

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

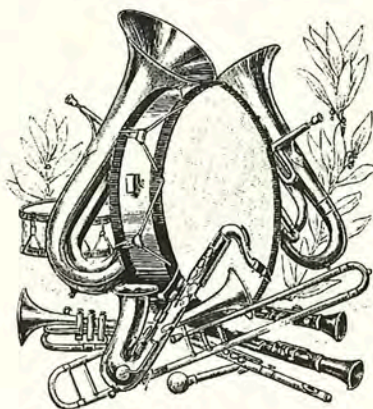
presents

SYMPHONY BAND

Phil Ostrander, *conductor*
Rodney B. Hudson, *guest conductor*
and the

WIND SYMPHONY

Richard Mark Heidel, *conductor*
Rodney B. Hudson, *guest conductor*
Jerry Young, *tuba*



SUNDAY, OCTOBER 14, 2007

AT 2:00 P.M.

**GANTNER CONCERT HALL
HAAS FINE ARTS CENTER**

Program

Symphony Band

- Lauds..... Ron Nelson (b. 1929)
- Prelude, Siciliano and Rondo Malcolm Arnold (1921-2006)
Rodney B. Hudson, guest conductor
Associate Professor Emeritus of Music
- Do Not Go Gentle Into..... Elliot Del Borgo (b. 1938)
That Good Night
- Suite No. 2 in F, Op. 28, No. 2 (1911)..... Gustav Holst (1874-1934)

Intermission

Wind Symphony

- Passacaglia and Fugue Johann Sebastian Bach (1685-1750)
in C Minor Transcribed by Donald Hunsberger
- Tuba Concerto Edward Gregson (b. 1945)
III. Allegro Giocoso
Dr. Jerry Young, tuba
Professor of Music
- Puszta..... Jan Van der Roost (b. 1956)
I. Andante Moderato
II. Tranquillo
III. Allegro Molto
IV. Marcato
Rodney B. Hudson, guest conductor
Associate Professor Emeritus of Music
- Threnody..... Jim Bonney
- Zion Dan Welcher (b. 1948)

Program Notes

Ron Nelson has gained wide recognition as a composer of choral, band, and orchestral works. **Lauds** is an exuberant, colorful work intended to express feelings of praise and glorification. *Lauds* is one of the seven canonical hours. *Lauds* received its world premier by the United States Air Force Band under the direction of Lt. Col. Alan L. Bonner at the College Band Directors Association/National Band Association Conference in Charlotte, North Carolina, on January 24, 1992. (Ron Nelson)

The three movements of **Prelude, Siciliano, and Rondo** are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measure that fades into silence. The liltingly expressive, *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance. (Jerry Junkin)

Do Not Go Gentle Into That Good Night was written and premiered in the spring of 1977. The work was commissioned by the Peninsula High School Band (in Gig Harbor, Washington) in memory of two student members who were tragically killed in a traffic accident. The Dylan Thomas poem "Do Not Go Gentle Into That Good Night" served as an inspiration for this musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers – in the form of polytonal hymns – calls to mind struggles and persistence of the human spirit and its refusal to "go gentle." The piece closes with a strong sense of affirmation and continuance. (Ronald J. Toering)

*Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.
Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.*

The folksong character is felt strongly in Gustav Holst's **Second Suite in F**, composed in 1911. This suite is in four movements and begins with a march. The tunes of the songs "Swansea Town" and "Cloudy Banks" and an old Morris dance are heard in the March. The second movement, "Song Without Words," cites the tune of "I'll Love My Love." The very brief "Song of the Blacksmith" serves as sort of a scherzo, and the concluding movement, "Fantasia on the Dargason," is the original version of the material Holst was to use again as the final movement of the St. Paul's Suite a year later: an inspired treatment in which the "Dargason" is given a straight-forward, vigorous setting, with "Greensleeves" brought in for a most effective lyric contrast. (Richard Freed)

The *Passacaglia and Fugue in C minor* was composed sometime during Bach's second residence in Weimar, c. 1708-17. The theme is presented in twenty variations and the fugue consists of two parts. Bach was fairly consistent in closing each statement of the theme with an authentic cadence (C minor: V-I); despite these brief attempts at finality there remains a flow of continuity provided by a frequent rhythmic acceleration during the closing measures of the variation, anticipating the rhythmic pattern of the following variation. The *Fugue* utilizes the first half of the *Passacaglia* theme as its subject. This subject is introduced twelve times with a countersubject introduced each time along with the subject. (Donald Hunsberger)

Pusztá is a set of four gypsy dances that will call to mind the lifestyle of the Hungarian gypsies who moved like wild horses around the pusztá (a great prairie). Like some of the composer's other works, namely *Rikudim* (four Israeli dances), *Balkanya* (three Balkanese dances), *A Highland Rhapsody* (Scottish rhapsody), and *Slavia* (a Slavonic rhapsody), all themes in *Pusztá* are original rather than derived from folk music. The work is full of varying character and tempi, and typifies music of the gypsies. (Deborah Sheldon)

Edward Gregson's *Tuba Concerto* was composed in 1975 for the late John Fletcher, principal tubist of the London Symphony Orchestra and one of the "larger than life" figures in the brass world of the second half of the 20th century. Dr. Young performed the first movement of this work with the Symphony Band as part of their annual spring tour, and today we will perform the third movement of this exciting work. According to the composer, "the last movement is in rondo form, alternating the main theme with two episodes. The first of these is a broad, sweeping tune, the second is jazz-like. After a cadenza, reference is made to the opening movement of the Concerto, and the work ends with a triumphal flourish." (Note by Jerry Young, Gregson quote from "Program Notes for the Solo Tuba" by Dr. Gary Bird.)

