

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

• PRESENTS •

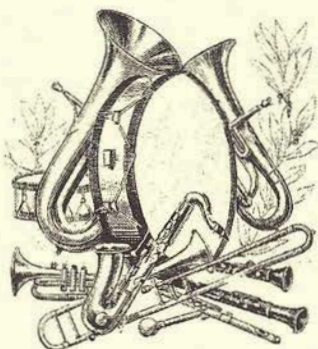
TOUR CONCERT

SYMPHONY BAND

Rodney B. Hudson, Conductor

WIND SYMPHONY

Richard Mark Heidel, Conductor



Sunday, March 9, 2003 • 2:00 p.m.
Gantner Concert Hall
Haas Fine Arts Center, UW-Eau Claire

www.uwec.edu/music-the

Program

Symphony Band **Rodney B. Hudson, Conductor**

- Rejouissance James Curnow (b. 1943)
(Fantasia on Ein Feste Burg)
- Pusztá (Four Gypsy Dances) Jan Van der Roost (b. 1956)
1. Andante moderato – Tempo Finale
 2. Tranquillo
 3. Allegro molto
 4. Marcato – Presto
- Salvation Is Created Pavel Tschesnokoff (1877-1944)
Arranged by Bruce Houseknecht
- Washington Grays March Claudio S. Grafulla (1810-1880)
Edited by Frederick Fennell
- Morceau de Concert Camille Saint-Saens (1835-1921)
Transcribed by Douglas A. Nelson
Featuring Andrew Parks, Horn
- Symphonic Dance No. 3 (Fiesta) Clifton Williams (1923-1976)

Intermission

Wind Symphony **Richard Mark Heidel, Conductor**

- Postcard Frank Ticheli (b. 1958)
- Symphony No. 1 Johan de Meij (b. 1953)
(*The Lord of the Rings*)
1. Gandalf (The Wizard)
 3. Gollum (Smeagol)
 5. Hobbits
- Concerto for Solo Percussionist William Childs (b. 1957)
and Concert Band
1. Allegro
- Featuring Dr. Jeffery Crowell, Timpani and Xylophone
- Symphonies of Gaia Jayce John Ogren (b. 1979)
- Four Dances Leonard Bernstein (1918-1990)
from *West Side Story*
Transcribed by Ian Polster
1. Scherzo
 2. Mambo
 3. Cha-cha
 4. Cool (Fugue)
- The Circus Bee Henry Fillmore (1881-1956)

Program Notes

The word "**Rejouissance**" is a French word meaning enjoyment or make happy. In English it is a "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 of 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*)

Pusztá was written in 1987, and consists of 4 separate dances void of any thematic correlation with each other. All themes and melodies are originally written (without using authentic folk dances or tunes). In other words: the composer tried to write a dance suite 'in the style of ...'. For some, they sound a little familiar to Brahms' or Dvorak's Hungarian and Slavonic dances or to some parts of Liszt's Hungarian Rhapsodies. The "Pusztá" is a vast prairie in Hungary where gypsies used to move around with their (wild) horses. The alternation of 'temperamental' and 'melancholic' themes and moods is typical for the gypsy music as are the tempo changes. The instrumentation is very bright and colorful, bringing all sections of the symphonic wind band to the fore. (*Jan Van der Roost*)

Salvation Is Created is a fine example of choral literature of the Russian Orthodox Church. Although this work is only a total of forty-four measures in length, the emotional impact on the performers and listeners is truly an example of musical tension and release. In this performance you will first hear the choral setting arranged by Walter Ehret followed by Bruce Houseknecht's arrangement for concert band. (*Rodney Hudson*)

Claudio S. Grafulla was bandmaster of the 7th Regiment of New York. It was he who provided, during the Civil War, the set of very stylish books known as *The Port Royal Band* of the Third New Hampshire Regiment. This was an outstanding and highly creative achievement. Grafulla's place in band has always rested on this single masterpiece, **Washington Grays**. This march is an incessant flow of musical ideas deftly presented in the harmonically compatible keys of B-flat minor and D-flat major. In three-part form, there is no introduction, no break strain, not even a stinger. This edition is based on a re-arrangement by G.H. Reeves, *nom de plume* of L.P. Laurendeau. (*Frederick Fennell*)

