

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

***University Band***  
***Steven Catron, Conductor***



**Tuesday, April 21, 1998  
7:30 p.m.  
Gantner Concert Hall**

## Program

American Fanfare ..... John Wasson

Epinicion ..... John Paulson

Poetic Intermezzo ..... James Barnes

Cajun Folk Songs ..... Frank Ticheli

## Intermission

His Honor ..... Henry Fillmore  
(1881 - 1956)

An Original Suite ..... Gordon Jacobs  
    Marche (b. 1895 )  
    Intermezzo  
    Finale

Dr. Todd Fiegel, guest conductor

Bugler's Holiday ..... Leroy Anderson  
(1909-1975)

Dr. Todd Fiegel, guest conductor  
Steve Catron, Ed Jacobs, Mike Etheridge - Euphonium Trio

Variations on a Korean Folk Song ..... John Barnes Chance  
(1932-1972)



## Program Notes

### *American Fanfare*

John Wasson was born and raised in St. Paul, Minnesota, graduating from Highland Park High School in 1974. He began his post secondary education at the University of Wisconsin-La Crosse before transferring to the University of North Texas where he received his Bachelor's and Master's degrees. Wasson has been a member of both the Stan Kenton and Woody Herman Orchestras as a trombonist. Wasson currently is a music minister in the Dallas area along with being a composer and an arranger.

Brilliance and fire propel this musical skyrocket from the opening measures. Originally conceived and written for the "Dallas Brass," as a quintet, this is a major original work with fresh sonorities and colors. Stunning!

### *Epinicion*

John Paulson received degrees in music education from the University of Minnesota and The Eastman School of Music of The University of Rochester and taught public school music for nine years in Minnesota. Today John Paulson is Chairman and CEO of Coda Music Technology, makers of Finale® music notation software and SmartMusic(tm), the complete music practice system featuring Intelligent Accompaniment(tm). He has been on the Board of Directors of The Saint Paul Chamber Orchestra and the Board of Directors of the National Association of Music Merchants.

An epinicion is an ancient song of victory sung at the conclusion of a triumphant battle. The Greeks would sing it as they walked through the battlefield sorting the wounded from the dead. This setting has the tune passed through the ensemble and each time it is heard, more and more activity is taking place. As this piece concludes, all signs of life leave the battlefield one by one.

### *Poetic Intermezzo*

As a member of both the Band and Theory-Composition faculties at the University of Kansas, James Barnes teaches orchestration, arranging and composition courses and conducts the Wind Ensemble and the Concert Band. He also teaches graduate conducting and band and orchestral literature classes.

His numerous publications for concert band are extensively performed in the United States, Europe and the Pacific Basin. Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music, the Kappa Kappa Psi Distinguished Service to Music Medal and numerous other honors and grants. He has completed three commercial compact disc recordings of his music with the famed Tokyo Kosei Wind Orchestra. In recent years he has been commissioned to compose works for all four of the major military bands in Washington, D.C.

Mr. Barnes has traveled extensively as a guest composer, conductor and lecturer throughout the United States, Australia, Great Britain and Japan. He is a member of the American Society of Composers, Authors and



Publishers, the American Bandmasters Association and numerous other professional organizations and societies.

Poetic Intermezzo is a lyrical piece that displays the full sonority of the modern concert band. It's flowing lines and lush harmonies reflect music of the romantic period. Several different instruments are featured in solo moments and allowed to show the beauty of their tone color. Barnes uses various combinations of instruments to create warm harmonies to accompany these feature spots.

### *Cajun Folk Songs*

Frank Ticheli received his Doctor of Musical Arts and Masters Degrees in Composition from the University of Michigan where he studied with William Albright, George B. Wilson, and Pulitzer prize winners Leslie Bassett and William Bolcum, and his Bachelor of Music in Composition from Southern Methodist University where he studied with Donald Erb. He is an Associate Professor of Music at the University of Southern California. He previously was an Assistant Professor of Music at Trinity University in San Antonio, Texas, where he served on the board of directors of the Texas Composers Forum, and on the advisory committee for the San Antonio Symphony's "Music of the Americas" project.

