

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

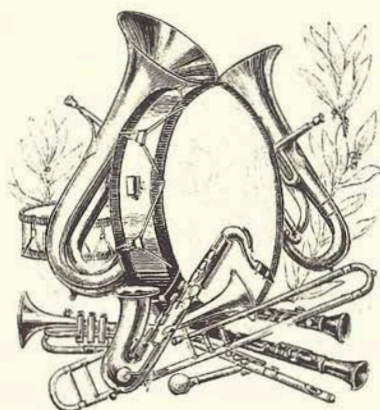
WIND SYMPHONY

RICHARD MARK HEIDEL, CONDUCTOR

RODNEY B. HUDSON, GUEST CONDUCTOR

TIMOTHY M. DOLEYSH, GUEST CONDUCTOR

STACY J. KERN, GUEST SOLOIST



SUNDAY, APRIL 27, 2003

5:00 P.M.

GANTNER CONCERT HALL
HAAS FINE ARTS CENTER

Program

- Chester William Schuman (1910-1992)
- Sensemaya Silvestre Revueltas (1899-1940)
Trans. by Frank Bencriscutto
- Overture to Aladdin McFaddin Michael G. Cunningham (b. 1937)
World Premiere
- Elegy John Barnes Chance (1932-1972)
Timothy M. Doleysh, guest conductor
Winner, 2003 Student Conducting Competition
- Carnival March Ivar Lunde, Jr. (b. 1944)

Intermission

- Toccata Marziale Ralph Vaughan Williams (1872-1958)
- Variations on "Carnival of Venice" ... Jean Baptiste Arban (1825-1889)
Arr. by William Schmidt
Stacy J. Kern, bass clarinet
Winner, 2003 Student Solo Competition
- Children's March: Percy Aldridge Grainger (1882-1961)
"Over the hills and far away"
Dedicated to the memory of Dr. Donald S. George
Professor Emeritus of Music
UW-Eau Claire Director of Bands (1968-1995)
- Festive Overture Dmitri Shostakovich (1906-1975)
Trans. by Donald Hunsberger
Rodney B. Hudson, guest conductor
Associate Professor of Music
University of Wisconsin-Eau Claire

Program Notes

Chester was originally the third movement of an orchestral work, *New England Triptych: Three Pieces after William Billings*. When Pi Kappa Omicron commissioned William Schuman to write a piece for band in 1956, the composer rescored and adapted *Chester* for concert band. The tune on which *Chester* is based was a famous American Revolutionary hymn and marching song. In the first section Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section the melody is given a more contemporary setting with mid-twentieth century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close. (Norman Smith)

Sensemaya was written in 1937, shortly before the untimely death of its composer, Silvestre Revueltas. The piece is based on a poem by Afro-Cuban poet Nicolás Guillén, and depicts the chasing and killing of a snake. The work, in 7/8 time, is built around a rhythmic cell based on the opening motif of the poem, *mayombé, bombe, mayombé*. *Sensemaya* is a Mayan ritualistic chant with a dynamic release of tension following the accumulation of music building blocks. After the initial expository phrase, the rhythmic cells superimpose and unify themselves into a common rhythmic system leading to the finale. Then the entire ensemble breaks up, symbolizing the death of the snake. (Eduardo Contreras Soto)

Aladdin McFaddin is a 1976 children's musical by UW – Eau Claire's Wil Denson, with music by Michael G. Cunningham. Since its 1977 UWEC premiere, it has continued to be performed by small theater groups throughout the US, and occasionally abroad. Tonight's overture was created in 1998, uses the primary tunes from the show, and is formally patterned after the many film musical overtures by the legendary MGM musical wizard, Conrad Salinger. (Michael G. Cunningham)

Composed in 1970, *Elegy* was one of John Barnes Chance's last works, written only two years before his untimely death. The piece was commissioned by the West Genesee High School Band of Camillus, New York and premiered in 1971. Chance based *Elegy* on his earlier unpublished piece for chorus and strings, *Blessed Are They That Mourn*. The text from

that piece inspired the title *Elegy* – the piece is not an elegy written for a specific person. Instead, it is a study in suspensions and contrapuntal movement. (*Eugene Corporon*)

The *Carnival March* is a tongue-in-cheek work completed in 1972 and dedicated to the UW-Eau Claire Symphony Band. It won Third Prize in a contest for band music sponsored by the European Broadcasting Union the following year in Switzerland. The juxtaposition of several seemingly unrelated melodies and cross-rhythms in the percussion creates a confusing carnival atmosphere. One can even hear snippets of *Twinkle, Twinkle, Little Star* and a diminutive form of the main theme of Edvard Grieg's piano concerto in the trio section as well as a crying clown (represented by the saxophone) in a short interlude towards the end of the composition. (*Ivar Lunde, Jr.*)