By all accounts, French composer Camille Saint-Saens was almost as much of a musical child prodigy as Mozart, showing both a precocious ability at the piano and an incredible ear at a very early age. He was already admitted to the Paris Conservatoire by age 13; at 17 he had submitted a composition for the Prix de Rome; and by age 20 he had published his first Symphony. This **Morceau de Concert** ("Concert-piece") for horn and piano, heard here in

an arrangement for horn and band, is a later work, written in 1893. It has elements of a classical concerto (its three-movement form), theme and variations (the form for the first movement) and typical Paris Conservatoire instrumental competition style. The first two movements are played without pause. (*Andrew Parks*)

Symphonic Dance No. 3 depicts the pageantry of Latin America celebrations – street bands, bullfights, bright costumes. It is one of a group of five originally commissioned for the twenty-fifth anniversary of the San Antonio Symphony Orchestra. It was first performed by that orchestra in January 1965. The composer then scored the work for band, and it was first performed in March 1967, by the University of Miami Band, under the composer's direction. (*Robert E. Restemyer*)

Postcard was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief "postcard" as a musical reflection of her character – vibrant, whimsical, succinct. It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome* – that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds' first name is *Harrah*. The themes' symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events. (*Frank Ticheli*)

Johan de Meij's first symphony, *The Lord of the Rings*, is based on the trilogy of that same name by JRR Tolkien. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book.

Gandalf (The Wizard):

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 grey horse "Shadowfax."

Gollum (Smeagol):

The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It

mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

Hobbits:

The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "the Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon. (Johan de Meij)

The *Concerto for Solo Percussion*, written in the classic three-movement form, reflects a strong interest in rhythmic variety and melodic fragmentation. It uses the elements of texture and timbre to create variety as well as contrast throughout the course of the composition. (Eugene Corporon)

Growing up in the Pacific Northwest shaped my life in a number of important ways. I have always felt more comfortable at the rainforest, ocean or mountains than in the concrete walls of city life. My deep love of nature and close proximity to intense environmental conflict in my hometown were my greatest influences in writing *Symphonies of Gaia*. The work depicts the mystical beauty of the earth, as well as the disrespect and abuse it has endured throughout time. (Jayce John Ogren)

West Side Story has been characterized as an American "Romeo and Juliet." With its romantic setting against a background of social and racial strife, Bernstein's music reflects the thousand and one moods which permeate Stephen Sondheim's lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music is at times devout and tender, or in contrasting sections, dynamic in intensity. (Mark Hindsley)

James Henry Fillmore, Jr. was born in 1881. During his lifetime he probably wrote and arranged more band music than any other composer. He composed over 250 works and arranged over 750 others, under eight different names. According to the *Circus Fanfare*, Fillmore's marches are high on the circus band popularity list. *The Circus Bee March* is one work which seems to capture all the excitement of the "big tent" whether it is performed by a six-piece band at the circus or a sixty-piece band on the concert stage. (Norman E. Smith)

About the Guest Artists

Andrew Parks teaches horn at the University of Wisconsin-Eau Claire and can be heard performing with the Wisconsin Woodwind Quintet, Eau Claire Chamber Orchestra (ECCO), the ECCO Brass Quintet, and the Quintessence brass quintet. He also is horn instructor at the Indianhead Arts Center Concert Band Camp, a position he has held since 1998. Parks is a former member of the Rockford Symphony, Madison Brass and American Player's Theatre. Mr. Parks received his Bachelors Degree from St. Olaf College and his Masters of Music in horn performance from UW-Madison.

Dr. Jeffery Crowell is an Assistant Professor of Music at the University of Wisconsin – Eau Claire, where he teaches applied percussion and percussion techniques, conducts the various UW-Eau Claire percussion ensembles, and leads Jazz III, part of the outstanding UW-Eau Claire award-winning jazz area. He has an extensive teaching background including experience at the university and high school levels, having taught numerous award winning groups throughout the Midwest and West Coast. He has served on the faculties at Montana State University – Bozeman, Chadron State College in Nebraska, and Purdue University. He received his DMA from the Thornton School of Music at the University of Southern California.