Ticheli has composed works for a variety of media, including band, wind ensemble, orchestra, chamber, and theater music. His works have been performed by numerous ensembles throughout the United States, Canada, and Japan, including the American Composers Orchestra at Carnegie hall, the Pacific Symphony Orchestra, the orchestras of Austin, Colorado, Frankfurt, Memphis, Nashville, and San Antonio, Jerusalem, Philadelphia and many university, high school, and middle school ensembles. Prizes for his music include the prestigious *Goddard Lieberman Fellowship* and *Charles Ives Scholarship*, both from the American Academy and Institute of Arts and Letters, the 1989 *Walter Beeler Memorial Composition Prize* sponsored by Ithaca College, the *Ross Lee Finney Award*, a residency at the MacDowell Colony; first prize from the *Texas Sesquicentennial Orchestral Composition Contest* and first prize in the eleventh annual "Symposium for New Band Music" in Virginia.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the *Archive of Folk Music* in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.



"La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

"Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

### *His Honor March*

Henry Fillmore was the most colorful bandman of his time, and that era stretched across fifty vibrant years during which he probably wrote more band music - much of it under assumed names - than any composer/bandmaster in history. Fillmore's background in his family's publishing house, the Fillmore Brothers Company of Cincinnati, led him at an early age down a variety of productive paths as a composer, including those of the hymn, popular overture, fox-trot, waltz, and his own particularly lucrative specialty - the trombone novelty. His irrepressible talent for marches produced a string of masterpieces uniquely of his own flavor, and among the most outstanding of them is *His Honor*.

"His Honor" is dedicated to Mayor Russell Wilson of Cincinnati, and according to Paul Bierley, it was probably played for the first time by the Fillmore Band during their concerts at the Cincinnati Zoological Gardens in August 1933.

### *An Original Suite*

Gordon Jacob, a native of London, was educated at the Royal College of Music, and became the teacher of counterpoint, orchestration, and composition there in 1926. As a composer his orchestral and choral works include a ballet, a concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogical works for piano and for chorus, a variety of chamber works, songs, and film music. Jacob ranks as one of the foremost contributors to the expanding repertoire of original works for band through his compositions for band - the English term for a wind group of complete instrumentation as opposed to the British Brass Band. Two notable works are, *An Original Suite for Military Band*, which is a worthy companion to the Holst Suites and the Vaughn Williams suite for band, and a monumental work, *Music for a Festival*, commissioned by the Arts Council of Great Britain for the Festival of Britain in 1951.

*An Original Suite* was Jacob's first work for the band medium, having been completed in 1928. Presumably the word "original" in the title was to distinguish the composition from the transcriptions which made up the bulk of the bands repertoire at that time. The composer may also have wanted the audience to know that the "folk song" sections were original.



### ***Bugler's Holiday***

Leroy Anderson first studied music with his mother who was a church organist. He earned a B.A. degree in music at Harvard University in 1929 and an M.A. degree in foreign language there the following year. As a student he conducted the Harvard Band from 1928 to 1930. He became a music instructor at Radcliffe College from 1930 - 1932 and returned to Harvard as Band Conductor from 1932 to 1935. Later he served as church choir director, an organist, a conductor, and a composer - arranger whose works in the "encore" category have few equals. Anderson was a captain in the U.S. Army Intelligence corps during and after World War II and was a member of the Phi Beta Club.

Bugler's Holiday this composition has motivated more brass players to learn (or improve) the art of double tonguing than any other piece of music. Although the "Holiday" is 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 and as our trio tonight proves, it's not just for trumpets anymore.

### ***Variations on a Korean Folk Song***

John Barnes Chance began studying composition at the age of fifteen and received both his Bachelor and Master of Music degrees from the University of Texas. Achieving performances of his works while still in high school, he completed further study with Kent Kennan, Clifton Williams, and Paul Pisk as a university student, winning the Carl Owens Award in 1956 for the best student work of the year. Additional musical background for the composer came through performance experience as tympanist with the Austin Symphony and as arranger for the Fourth and Eighth United States Army Bands. Chance was appointed composer-in-residence with the Ford Foundation Young Composers Project from 1960 to 1962, residing in Greensboro, North Carolina. Chance wrote music for chorus, band, orchestra, solo instruments, and chamber groups. He was accidentally electrocuted while working in the back yard of his home in Lexington on August 16, 1972.

Variations on a Korean Folk Song was composed in 1965 winning the American Bandmasters Association Ostwald Award for the composer the following year. Chance provided the following information concerning the work in the *Journal of Band Research* for Autumn 1966:

I became acquainted with the folk song known as Arrirang (pronounced "AH-dee-dong") while serving in Seol, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

The work is in six sections; the opening pentatonic theme is followed by five distinct variations. The first variation features temple blocks and woodwinds and also makes prominent use of xylophone, vibraphone, and cymbals. Variation two is quiet and serene with the original melody, now inverted, played by the oboe. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening pentatonic theme.



