

The University of Wisconsin-Eau Claire Department of Music & Theatre Arts Presents The

Wind Ensemble

Todd Fiegel, conductor

Steve Catron, guest conductor



Gantner Concert Hall
5 p.m., March 8, 1998



Program

Overture for Winds, op. 24 Felix Mendelssohn-Bartholdy
(1809-1847)
ed. John P. Boyd

Soundings (1995) Cindy McTee
I. Fanfare (b. 1953)
II. Gizmo
III. Waves
IV. Transmission

Intermission

Octet Igor Stravinsky
I. Sinfonia (1882-1971)
II. Tema con Variazioni
III. Finale

Scotch Strathspey and Reel Percy Aldridge Grainger
(1882-1962)
arr. Leroy Osmon
Steve Catron, Guest Conductor

"Jupiter" from *The Planets* Gustav Holst
(1874-1934)

Program Notes

Overture for Winds

The Op. 24 by Felix Mendelssohn-Bartholdy was composed in July of 1824, when the composer was fifteen years of age. Writing for the Boston Symphony, George Marke remarked, "Some artists develop their craft slowly, others seem to begin at the top. There is little difference between Mendelssohn's early and his mature works."

The original score was lost but was rewritten by Mendelssohn in July of 1826. These two scores were entitled *Nocturno* and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet and one English bass horn. Mendelssohn mentioned to his publisher his desire to have this eleven-instrument version published, but apparently could not locate the score as he never referred to it again after 1839. The composer did submit to his publisher a piece entitled *Overture for Winds*, scored for twenty-three winds and percussion, in 1838. This work was based on the earlier *Nocturno*, but was not published until 1852, following the death of Mendelssohn.

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition, based on the most authentic source known to date. (John P. Boyd)

Soundings

Cindy McTee holds degrees from Pacific Lutheran University, the Yale School of Music, and the University of Iowa. She also completed one year of study in Poland with composers Penderecki, Stachowski, and Moszumanska-Nazar. Dr. McTee has taught at Pacific Lutheran University in Tacoma, Washington, and the University of North Texas, where she is Professor of Composition. McTee writes music for both acoustic and electronic media and has received performances and awards from numerous professional and university ensembles and musical organizations.

Soundings was commissioned by the Big Eight Band Directors Association. The composer writes, "The title, *soundings*, has been used by several composers and authors. I chose the title quite literally for its 'sound,' but also for its relatively abstract definition: 'The making or giving forth of sounds.' Each of the four movements explores different musical territory. 'Fanfare' employs familiar music materials such as quartal harmony and imitative counterpoint, but departs from traditional fanfares in its use of woodwind as well as brass instruments. 'Gizmo' reflects my fascination with gadgets, motoric rhythms, and the sound of major sevenths. 'Waves' was born out of my experience in the computer music studio and my preference for sounds whose shapes slowly expand and contract. 'Transmission' is not unlike 'Gizmo' in its reliance upon a quickly-moving, steady pulse and sonorities employing major sevenths. The title, 'Transmission,' was chosen for its

double meaning: 1) information from a transmitter, and b) an assembly of gears and associated parts by which power is transmitted from the engine to the gearbox. In this movement I have 'transmitted' musical information using metric or temporal modulation, a process analogous to that executed by the driver of a BMW 328, smoothly shifting gears to change engine speed."

Octet

Igor Stravinsky was born in Oranienbaum, Russia, in 1882 and died in New York in 1971. He is acknowledged as being one of the most important composers in history. Rising to great prominence with his ballet score *The Firebird* in 1910, he went on to compose two other highly respected ballets, *Petrushka* (1911) and *The Rite of Spring* (1913). The latter marked a turning point in Stravinsky's career as he never again composed for the large resources of the orchestra required for that piece. When composing another ballet, *Pulcinella*, in 1920, Stravinsky turned to the eighteenth-century composer Pergolesi for source material. A fascination for Classical forms developed and he embarked on what is now referred to as his neo-classic period. Not only is the *Octet* (1922) a product of this period, but also the *Concerto for Piano and Wind Instruments* (1923), *Symphony of Psalms* (1930), and *Symphony in C* (1940). This period culminated some thirty years later with his English opera, *The Rake's Progress* (1951). Shortly thereafter, he entered his third major compositional period, in which he embraced serial techniques and became a master craftsman in their use. Other Stravinsky contributions to the wind repertory (occasionally with solo strings) include *Symphonies of Wind Instruments* (1920), *The Soldier's Tale* (1918), *Ragtime* (1918), *Preludium* for jazz band (1936-1937), *Circus Polka* (1942), and *Ebony Concerto* for solo clarinet and jazz band (1945).