It is times like this when I wish I was able to shape a perfectly poignant, insightful anecdote that would set the mood perfectly for the music the audience is about to hear.... the best I can do is describe what an intensely powerful experience it was to be part of the premiere of this piece. It was a concert dedicated to 5 people who had died in a tragic accident on October 16th, 2005. *Threnody* was commissioned in their memory.

The premiere was unlike any musical event I have ever attended. It was more than just a concert; it was the congregation of a community, so genuinely open to expressing their love for the gift of life, their gratitude for what others had brought into their lives, and the joy of music which they could all share in. Some of the performances were a tribute, some were a lamentation. Some were a celebration of life, and some provided a moment's pause.

It is difficult to say what was most moving to witness. Throughout the concert, you could look around the room and see audience members weeping openly. Most of the alumni choked back tears, and struggled to finish their speeches. You could also see musicians fighting to hold it together so they could continue to perform.

There was a moment when we were asked to recognize the first-responders to the accident -- the paramedics, firemen, police, and emergency evac pilots who'd been there to save the victims of that accident -- and when the 15-20 people in uniform stood, the audience overflowed with gratitude. I am moved even now as I remember the faces of those people who, in the course of "just doing their job" that night, were able to provide aid at that critical moment, and make such a difference in so many lives.

There were the moments my wife Nicki and I were able to share individually with the musicians and family members. Even meeting them for the first time, we could immediately see what they had been through. For some, it was the scars on their faces, or explanations of the surgeries and treatments they were still undergoing. In many more, you could see it very plainly in their eyes, and hear it in the stories they chose to share with us.

And for a few, it was still pain beyond words, beyond expression, beyond anything that anyone could do for them. In these few instances, we could only give them hugs. I'm honestly not sure whether the hugs were for them, or for us... but that was all we could possibly offer them in that moment.

In my speech before the premiere, I told the audience that *Threnody* was bigger than just the performance that afternoon. I told them the music would endure, and will be performed in many other towns and cities all over the world, for many, many years. Some audiences would grasp its significance, and some might not -- but at the top of every score, and every part, it would always read: *In memory of Branden Atherton, Doug Greenhalgh, Therese Greenhalgh, Morgan Greenhalgh, and Paul Rasnus.* (Jim Bonney)

Zion conveys an impression of the feelings I've had in Zion National Park in Utah rather than an attempt at pictorial description. Zion is a place with unrivalled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side --- but it is also a place with a human history, having been inhabited by several tribes of native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. It is the religious fervor of these persecuted people that I was able to draw upon creating *Zion* as a piece of music. There are two quoted hymns in the work: "Zion's Walls" (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and "Zion's Security," which I found in the same volume where Copland found "Zion's Walls" ---that inexhaustible storehouse of nineteenth-century hymnody called "The Sacred Harp." (Dan Welcher)

Biographies

Rodney Hudson is Associate Professor of Music-Emeritus at the University of Wisconsin-Eau Claire. Mr. Hudson retired in 2003 after 32 years of service. His various duties at the university included conducting the Symphony Band, Concert Band, Jazz Ensemble III, Blugold Marching Band, University Brass Choir, University Trombone Choir, Tuba Ensemble and teaching Brass Techniques-Methods for Music Education majors.

The Brass Choir and Trombone Choir have performed at State, Regional, and National events.

Mr. Hudson is active as a clinician-soloist for the Conn-Selmer Corporation. He has performed with the Jimmy Dorsey Orchestra, Glenn Miller Orchestra, Contemporary Chamber Ensemble directed by Norman Bolter of the Boston Symphony and the University of Wisconsin-Eau Claire Faculty Brass Quintet and Faculty Dixieland Band. Prior to his appointment at the University of Wisconsin-Eau Claire he taught public school choral and instrumental music in North Dakota and Manitoba, Canada and served as Brass Instructor in the Conservatory of Music at Brandon University in Brandon, Manitoba. He currently performs with the International Brass Quintet, 5 By Design Big Band, Eau Claire Brassworks, Eau Claire Chamber Orchestra, Chippewa Valley Symphony and continues to teach at the International Music Camp located on the border between the state of North Dakota and the province of Manitoba, Canada.