## Steve Catron

Steve Catron is pursuing a Masters of Education-Professional Development with an emphasis in wind conducting and is the graduate assistant for the UWEC Bands. He is the conductor of the University Band and led the Bugold Marching Band last fall. Mr. Catron has taught for 12 years in Kansas and Missouri. His Bachelors degree is from Central Missouri State University where he was a euphonium student of UWEC Tuba/Euphonium Professor Dr. Jerry Young, who was then on the faculty at that institution.

## Todd Fiegel

Wisconsin native Todd Fiegel is Director of University Bands and Assistant Professor of Music at UWEC. In that capacity he conducts the wind ensemble and marching band, teaches beginning and advanced conducting, and administers the UWEC band program. Since his arrival in 1995, the wind ensemble has become one of the premiere windbands in the state and the Bugold marching band has brought great recognition and pride to the 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 very 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 has also conducted in Japan. A serious devotee of film music, Fiegel lectures frequently on the subject, has authored journal articles, and 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.

### UWEC Wind, Percussion, and Band Faculty

Dr. Tim Lane, flute

Ivar Lunde, Jr., oboe

Dr. Richard Fletcher, clarinet and saxophone

Dr. Kristine Fletcher, bassoon

Robert Baca, trumpet, director of jazz studies

Thomas Gilkey, horn

Rodney Hudson, trombone, symphony band

Dr. Jerry Young, tuba and euphonium

Ronald Keezer, percussion

Steve Catron, bands graduate assistant, university band

Dr. Todd Fiegel, wind ensemble, director of university bands

# University Band

## Steve Catron, Conductor

### Spring 1998

#### Flute

Laura Blegen  
Tina Dahlke  
Megan Horlitz  
Katie Horn  
Sara Lanphear  
Mary Leafblad  
Eulalie Moe  
Grethe Mortenson  
Amanda Olson  
Jennifer Scheurman  
Becca Siemer  
Katharine Skinner  
Kelly Stringer  
Rachel Thomas  
Jessica Townsend  
Michaela Walitsch  
Susan Yassin

#### Clarinet

Jennifer Carlson  
Megan Hedegard  
Heather Kane  
Lori Kurtzman  
Benjamin Licht  
Keiko Nakata  
Kimberlee Sapetta  
Jill Schreiber  
Andrea Schultz  
Heidi Wallman  
Nicole Wolf

#### Oboe

Karin Frederick

#### Alto Sax

Sarah Butler  
Jennifer Jaeger  
Ryan Mayer  
Heidi Nelson  
Tiffany O'Bryan  
Carolyn Svendsen

#### Tenor Sax

Tony Braasch  
Jennifer Chase  
Yukiko Katayama  
Thomas Ryan  
Jenny Sindicic  
Allison Watts

#### Baritone Sax

Kristy DeLasky  
Lana Wirtala

#### Horn

Nicole Busick  
Anthony Florez  
Laura Krahn

#### Trombone

April Fochs  
Christine Gunderson  
David Hofer  
Nicholas Johnson  
Rachel Knoener  
Matt Parish  
David Schoeberl  
Kevin Siegmann  
Gretel J. Stern

#### Trumpet

Christy Anderson  
Michael Betzel  
Aric Brian  
Pat Cantagallo  
Jacob Cimino  
Katie Ditter  
Robin Dow  
Mike Ehr  
Stephanie Gilles  
Ricky Gross  
Nichole Hawkins  
Kelly Heyer  
Melinda Jahr  
Melissa Keays  
David Munson  
Jeff Nepp  
Sarah Rhodenhizer  
Steve Richter  
Kathryn Schroeder  
Matt Schumann  
Julie Skinner  
Aaron Sturgis  
Mark Totzke  
Jean Zimmer

#### Euphonium

Cosette Bublitz  
Dana Hazen  
Cathrine Podulke  
Paul Rosen  
Derek Weiler

#### Tuba

Steven C. Skov

#### Percussion

Katharine Beger  
Anna Bleck  
Jack Forbes  
Kris Van Sickle  
Steve Vorass  
Ondra Williams

### Upcoming Band Concerts

- May 3      Wind Ensemble, 4:00 p.m.,  
              Gantner Concert Hall
- May 10     Symphony Band, 7:30 p.m.  
              Gantner Concert Hall



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.