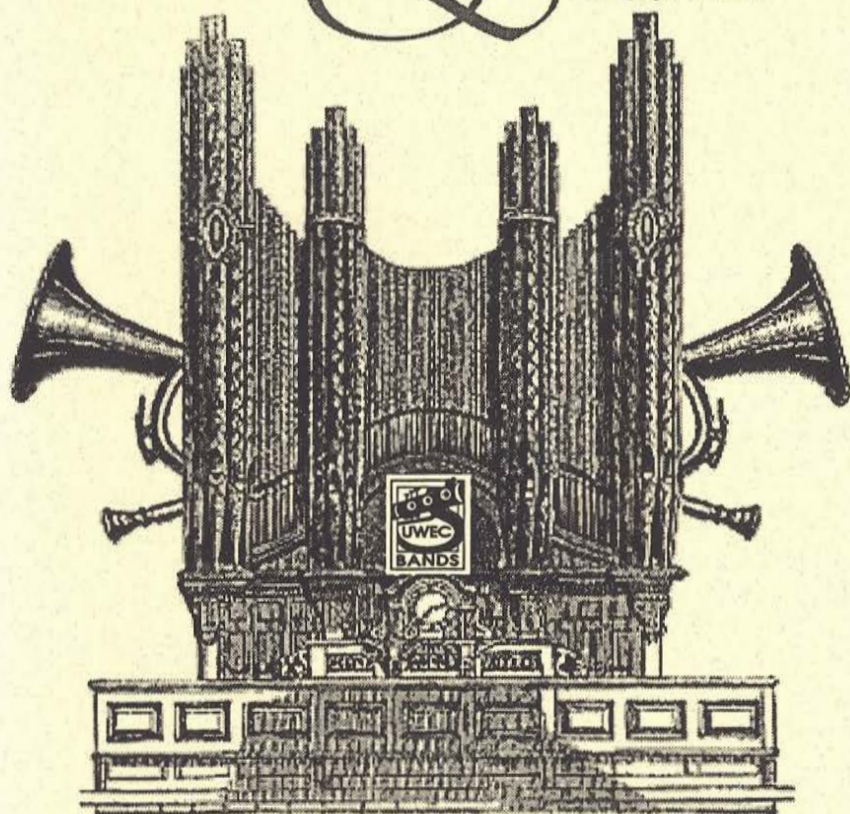


The University of Wisconsin-Eau Claire • Department of Music & Theatre Arts  
*presents*

Wind  
Ensemble  
*Todd Fiegel, Conductor*



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4 p.m., Sunday, Oct. 20  
Gantner Concert Hall

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## Program

*Fanfare for "La Peri"* ..... Paul Dukas  
(1865-1935)

*Petite symphonie* ..... Charles Gounod  
I. Adagio and Allegretto (1818-189)  
II. Andante Cantabile  
III. Scherzo  
IV. Finale

## Intermission

*Commando March* ..... Samuel Barber  
(1910-1981)

*Eclipse (1994)* ..... Arnold Rosner  
(b. 194)

*Passacaglia and Fugue in C Minor* ..... J.S. Bach  
(1685-1750)  
tr. Donald Hunsberger

## Program Notes

by Todd Fiegel

### *Fanfare for "La Peri"*

French composer, critic, and teacher Paul Dukas (1865-1935) is probably best remembered for his tone poem *The Sorcerer's Apprentice* (1897), popular before but made infamous by its inclusion in Walt Disney's *Fantasia* in 1940. Dukas held his own work to the same high ideals he championed as a respected music critic. He allowed only a small percentage of his work to be published and destroyed numerous compositions himself. He wrote only one symphony (1895-6), though he planned to write a second. His one opera, *Ariane et Barbe-bleue* (1899-1906), is regarded by many as his masterpiece. He composed but little and allowed even less to be published after 1912, the year of his ballet *La Peri*. That work was written on a bet and it took his friends' strong persuasion to keep the composer from destroying it also. This fanfare was written merely as an afterthought and was intended to precede the ballet.

### *Petite symphonie*

Charles Gounod (1818-1893) was the son of a painter and a pianist and received his early musical education from his mother. He entered the Paris Conservatoire in 1836 and won the Second Prix de Rome in 1837 and the Grand Prix de Rome in 1839. Except for brief periods in Rome and London, Gounod lived most of his life in France. A religious man, Gounod had early success with the composition of Masses and other sacred music. Seeking the fame and greater fortune of his contemporaries who had begun writing for the opera, Gounod entered that realm in 1851. Influenced by the grand-opera style of Meyerbeer, his first few efforts were failures. Toward the end of the decade, however, he developed his own sense of lyricism and charm and attained tremendous success with *Faust* in 1859. These qualities were to serve as the basis of his music through the rest of his career.