During his residency at USC, he was active as a freelance, educational, and studio percussionist in the greater Los Angeles and Santa Barbara areas and is currently in demand as an adjudicator, performer, and educator throughout the United States. His performance credits include such artists as Bobby Shew, Louie Bellson, David Samuels, Henry Mancini, Lou Harrison, Kent Nagano, David Garibaldi, Glen Velez, Joan Rivers, and John Bergamo. He has performed at the Percussive Arts Society International Convention, the Los Angeles Philharmonic's *Green Umbrella Series*, in the motion picture "The Majestic" starring Jim Carrey, marched with the Velvet Knights Drum and Bugle Corps, and has taught on the staffs of many prominent musical organizations including the Tournament of Roses Marching Honor Band. He is also on the teaching faculty at the Yamaha Sounds of Summer - Midwest Total Percussion Camp in Illinois. Dr. Crowell endorses Sabian Cymbals and Vic Firth Sticks and Mallets.

UW - Eau Claire Wind, Percussion and Wind Band Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Jeffery Crowell	Percussion/Percussion Ensemble
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Richard Mark Heidel	Wind Symphony, Director of Bands
Prof. Rodney Hudson	Trombone/Symphony Band/Brass Choir
Dr. Tim Lane	Flute
Prof. Ivar Lunde	Oboe
Dr. Nancy McMillan	Saxophone
Prof. Andrew Parks	French Horn
Dr. Jerry Young	Tuba/Euphonium/Low Brass Ensemble

**Symphony Band Personnel
Spring 2003**

Flute

Kelsey Allenstein
*Breta Borstad
Leah Greenwood
Kathryn Hurd
Amy McCoy
Jessica Moebius
Bethany Piermantier
Christine Wiggin

Bb Clarinet

Jacob Boyle
Amanda Eischen
*Chelsea Heston
Steven Hobert
Rebecca Hutchinson
Clare Peter
Charissa Reed
Krista Ussery

Bass Clarinet

Andrew Lester

Oboe

+Anna Marx
+Eric Plotts

Bassoon

Caitlin Burich
Chris Raddatz
*Amy Van Maldegiam

Alto Saxophone

Casey Anderson
Robert Bohnert
*Jonathan Juedes
Nicole Otten

Tenor Saxophone

James Geddes

Baritone Saxophone

Sean Hauer

Trumpet

Melinda Allen
+Ryan Cavis
Jake Heyer
+Jacob Morris
Josh Nims
Phil Snyder
Brian Thorstad

Horn

Jessica DeVillers
*Kelly Heidel
Erin Roberson

Trombone

+Adam Boll
+Joshua Cosens
Joshua Heyer
Randall Pingrey
Henry Seroogy, bass

Euphonium

+Nick Johnson
+Kyle Peterson

Tuba

*David Snyder
David Temple
Matthew White

Percussion

+Brittany Borofka
Amy Bowen
+Eric Garfield
Brandon Ochoada
Melissa Sommers
Susan Sundly

*Principal

+Co-principal

Wind Symphony Personnel Spring 2003

Flute

*Michelle DeGroot
Amy McFarlane
Kara Sorensen
Kristine Johnson
Laura Barth
Alisha Green
Sydney Francis

Bb Clarinet

*Sarah Goerg
Lauren Bantz
Jenny Phillips
Liz Wilson
Kristin Bar
Chris Raddatz
Andrea Johnsen
Nancy Coddington

Bass Clarinet

Jacob Boyle

Contra-alto Clarinet

Chelsea Heston

Oboe

*Jill Johnson
Rebecca Burmesch
Eric Plotts

Bassoon

*Kelli L. Hanson
Stacy J. Kern

Alto Saxophone

*Matthew McVeigh
Evan Benidt

Tenor Saxophone

Paul Wratkowski

Baritone Saxophone

Branden Atherton

Trumpet

*Tom Krochock
Jon LaFlamme
Dan Julson
Andrew Dziuk
Paul Stodolka
Michael Olson
Nicole LaLond

Horn

*Bryan Jaeckel
Matt Knihtila
Jill Marie Johnson
Nicole Gerlach

Trombone

*Joe Hartson
Kenyon Scheurman
Patrick Bents
Colin Gilliland
James Yardley – Bass

Euphonium

*Dawn Holte
Andrei Strizek

Tuba

+Mark McGinnis
+Jeffrey Specht

Percussion

*Matt Edlund
Maggie Bailey
Chad Federwitz
Dan Marrs
Zach May
Dave Whitman

Piano

Kristin Yost

*Principal

+Co-principal

Band Administrative
Assistants:
Bryan Jaeckel
Andrei Strizek



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