1934)

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

Symphony No. 6 for Band, Op. 69

Vincent Persichetti
(1915-1987)

- I. Adagio - Allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

A Slavic Farewell

Vasilij Agapkin
(1884-1964)
ed. by John R. Bourgeois

INTERMISSION

Elsa's Procession to the Cathedral
from "Lohengrin"

Richard Wagner
(1813-1883)
tr. Lucien Cailliet

The Soaring Hawk

Timothy Mahr
(1956-)

Suite of Old American Dances

Robert Russell Bennett
(1894-1981)

- I. Cake Walk
- II. Schottische
- III. Western One-Step
- IV. Wallflower Waltz
- V. Rag

The Stars and Stripes Forever

John Philip Sousa
(1854-1932)

PROGRAM NOTES

First Suite in E-Flat

British composers have produced several exceptionally fine works for the concert band. Of all these, the *Suite in E-Flat* is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra.

The opening theme of the Chaconne is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up." Eventually the two are combined in a thrilling counterpoint leading to the coda. (Charles H. Luedtke, Dr. Martin Luther College)

Symphony No. 6 for Band

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* (I, Autumn, 1964, p. 17): "Band music is virtually the only kind 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 première 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, which includes the standard exposition, development, and recapitulation of sonata form although the traditional key relationships are not completely retained. 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. (Max R. Tromblee, Phillips University)

A Slavic Farewell

This classic Slavic march was originally called *Farewell to a Slavonic Woman*, and since its premier during World War I, it has become the best-known, best-loved march in Russia and in the surrounding independent states of the former Soviet Union.

Vasilij Ivanovitz Agapkin was born in Sjatjerovo in 1884. When he was a child, his parents moved to Astrachan near the Black Sea. Tragically, both parents died when he was 8 years old, leaving him homeless. Soon after, he was accepted as an apprentice "band boy" in the 308th Tsarjob Battalion in Astrachan. He remained a musician in the army and, in 1912 during his enlistment with the 7th Cavalry Regiment in Tambov, he composed *A Slavic Farewell*, or *Farewell to a Slavonic Woman*. Agapkin also worked as a cinema pianist, playing accompaniments for silent films.

According to legend, the inspiration for this march came from Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic forces fought together, and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and families.

The march became popular in World War I, during which time Agapkin served as the musical director of the Tjekan 7, a forerunner of the KGB. Agapkin died in 1964, but with the transformation of the former Soviet Union into independent states and the resulting shift of borders and location name changes, it has been very difficult to pinpoint the exact place of his birth or to determine the site of his death.

In 1990, the United States Marine Band toured five cities in the then-Soviet Union, during which *A Slavic Farewell* was performed as the final encore. These performances of the Soviets' most famous march resulted in enthusiastic, emotional, spontaneous ovations, cheers and rhythmic clapping. (John R. Bourgeois)

Elsa's Procession to the Cathedral

"Elsa's Procession," with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic knight of the Holy Grail, come to deliver the people of Antwerp from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of praise to that of the orchestra. It is in this music from the opera *Lohengrin*, first performed in 1848, that we find Wagner first striking out with those intense musical thoughts which were to culminate in *Tristan*, operas of "The Ring" and *Parsifal*. In this transcription, Lucien Cailliet has succeeded in building into the instrumental framework of the modern band a true representation of all that Wagner so eloquently describes with orchestra and chorus. (John Wakefield, University of Maryland)

The Soaring Hawk

The Soaring Hawk was inspired by meditating (with some degree of jealousy) upon the various experiences in the life of a hawk, a creature that is certainly a proud symbol of many things that are good in this world. A landscape is initially painted: the domain as surveyed by the hawk. Eventually, the hawk must fly, severing its physical bonds to the earth - what a joy to beat the wings and ride the wind! As the hawk soars overhead, the textures and rhythms of the earth below become its music. A sense of remorse is ever present, however, as the ancient memories of the earth below conflict with current visions of a land so totally affected by the presence of man. Gone are the abundant trees, tall grasses, clear waters and pure air known by the hawk's ancestors. And yet, there are exhilarating and optimistic feelings in being alive in today's world, in spite of its many shortcomings. So much comes into its proper perspective when seen from above. Ah, that we could all soar above this earth! (Timothy Mahr)