Even though the bulk of Gounod's music was vocal, he did compose some that was purely instrumental. The most well known is probably *Funeral March of a Marionette* (1872), due in part to its use as the theme music for the Alfred Hitchcock television series. Gounod wrote two symphonies (no. 1 in D, 1855, and no. 2 in Eb, ca. 1856), and two pieces for winds: *March-Fanfare* for brass band (1876) and *Petite symphonie* for wind nonet (1885). Gounod's friend, flutist Paul Taffanel, was the founder of the French Society of Chamber Music for Wind Instruments. At Taffanel's request, Gounod composed *Petite symphonie* for that organization. Scored for flute and pairs of oboes, clarinets, bassoons, and horns, it is remarkably similar in

structure and instrumentation to the Classical wind octets of one hundred years earlier. Despite the addition of the flute, the relative insignificance of the second oboe part supports the inclusion of this work in the evolutionary chain of the wind octet, and also begs the conjecture that the work was originally conceived (in the composer's mind, at least) for a standard octet (minus flute). At Taffanel's urging it is possible that Gounod simply let the composition take slightly different form, using both flute and oboe for some primary melodic material (along with the other instruments, of course) and leaving the second oboe to fill in some remaining harmonic holes.

### *Commando March*

American composer Samuel Barber's only foray into music written originally for the wind band was composed as a soldier during World War II. The *Funeral March* (based on an Army Air Corps hymn) was never published, but the *Commando March* has become a staple of band repertoire. It was composed at the request (order?) of a general who had heard Barber's *Second Symphony* (1942). Combining triplets and dotted rhythms with a heroic melody and a distinctly martial flavor, the work is scored quite transparently and that aspect, along with its unusual form, makes it unique among band marches. The optimism that so healthfully and necessarily pervaded our country during the war certainly is reflected not only in the melody, but also in the intricate woodwind flourishes that surround it and the ascending major scales that bring the work to a vibrant close.

### *Eclipse*

Arnold Rosner was born in New York City and has been composing since the age of nine. Publisher Bob Margolis of Manhattan Beach Music, a former student of Rosner (and a composer who has dedicated many works to Donald S. George and the UWEC Symphony Band) states that Rosner is "... unaffected by the trends and whims of passing musical fashion," and "... his music is a fascinating synthesis of complexity and clarity, of old and new, of serenity, and even violence." *Eclipse* utilizes traditional harmonic construction but does so in a contemporary fashion, layering basic triads upon one another and moving in an unusual way from chord to chord. The work was commissioned by the Oshkosh West High School Wind Ensemble, which group premiered it in 1994.

Mr. Rosner says of the composition, "In [it] I have tried to describe the actual events of a total solar eclipse in coloristic and programmatic design. Listeners may try to follow the astronomical progress, or may listen in a more general impressionistic or emotional way, at

individual pleasure." Paraphrasing his notes, the opening is as pre-dawn "night-music." This is followed by day and, soon, bright, high sunlight. A long passage represents the encroachment of shadow and the final quick rush of darkness over the ground at totality. High woodwinds and glockenspiel suggest the twinkling of the last bits of visible direct sunlight. Loud brass and timpani bursts represent the full eclipse. Horn glissandi, clarinet runs, and cymbal rolls are reminiscent of the long streamers of light that shoot from the halo of the sun when obscured by the earth. As the eclipse recedes, the composer brings back various material from the earlier sections, marking the regression merely as memories of the onset, rather than as a direct retrograde of the event.

Tonight's is the second performance of the work. The UWEC Wind Ensemble will soon be recording the composition for distribution by Rosner's publisher, Manhattan Beach Music.

### *Passacaglia and Fugue in C Minor*

The windband and pipe organ have much in common. They are both instruments of vibrations caused by moving air, and they share many natural acoustical overtones due to this fact. The one advantage of an organ over a band, is that the performer does not need to interrupt his music to replenish his supply of air! But the advantages of a band over an organ are many, the most obvious of them being the infinite shading of tone and coloristic variety available to the wind musician. Master transcriber (and conductor of the Eastman Wind Ensemble) Donald Hunsberger, while remaining loyal to compositional detail, has created a tapestry of instrumental color that simply is not possible in an original performance. The passacaglia theme is one of profound strength opening, as it does, with the most commanding of intervals—an ascending perfect fifth, and closing with its inverse, the descending fifth, which constitutes the most "final" sound in music. Though always present, various threads ensconce it in nineteen restatements that are more like variations than literal repetitions, before concluding with a strong cadence in its minor key. Following is the fugue, masterful Bach at his best. Not only is the passacaglia theme heard as a subject of the fugue, but a new theme, comprising eighth notes and weaving amidst the earlier melody, elevates the structure to that of a true double fugue. Now more soloistic writing challenges individual players as the counterpoint eventually arrives at yet another climactic display of instrumental sonority, this time cadencing in Bach's trademark "Picardy Third" with the sounding of a massive C-major chord.

