

University of Wisconsin-Eau Claire
Department of Music and Theatre Arts

presents the

University Band

Randal Dickerson, conductor

Michael Renneke, student conductor



Monday, November 30, 2009

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

A Simple Celebration..... Robert Sheldon

Voices of the Sky.....Samuel R. Hazo

Gandalf (The Wizard)..... Johan de Meij
from Symphony No. 1, "Lord of the Rings"

Chorale and Shaker Dance John Zdechlik
Conducted by Michael Renneke

Third Suite Robert E. Jager

I March

II Waltz

III Rondo

Rolling Thunder..... Henry Fillmore

Program Notes

A Simple Celebration was commissioned in 2001 by the Bath High School Band of Lima, Ohio. It is full of energetic themes, colorful orchestration, vocal textures and playful rhythms. Though simple in form there are many opportunities for expressive playing throughout the many solo passages and in the introspective transitions and plaintive andante section. The return of the opening theme provides a fast-paced development, which leads to a rhythm puzzle that finds its solution in the triumphal conclusion.

Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As Concert Band Editor for Alfred Music Publishing, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

Voices of the Sky - Consider that we will never see the same sky twice in our lives. Therefore, each day the sky must express itself in a new way. Additionally, its colors and moods are of such a range that they reach the extremes of our comprehension. The sky holds the brightest and darkest things we will ever see. It possesses every color in the spectrum. It can be stagnant or move with swift motion. Its personality can change in an instant or remain the same all day. An overcast sky can make us feel closed in and a clear sky creates in us the feeling that we're infinitely expansive. The morning sky gradually breathes life into us, and at sunset the sky slowly paints all of its colors to the edge of its canvas, and then off. All day it hides its stars like secrets that can only be told in the dark. Translating the many qualities of the sky into musical moods was one of the main objectives of this piece.

The International Baccalaureate program (at Murchison IB School, Austin Texas) has a component called "Homo Faber," meaning "man the maker." The commissioning of *Voices of the Sky* served as an opportunity for me to work with Murchison's students in this wonderful educational arena that encourages creativity, imagination and, most importantly, artistic expression. (Samuel Hazo)

Gandalf from "Lord of the Rings" - Johan de Meij's first symphony, *The Lord of the Rings*, is based on the trilogy of that name by J.R.R. Tolkein. This book has fascinated millions of readers since its publication in 1955. Tolkein made up the story of the hobbit Bilbo Baggins, who went with the wizard Gandalf and thirteen dwarves to steal the treasure of the dragon Smaug, to tell to

his children at bedtime. In essence a story of the ancient battle between light and darkness, it has been embraced by children and adults who fell in love with the hobbits, those little people with big, hairy feet and a passion for good food, pipe smoking, and comfort. The symphony, composed in 1988, consists of five movements, each illustrating a personage or an important episode from the book.

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the *Allegro vivace* is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse "Shadowfax."

Chorale and Shaker Dance - John Zdechlik (b. 1937) is a native of Minneapolis, Minnesota. While playing trumpet and piano with his high school jazz band, he developed an interest in composition. He holds degrees in music education, as well as composition and theory, from the University of Minnesota (Ph.D. in 1970). His composition instructors included Paul Fetler and Frank Bencriscutto. Zdechlik is now retired from his position at the Lakewood Community College, where he was a Professor and Chairman of the Music Department.

Chorale and Shaker Dance (1971) combines a simple chorale theme, introduced by the woodwinds, with variations of the well known Shaker Hymn "Simple Gifts." There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending.

Third Suite - Robert Jager was born in Binghamton, New York (1939), and is a graduate of The University of Michigan. For four years he served in the United State Navy as the Staff Arranger/Composer at the Armed Forces School of Music. Jager taught for thirty years at Tennessee Tech University and is now a professor emeritus from that institution. He now makes his home in Santa Fe, New Mexico.

The "Third Suite" was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and is dedicated to him and his organization. The Suite received its first performance by them in December 1965. The first movement is a march that is modified rhythmically by the use of alternating

meter signatures. The second movement is a waltz that continues the meter alternation idea and features oboe, flute, bassoon, and brass sections. The Rondo is full of fun and bright tunes that are developed near the end followed by a quick coda stating the main theme once again.

Rolling Thunder (1916) is a great circus march, as breath-taking in its excitement as action feats by horsemen riding full tilt around the narrow confines of a sawdust track under canvas. The track is known in the circus as the Hippodrome and the music played by the band to accompany the riding is invariably exciting and driving in its manner, and it is always played at an appropriate breath-taking speed. Fillmore gave the descriptive term for performance of this march as "Furious," and indicated the incredibly fast metronome mark of 180 to the beat! He really wanted it to move, and it should go just as fast as the technique of the low brass will let it.