Suite of Old American Dances

This suite, composed in 1950, is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. The goal is achieved in a genuine piece of music—not a novelty as one might expect from such a setting. Bennett has described the music as "native American dance forms . . . treated in a 'riot' of instrumentation colors," and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas. The dances include: Cake Walk, Schottische, Western One-Step, Wallflower Waltz, and Rag. (Acton Ostling, Jr., University of Louisville)

Stars and Stripes Forever

Of the genesis of this march, which is considered to be his greatest, Sousa tells us in his autobiography, *Marching Along*:

Aboard the Teutonic, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as "The Stars and Stripes Forever" and is probably my most popular march. (By permission of John Philip Sousa, Inc., New York City)

Rodney Hudson

Mr. Hudson is Associate Professor of Music at the University of Wisconsin-Eau Claire where he teaches applied trombone and brass techniques, and conducts the Symphony Band, Brass Choir, and Trombone Ensemble. During the summer Mr. Hudson serves as trombone instructor at the International Music Camp located on the border between North Dakota and Manitoba and the Indianhead Fine Arts Camp at Shell Lake, Wisconsin.

He is active as a recitalist-clinician and performs with the University of Wisconsin-Eau Claire Faculty Brass Quintet, and is principal trombone for the Chippewa Valley Symphony during the academic year. He is a member of the International Brass Quintet at the International Music Camp during the summer term. He has also performed with the Bobby Vinton Orchestra, Jimmy Dorsey Orchestra and the Frequency Band under the leadership of Norman Bolter of the Boston Symphony.

Mr. Hudson received a BS degree in music education from Minot State University, where he studied trombone with Charles Moore. He holds MA and MFA degrees in performance from the University of Iowa, where he studied trombone with John D. Hill.

Prior to his appointment at the University of Wisconsin-Eau Claire, Mr. Hudson taught in the public schools in North Dakota and served as instrumental coordinator and conductor in the public school system in Brandon, Manitoba. He also served as brass instructor in the Conservatory of Music at Brandon University. Mr. Hudson served as principal trombonist with the Minot Symphony Orchestra, University of Iowa Symphony Orchestra and the Brandon University Chamber Orchestra.

The Bands at UWEC

The band area of the University of Wisconsin-Eau Claire comprises three concert bands and the Bugold Marching Band. The wind ensemble is designed to provide an opportunity for the accomplished wind and percussion musician to perform challenging music of various instrumentation and style. Utilizing the concept of one-person-per-part performance, original wind-band music from over three centuries calling for anywhere from seven to forty-seven players is performed. The wind ensemble was created this year by Dr. Todd Fiegel and the wind and percussion faculty. The symphony band is also designed, primarily, for the music major and carries on the tradition of excellence established by Dr. Donald S. George in his long tenure as UWEC Director of University Bands. It offers the accomplished musician an opportunity to perform the highest quality large-band repertoire. The university band provides an experience for the predominantly non-music major to continue his/her enjoyment with instrumental music, and as such, performs high-quality literature that does not demand the rigorous preparation expected of music majors. The Bugold Marching Band, open to all students regardless of major, regularly performs to high acclaim at home football games. Anyone desiring more information about the UWEC Bands should call the band office at (715) 836-4417.