### **Dr. Todd Fiegel**

Wisconsin native Todd Fiegel is Director of University Bands and a professor of conducting at UWEC. In that capacity he conducts the wind ensemble and marching band, administers all aspects of the UWEC band program, and teaches their newly revised conducting curriculum with colleague Gary Schwartzhoff. Since his arrival in 1995, the wind ensemble has become one of the premiere wind bands in the state and the Blugold marching band has brought great recognition to the program as it has become a real source of pride for both campus and community. Dr. Fiegel was previously on the Faculties of the University of Montana and Idaho State University and served as Artist-in-Residence Conductor at the University of Missouri-Kansas City. He holds a doctorate in conducting from the University of Colorado, where he studied with Allan McMurray; his other degrees are from the University of Wisconsin-Madison, where he worked with H. Robert Reynolds. Fiegel is active as a clinician and guest conductor in both the United States and Canada, in which country he has conducted from westernmost Vancouver Island to the eastern coast of Newfoundland. He is also a serious devotee of film music, lecturing frequently on the subject and preparing articles for publication, and he has conducted his own silent-film score *Celluloid Tubas* in well over a hundred performances coast to coast. Interestingly, it was this composition that first brought him to the UWEC campus when he conducted the work with Basically Brass, the UWEC euphonium and tuba ensemble, at the 1992 Viennese Ball.

### **The Bands at UWEC**

The band area of the University of Wisconsin-Eau Claire comprises three concert bands and the Blugold Marching Band. The wind ensemble is designed to offer an opportunity to accomplished wind and percussion musicians to perform challenging music of various instrumentation and styles. 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 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 Blugold 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.

## Upcoming Performances of the UWEC Bands

Blugold Marching Band  
Saturday, October 26  
1 p.m., Simpson Field

Blugold Marching Band  
Saturday, November 9  
1 p.m., Simpson Field

Symphony Band  
Rodney Hudson, conductor  
Sunday, November 3  
4 p.m., Gantner Hall

University Band & Women's Chorus  
Stephanie Graber, conductor  
Sunday, November 17  
5 p.m., Gantner Hall

Wind Ensemble & Symphony Band  
Todd Fiegel & Rodney Hudson, conductors  
Monday, November 25  
8 p.m., Gantner Hall

Indianhead Honor Band & Wind Clinic  
Saturday, March 8, 1997  
Concert at 7 p.m., Gantner Hall

Wind Ensemble & Symphony Band  
Todd Fiegel & Rodney Hudson, conductors  
Sunday, March 9, 1997  
4 p.m., Gantner Hall

Wind Ensemble  
Todd Fiegel, conductor  
Sunday, April 20, 1997  
5 p.m., Gantner Hall

University Band  
Monday, April 28, 1997  
8 p.m., Gantner Hall

Symphony Band  
Rodney Hudson, conductor  
Sunday, May 4, 1997  
4 p.m., Gantner Hall

## UWEC Wind Ensemble Personnel

### **Flute**

Gwen Blume  
Sarah Eberth  
Jessie Kittel  
Katie Nida

### **Saxophone**

Joe Coughlin  
Chris Gjesfeld  
Bill Olson  
Matt Pivec

### **Euphonium**

Ed Jacobs

### **Tuba**

Jon Mattison

### **Oboe**

Kevin Bartig  
Valerie Klum  
Heather Jo Strutt

### **Trumpet**

Kevin Carlton  
Matt Mealey  
Amy Minor  
Anna Morris  
Kyle Newmaster

### **Percussion**

Nikkie Andrie  
Leah Dettmann  
Kris Larson  
Mary Schaeffer  
Julie Slater

### **Clarinet**

Rebecca Campbell  
Karen Melby  
Samantha Pittinger  
Terri Jo Songer  
Erika Svanoe

### **Horn**

Johanna Lovig  
Tracy Matthai  
Jacqueline Olson  
Curt Vellenga

### **Assisting Musician**

Rachel Langford, clarinet

### **Bassoon**

Heidi Borgwardt  
Bob Schlidt

### **Trombone**

Jeff Ilse  
Matt Hall  
Andy Jaeger (bass)  
Heather Oliverson

### **UWEC Bands Staff**

Erika Svanoe, Bands  
Assistant  
Julie Olson

## **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

Dr. Stephanie Graber, university band conductor

Dr. Todd Fiegel, Director of University Bands

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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.