Circus musicians dubbed these fast-moving compositions "screamers," mostly because this is exactly what they do musically. Screamers are motion in sound; designed to help, they never hinder the rhythm of the pounding hoofs of four-footed animals. They are not a mere fillip to the excitement of a steeple-chase, an acrobatic bare-back rider, or the reckless pursuit of cowgirls by Indians – they are an integral part of the wonderful madness which they help to generate. Their musical lineage may be found in the fast polkas, gallops, and can-cans of peasant campfires and public music halls. *Rolling Thunder* has just two dynamics: forte and fortissimo as the low brass, led by the trombones, romp through and dominate the music. Henry Fillmore was a trombone player too, and he knew it would all work – and it does. (Frederick Fennell)

Michael Renneke is a senior music education major from Eagan, Minnesota. A French horn student of Dr. Verle Ormsby, Jr., Michael plays in the Wind Symphony and the Eau Claire Chamber Orchestra. As a conductor Michael has studied with Joe Pulice, Richard Mark Heidel, Randal C. Dickerson and James Colonna. He maintains active membership in the Collegiate Music Educators National Conference, the National Band Association, the National Association of Pastoral Musicians, and is the current president of Phi Mu Alpha Sinfonia Gamma Beta chapter, as well as the Collegiate Province Representative for Wisconsin and Minnesota. Michael has served as a guest instructor for several area high school bands and is currently a summer band director at Northstar Middle School in Eau Claire, WI. He has been drum major of the Blugold Marching Band for the past three years. As a performer he has traveled internationally to Ireland, Greece, Italy, Germany, and Great Britain.

University Band Personnel

Flute

Alie Bultman
Allison Cegla
Katherine DeStefano
Liz Hanley
Kaite Fleischer
Bryton Fredrick
Kayla Johnson
Emily Nyeggen
Aimee Rinnman
Caitlin Rosborough
Julie Rozanski
Sarina Rutter
Cory Tischman

Clarinet

Kaylan Altmann
Elizabeth Anderson
Heidi Bartling
Yharnet Browne
Katriya Giombi
Aaron Godin
Anastasia Hanson
Breanna Ihde
Justin Kevan
Emily Kurmis
Briana Linberg
Josh McHugh
Ashley Monness
Dana Murphy
Molly Nottleson
Bernadette Sanderson
Tara Sanderson
Emily Sparrow
Kelsey Switters
Tiffany Urban
Jenna Van Haren
Stephanie Wichlacz

Oboe

Johanna Gasper
Hilary Green
Heather Komar
Kali Senger

Bass Clarinet

Marissa Coulter
Jerah Doxtator
Michael Hildebrandt
Lori Ladwig
Joseph Tierney

Contra Clarinet

Teresa Larrabee

Bassoon

Steven Van De Laarschot

Alto Saxophone

Spencer Addington
Zebidiah Baldwin
Briana Bryant
Joshua DeWitt
Scott Hensiak
Kenneth Horacek
Carly Hustedt
Catelyn Mailloux
Ashlyn Mauer
Darian Parker
Chaid Przybelski
Elise Sitzman
Johana Steffel
Alex Wettstein
Laurelyn Wieseman
Stephanie Wirth

Tenor Saxophone

Nicholas Foiles
Joe Hinke
Ryan Isensee
Sarah Slezak

Bari Saxophone

Nikki Barnes
Timothy Louderback
Chynna Rose

Trumpet

Coral Borner
Christopher Brown
Laura Bushnell
Sean Conway
Jake Covill
Andrew Dabson
Jacob Fishbeck
Alainna Ikola
Matthew Mauer
Timothy Molitor
Alaina Oakland
Samuel Redman
Philip Reilly
David Scheper
Leah Grace Stoelzle
Gavin Sunde
Benjamin Thompson
Eric Volkers
Laura West
Noah Wiedenfeld
Stephen Wuebben

Horn

Emma Dammann
Kristin Hagen
Bryan Kujawa
Matthew Mitchell
Chris Morley
Alex Plaetzer
Ryan Rico
Matt Winarski

Trombone

Kurt Behlmer
Timothy Carroll
Jacob Clarkson
Guy Dee
Emily Harrison
Madeline Howard
Isaac Ledford
Mark Lefeber
Casey Malan
Zack Robison
Alex Solberg

Euphonium

Dan Beauchaines
Cameron Hughes
Nick Mack
Benjamin Michael

Tuba

Dustin Fredrickson
David Long
James Stupka

Percussion

Brad Cebulski
Ryan Furlong
Daniel Hartson
Scott Krueger
Jesse Nitzke
Robert Pischke
Rich Richardson
Daniel Schilcher
Travis Wozniak

**University of Wisconsin-Eau Claire
Wind and Percussion Faculty**

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Peter Haberman	Wind Symphony/Director of Bands
Dr. Jeffery Crowell	Percussion/Percussion Ensemble
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Christa Garvey	Oboe
Dr. Tim Lane	Flute
Dr. Nancy McMillan	Saxophone
Dr. Verle Ormsby, Jr.	French Horn/Horn Ensemble
Dr. Phillip Ostrander	Trombone/Symphony Band/ Trombone Ensemble
Dr. Jerry Young	Tuba/Euphonium/BASSically BRASS



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