

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

presents the

Wind Symphony

Robert R. Bayless, Conductor

Faculty Soloist

Nancy McMillan, Saxophone

Student Soloists

R. Eugene Power, Saxophone

David Kile, Percussion

Performing Music of:

Menotti, Green, Korsakoff, Schuller, Gorb,

Husa, Ives, Mascagni, Smetana

Wednesday, May 10, 2000

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center

Program

Overture and Caccia Gian Carlo Menotti
Arr. Phillip Lang

Overture and Caccia was originally written for the opera *The Last Savage*. The function of the overture is well known but the "caccia" is less familiar. It originally was a fourteenth-century Italian form of vocal music that rather realistically represented a "chase" as implied in its name. Menotti, however, used the device so freely, it is doubtful whether it would be recognized by a fourteenth-century Italian.

Intermezzo from *Cavalleria Rusticana* Pietro Mascagni

Cavalleria Rusticana was the most outstanding opera written by Pietro Mascagni. His success with this work, at such a young age, and with limited musical skills, remains unprecedented to this day. He established a musical fashion for *verismo*. *Versimo* operas have the following traits, The settings are contemporary; the characters are often rural and generally impoverished; the passions run high and lead to violence. There is a tendency in these works to wed the sordid with the sensational. The Intermezzo is an example of the beautiful melodies within this work.

Concerto for Alto Saxophone and Concert Band Karel Husa
Saxophone Soloist: Nancy Mc Millan

Karel Husa maintains a world-renowned career as a distinguished conductor and composer of many media. Born in 1921 in Prague, Husa studied at the Prague Conservatory and the Academy of Music. Upon completion of his studies in the former Czechoslovakia, he move to the Paris. Husa's long list of distinguished teachers include Nadia Boulanger, Jaroslav Rídký, and Arthur Honneger. In 1969, he won the Pulitzer Prize for his *String Quartet No. 3*.

The *Concerto for Alto Saxophone and Concert Band*, composed in 1967, was commissioned by the Cornell Wind Ensemble. The work was first performed at Cornell University on March 17, 1968 with Sigurd Rascher, soloist, and the Cornell Wind Ensemble under the direction of the composer.

Intermission

Awayday Adam Gorb

Awayday is the result of a challenge by conductor Timothy Reynish to write a work in the idiom of Bernstein's *Candide* which could replace that masterpiece in programs on occasion. It was given its first performance at the Bridgewater Hall, Manchester, England. The composer writes:

"Awayday" is dedicated to Timothy Reynish and the RNCM Wind Orchestra, who gave the premiere. In this five minute curtain raiser my inspiration has come from the great days of the American Musical Comedy with its irresistible brashness and its irrepressible high spirits. I hope you enjoy it."

Tribute to Rudy Wiedoeft Arr. Gunther Schuller
Soloist: Gene Power

Rainbow Ripples George Hamilton Green
Arr. Floyd Werle
Soloist: David Kile

Flight of the Bumble Bee N. Rimsky-Korsakoff
Arr. Gerardo Iasilli
Featuring: UWEC Woodwind Section

Finale for Symphony No.2 Charles E. Ives
Trans. Jonathan Elkus

The finale of the *Second Symphony* is a reworking of the lost *American Woods* a kind of overture – played partly as a shorter piece by Charles Ives' father's orchestra in 1889 and by the Danbury, Connecticut, Bands. Concerning this work Ives wrote the following in his memos:

"Some of the themes in this symphony suggest Gospel Hymns and Steve Foster. Some nice people, whenever they hear the words "Gospel Hymns" or Stephen Foster," say "Mercy Mel," and a little high brow smile creeps over their brow. – Can't you get something better than this in a symphony?" The same nice people, when they go to a properly dressed symphony concert under proper auspices, led by a name with foreign hair, and hear Dvorak's *New World Symphony*, in which they are told this famous passage was from a Negro spiritual, then think that is must be quite proper, even artistic, and say "How delightful!"

Besides evoking the spirit of Foster in its French horn theme ("while overt it the old farmers fiddled a barn dance with all of its jigs, gallops, and reels") the movement works up to a rousing climax on "The Red, White and Blue" ("O Columbia, the Gem of the Ocean"). In the 1940's Ives changed the last three measures of the movement from conventional harmonies to a wildly dissonant flourish, apparently as a joke.

March of the Revolutionary Guard Bedrich Smetana
Arr. Vaclav Nelhybel

March of the Revolutionary Guard, one of three marches written by the Czech composer Bedrich Smetana in the year 1848, an inflammatory political time in European history. It is known that Smetana, then a young man of twenty-four composed these marches while actual street fighting raged in the city of Prague.

Wind Symphony Personnel

Robert Bayless, Director

Flute

Sandra Bell* +
Heidi Olsen
Sara Heitzinger
Jennifer Chase
Sydney Francis
Courtney Gritzmacher

Oboe

Laura Meyer*

Bassoon

Robert Schlidt*
Toby Yatso*

Clarinet

Terri Songer*
Lona Wallace
Angela Nies
Kristen Novak
Jill Grehn
Sarah Goerg
Lauren Bantz
Jennifer Phillips

Bass Clarinet

Stacy Kern

E♭ Contra Clarinet

Laura Miller

Alto Saxophone

Gene Power*
Jim Gornick*

Tenor Saxophone

Jason Breen

Baritone Saxophone

Jacob Karkula

Cornet

Dylan Kruziki*
Ryan Nelson
Brandon Schoonmaker

Trumpet

Andrew Neesley
Sean Hanson

Horns

Bryan Jaeckel (Hrn IV)
Chris Hahn (Hrn I)*
Valerie Barton (Hrn II)
Jennifer Johnson (Hrn III)#
Matt Steinbron (Hrn I)

Trombones

Benjamin Covi*
Keith Hilson
Sean Solberg
Nathan Medsker

Euphonium

Paul Rosen*
Andrei Strizek

Tuba

Steve Skov*
Derek Curless

Contra-Bass

Eric Solberg

Percussion

David Kile*
Eric Becker
Tim Doleys
Dan Marrs
Eric Pollard
John Rickinger

Keyboard

Zach Halmstad

Assistants

Paula Meier, trumpet
Pat Cantagello, trumpet
Ethan Sobotta, bass
Kevin Bartig, oboe

* Principal Chair
+ Librarian
Tour Director

Nancy McMillan

Nancy McMillan has appeared in numerous concerts and master classes in venues across the United States and has performed at a variety of new music festivals, including New Music Chicago, the Goethe Institute Festival, and the Midwest Composer's Consortium. She has performed on National Public Radio, made her European debut at the Tenth World Saxophone Congress in Pesaro, Italy and can be heard on the Vision Saxophone Quartet's recently released compact disc recording, *Conicality*. Ms. McMillan has held teaching appointments at the University of Minnesota, Lake Forest College, Trinity International University, William Rainey Harper College, and North Park College. She has recently completed the requirements for a Doctor of Music degree from Northwestern University and holds a Master of Music degree from the same institution, where she studied with Dr. Frederick Hemke. In addition, she holds a Certificate de Stage for studies with Daniel Deffayet at the Academie Internationale d'Ete in Nice, France.

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.