Jerry Young has been a member of the music faculty at the University of Wisconsin – Eau Claire since 1983 where he teaches tuba, euphonium and courses in music education and in the university honors program, as well as leading the university's euphonium and tuba ensemble, BASSically BRASS, which has appeared at regional and international conferences in the U.S. and abroad. His former students hold performing positions in orchestras in the U.S., Europe, and Asia, as well as in premiere military bands. Young served on the faculty of the Interlochen Arts Camp from 1983 to 1993 where he founded the Interlochen Tubafest and performed regularly as a soloist and chamber musician. He recently completed his tenure as editor-in-chief of the International Tuba/Euphonium Association Journal, continues as an editorial advisor, and is a member of the Board of Directors of the ITEA. He is a continuing member of the Board of Directors for the Leonard Falcone International Euphonium and Tuba Festival, and is a member of the Board of Directors of the Tuba-Euphonium Press.

Dr. Young is an associate editor of *The Tuba Source Book* (published by Indiana University Press in 1996) and has published an edition of the *Complete Arban Method for tuba* (published by Encore Music Publishing Co.), the top-selling study methods for the tuba internationally recently published in its third edition. Earlier this year his new edition of the *Kopprasch 60 Studies for Tuba and Clarke's Technical Studies for Euphonium, Trombone, and Tuba* were released. Dr. Young has appeared across the U.S., Europe, and Japan as a soloist, chamber musician, clinician, lecturer, and adjudicator. He was named the Distinguished Alumnus of the Department of Music at the University of Arkansas for 1999 and is a Fellow of the University's Fulbright Alumni Academy.

Jim Bonney is a founding member of the composer-consortium BCM International: four stylistically-diverse composers, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas. BCM's music has generated a following of champions around the world, several thousand fans in an active online community, and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records). As a guitarist, Jim has recorded with the Empire Brass (on Telarc Records), and as a studio musician for numerous film scores, including "The Meaning of the Blues," "Alligator Alley," and the TV series "Chicago Hope." He is also regularly featured as a soloist for his electric guitar concerto, *Chaos Theory*.

Symphony Band Personnel

Flute

*Katie Riley
Caitlin Rosenborough
Vanessa Meyer
Iansa Zaldarriga
Cara Zimmer
Caryn Drewiske
Kim Weiss

Clarinet

*Beth Leska
Rachel Benz
Megan Howard
Chelsea Dresser
Kristin Freedlund
David Bashaw
Alana Carrier
Stef Berkopoc
Tara Sanderson
Eric Kryzenske

Bass Clarinet

Emma Cartwright

Oboe

*Kelsey Seline
Denelle Chapman

English Horn

Ashley Singer

Bassoon

*Matt Kruszka

Alto Saxophone

*Corey Cunningham
John Uhrich
Michelle Kochan
Ben Kunselman

Tenor Saxophone

Brian Handeland

Baritone Saxophone

Luke Dallagrana

Trumpet

*Loren Endorf
Carl Schroeder
Amy Mutschler
Kari Bloomquist
Kayla Theiste
Chris Boyd
John Lydon

Horn

*Charles Willcutt
Rachel Meyer
Sam Emmons
Jeanie Schoenhals

Trombone

*Andy Rosevold
Nicole Brellenthin
Jason Marshall
Adam Lowe
Will Schwartz
Andy Bader

Euphonium

*Eric Whaylen
Andrea Miller
Rick Slembarski

Tuba

*Joe Lasko
Garrett Johnson
Nick Drayton

Percussion

*Abby Frederick
David Power
Mary Imsdahl
Nick LaMuro
Chris Halbauer
James Sonnentag

Piano

Mike Mitmoen

*Principal player

Administrative Assistants

Elizabeth Soules
Jim Skaleski



Wind Symphony Personnel

Flute

*Kristen Sward
Jennifer Ritchie
Tyler Adam
Lauren Lamers
Becky Czachor
Jerissa Christianson
Kira Zeman

Clarinet

*Jennifer Tinberg
Jim Skaleski
Emma Adler
Rachel Kelm
Maggie Armstrong
Ashley Singer
Stephanie Schiefelbein
Tania Richter
William Richter

Bass Clarinet

Nicole Hudachek

Oboe

*Tim Baumann
Charis Boersma

English Horn

Tim Baumann

Bassoon

*Claire Tiller
Makenzie Kojis

Alto Saxophone

*David Fischer
Justina Brown

Tenor Saxophone

Ben Cold

Baritone Saxophone

Theresa Soules

Trumpet

*Kyle Scheible
Heather Patton
Chris Bresette
John Raymond
Stuart Wallace
Ashley Vial
Joshua Pauly

Horn

*Mary Heimerman
Mike Renneke
Paul Saganski
Lisa Klein

Trombone

*Kyle Siegrist
Mike Dunphy
Matt Tiller
Rachel Carter
Bryce Bielec
Justin Verhasselt

Euphonium

*Mike Vallez
Elizabeth Soules

Tuba

*Doug Gile
Calvin Grier
Andrea Miller

Percussion

>Matt Gullickson
>Tyler Bartelt
Jeff Priesmeyer
Ben Lester
Brian Claxton
Robert Hagen

Piano

Kristin Wood

Assisted By

Lauren Zemlicka,
oboe

*Principal player
>Co-principal

Administrative Assistants

Elizabeth Soules
Jim Skaleski

Visit our web site for information about the
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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.