**UWEC Symphony Band
Rodney Hudson, Conductor**

Piccolo
Sally Barbeau

Flute
Sally Barbeau
Elizabeth Borgwardt
Teresa Clark
Christine Ellwein
Jennifer Gregerson
Amy Hales*
Jennifer Hyslop
Joleen Roberts
Linda Thompson

Oboe
Terri Peterson
Jaime Schoolmeesters*

Clarinet
Marisa Berseth
Bethany Bulgrin
Michele Gressman
Rachel Lankford
Sara Lanphear*
Katey Leisz
Tom Luer
Jayna Peterson
Nikki Wolf

Bass Clarinet
Liana Herron
Kayla Mourning*

Contrabass Clarinet
Ken Kiesow*
Liv Svanoe

Bassoon
Corinna Foley
Julie Olson*
Samantha Parker

Alto Saxophone
Erik Christianson*
Sara Doering
Bryan Lang
Carrie Newberry

Tenor Saxophone
Kristin Takkunen*
Andrew Frisinger

Baritone Saxophone
Jeremy Golnick

Trumpet
Mike Betzel
David Burki
Jon Gans
Ed Mudrak
David Munson
Brandon Schoonmaker
Jeff Walk*
Chris Woller

Horn
Valerie Barton
Anna Black
Chris Hahn
James Howard
Lindey Peterson*

Trombone
Keith Carl
Jeanine Johnson*
Gerry Murphy
Christa Oas
Alex Redmann
Mike Throndsen

Euphonium
Michael Etheridge
Sarah Hanks
Joe McCabe*

Tuba
Trevor Fladwood
Tim Skutley*
Nathan Vlcek

Percussion
Mark Bork
Levi Felling
Cory Mahnke*
Jason Price
Renee Sabish
Brian Spurgeon

Assisting Musician
Kevin Bartig, oboe
& piano
Monica Schley, harp

* Denotes Principal



UWEC Wind and Percussion Faculty

Dr. Timothy Lane, flute

Ivar Lunde, oboe

Dr. Richard Fletcher, clarinet and saxophone

Dr. Kristine Fletcher, bassoon

Robert Baca, trumpet

Thomas Gilkey, horn

Rodney Hudson, trombone, symphony band conductor

Dr. Jerry Young, tuba and euphonium

Ronald Keezer, percussion

Stephen Wells, university band conductor

Dr. Todd Fiegel, Director of University Bands

May Events

- 1 Concert: Jazz Ensemble I, Robert Baca, Conductor, 8:00 p.m., Gantner Hall
4 Concert: Symphony Band, Rodney Hudson, Conductor, 4:00 p.m., Gantner Hall
4 Concert: Vocal Jazz Ensemble, Daniel Newman, Conductor, 8:00 p.m., Gantner Hall
5 Student Recital: Contra Punctus Brass, 5:00 p.m., Phillips Hall
5 Concert: Jazz Pedagogy Ensemble, Robert Baca, Conductor, 8:00 p.m., Gantner Hall
6-10 Theatre: Home, Directed by Terry Allen, 7:30 p.m., Riverside Theatre
6 Concert: Jazz Ensemble III, Robert Baca, Conductor, 8:00 p.m., Gantner Hall
7 Student Recital: Tom Pamperin, Composition, 5:00 p.m., Phillips Hall
7 Concert: Tuba Ensemble, Jerry Young, Conductor, 8:00 p.m., Gantner Hall
8 Senior Recital: Todd Schendel, Trombone, 5:00 p.m., Phillips Hall
8 Concert: Big Band Extravaganza, Featuring Jazz Ensemble I, Robert Baca, Conductor and Jazz Ensemble II, Ronald Keezer, Conductor, 7:30 p.m., Zorn Arena
9 & 10 Concert: The Singing Statesmen, Gary Schwartzhoff, Conductor, 8:00 p.m., Gantner Hall
11 Theatre: Home, Directed by Terry Allen, 1:30 p.m., Riverside Theatre
11 Concert: Symphonic Choir, Stephen Rosolack, Conductor and University Orchestra, Nobuyoshi Yasuda, Conductor, 2:00 p.m., Gantner Hall
11 Concert: Percussion Ensemble, Ronald Keezer, Conductor, 8:00 p.m., Gantner Hall
13-17 Theatre: Home, Directed by Terry Allen, 7:30 p.m., Riverside Theatre
15 Guest Recital: Alan LaFave, Clarinet, 4:00 p.m., Phillips Hall

NOTE: *The times and dates of these events may be subject to change. Please check with the Department of Music & Theatre Arts (836-2284) or the Service Center (836-3727) if you have questions.*

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.