The toccata had its musical beginning as a virtuoso composition for keyboard and was intended to have the impression of being played impromptu. Ralph Vaughan Williams' *Toccata Marziale* was his second work for wind band. Its compositional structure is a simple ternary ABA form, and it incorporates five basic motivic ideas that all stem from a simple two bar motive first appearing in the clarinets, trombones and horns. The key throughout is B-flat major, but other keys are established through internal chromatics. *Toccata Marziale* is one of the early twentieth century cornerstones that helped form England's military band tradition. (*Matthew Mailman*)

Written by 19th-century trumpet and cornet player, Joseph Jean-Baptiste Laurent Arban, *Variations on "Carnival of Venice"* originally appeared at the end of his book *Arban's Complete Conservatory Method for Trumpet*, is a set of fantasies and airs designed to challenge the technical abilities of the performer. Arban's *Carnival* calls for superb phrasing, perfect fingering and a complete command of the instrument's range and tonal vocabulary. (*Carl Vigeland*)

Percy Grainger scored *Children's March* in 1919 from a piano solo that he had composed between 1916 and 1919. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds – especially the low reeds – throughout the piece. The folk-like melodies

make it difficult for the listener to realize that the work has all original melodies. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. (*John Bird/Frederick Fennell*)

Shostakovich's *Festive Overture* was completed in 1954, in the period between his *Symphony No. 10* and the *Violin Concerto*. Arranged for Russian Military Band by the composer in 1958, it has been scored for the American band by Donald Hunsberger. *Festive Overture* demonstrates one of Shostakovich's distinctive talents – the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, examples of staccato rhythmic sections set off the flowing line and the variant fanfares. It is a truly "festive" overture. (*Miles H. Johnson*)

Guest Biographies

Rodney B. Hudson, Guest Conductor

Professor 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

(Hudson Continued)

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.

Timothy M. Doleysh
Winner of the 2003 Conducting Competition

Timothy M. Doleysh is a senior music education major and will be graduating in May. In addition to being a full-time student, Timothy Doleysh is involved in many campus organizations including Alpha Lambda Delta, Phi Eta Sigma, Phi Kappa Phi, Kappa Delta Pi, Pi Kappa Lambda, Golden Key, Campus Ambassadors, and is participating in the Department of Music and Theatre Arts Honors Program. Timothy also serves as the Collegiate Chapter Representative on the National Band Association-Wisconsin Chapter State Board. The formation of collegiate NBA chapters throughout the United States is the focus of his position on the NBA-Wisconsin Chapter State Board. Lastly, Timothy has had numerous guest conducting experiences with the UW-Eau Claire University Band, Symphony Band, and NBA-WC College All-Star Band. Timothy Doleysh was recently appointed Director of Bands at Ladysmith High School in Ladysmith, Wisconsin where he will begin his teaching career in August, 2003.

Stacy J. Kern
Winner of the 2003 Solo Competition

Stacy J. Kern is a senior music education major from Saint Paul, Minnesota. A graduate of Hill-Murray School, she studies bassoon with Kristine Fletcher and clarinet with Richard Fletcher here at UW-Eau Claire. Currently, Stacy plays bassoon with the Wind Symphony, but has been a

previous member of the ensemble on bass clarinet, clarinet, and contrabassoon. Besides the wind symphony, Stacy plays clarinet and bass clarinet with the University Orchestra, tenor sax with Jazz Ensemble I, and is a member of Cane Mutiny Bassoon Ensemble. She also plays with the Chippewa Valley Symphony and frequently plays in the Twin Cities. Recently, she played baritone sax with the vocal group Five By Design on their show, Club Swing. Outside of ensembles, Stacy is an active member of IAJE, the UW-Eau Claire Jazz Festival Committee, and Sigma Alpha Iota. In the future, Stacy would like to attend graduate school to pursue a masters degree in multiple woodwind performance.

Donald S. George

Donald S. George joined UW-Eau Claire's music faculty in 1968. He directed the Symphony Band, taught clarinet and conducting, and served as director of University Bands until his retirement in 1995. During his tenure, UW-Eau Claire's band program grew to more than 250 students. The Symphony Band played premiere performances of many major works and was selected twice for performances at the Wisconsin State Music Convention. Donald S. George passed away on December 31, 2002. Tonight, the Wind Symphony is honored to dedicate its performance of Percy Grainger's Children's March to his fond memory.

Pre-Concert Music by the

Eau Clarinets

Sarah George

Jennifer Phillips

Christopher Raddatz

Elizabeth Wilson

Wind Symphony 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 Mary 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

Bass Trombone

James Yardley

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

Assisted by

Beth Anne Scherer,
bassoon

Band Administrative

Assistants

Bryan Jaeckel
Andrei Strizek

*Principal Player
+Co-Principal Players



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.