The *Octet* is scored for flute, clarinet in A and B^b, two bassoons, trumpet in C, trumpet in A, and two trombones. The simultaneous use of trumpets pitched in C and A is unusual. While the second part is too low to be performed on a C trumpet, it can be played on a B^b trumpet. Only conjecture can be offered for this curiosity. In Paris, at the time of the *Octet's* composition, there were many theatre orchestras. The A trumpet was very often used in the theatre, and it is possible that Stravinsky, who had been faced with limited instrumental resources during World War I, knew he could easily find an A trumpet player to perform this low part. I do not know of a contemporary performance in which the now-obsolete A trumpet has been used instead of the B^b instrument.

Upon first examination of the first movement, "Sinfonia," as with much of Stravinsky's music, the most striking aspect is the plethora of meter changes. Within the movement's 175 measures, there are sixty-nine, with twenty-three occurring within one twenty-nine-measure section of the introduction. Unlike with the work of many composers though, there is an inherent rightness to Stravinsky's metric structure. It is sometimes felt by a conductor that meter changes encumber rhythmic flow; in Stravinsky, they enhance, even enable, that flow. "Sinfonia" is in sonata form and in the key of E^b.

The second movement represents Stravinsky's first foray into variation form. Six variations are presented along with the theme; however, the unique restatement of variation A as a bridge between most of the other variations actually gives the movement a rondo feeling. Stravinsky composed the waltz variation immediately after finishing the first movement, realized its potential for variation, and then extracted its melody and elaborated upon it in developing the theme.

The "Finale" movement serves as a relaxing balance for the erudite final variation of the preceding movement. It is in C major and rondo form—ABACA' + coda. (Todd Fiegel)

Scotch Strathspey and Reel

Percy Aldridge Grainger was born in Australia. He learned piano from his mother and gave his first recital in Melbourne at age 12. At age 13 he traveled with his mother to Germany where he studied piano and composition at the Hoch conservatory in Frankfurt. He embarked on a career of piano recitals around 1900 and was befriended by Edward Grieg and Frederick Delius and was influenced by their works. Grainger moved to America in 1914, played saxophone in a United States Army Band during World War I, and became a United States citizen in 1918. He composed for almost every medium, including orchestra, chorus, band, solo voice, and instruments, various experimental small ensembles, organ, and piano.

Scotch Strathspey and Reel was first sketched for band with strings in 1901-2, and later rescored for 4-part male chorus, strings and winds 1901-11. This arrangement for band by Leroy Osmon was done from the published score of the later version. The following are the composer's program notes from the original publication: "It is curious how many Celtic dance tunes there are that are so alike in their harmonic schemes (however diverse they may be rhythmically and melodically) that any number of them can be played together at the same time and mingle harmoniously. Occasionally a sea chanty will fit in perfectly with such a group of Celtic tunes. If a room full of Scotch and Irish fiddlers and pipers and any nationality of English-speaking chanty-singing deep-sea sailors could be spirited together and suddenly miraculously endowed with the gift for polyphonic improvisation enjoyed, for instance, by South Sea Island Polynesians, what a strange merry friendly Babel of tune, harmony and rhythm might result! My setting of the strathspey mirrors the imagination of such a contingency, using six Scotch and Irish tunes and halves of tunes that go well with each other and a chanty that blends amiably with the lot. These seven melodies are heard together in the second climax of the 'Strathspey.' In the 'Reel' no such conglomeration of traditional tune-stuffs is undertaken, but the South Sea Island type of improvised harmonic polyphony is occasionally reflected, the reel tune occurs in augmentation on the hammer-wood (xylophone), and towards the end of the work I have added a counter-tune of my own to the words of the sea chanty.

"Jupiter" from *The Planets*

Gustav Holst, one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. He is considered by many to be the "grandfather" of the modern concert band because his *First Suite in E^b* (1909) was the first composition of symphonic form by a major composer to be written for the band medium in the twentieth century. This piece was joined by his *Second Suite in F* (1911) and *Hammersmith* (1930) as well as many pieces by his contemporaries, notably Ralph Vaughan Williams and Gordon Jacob. Holst's most popular work for any medium is the orchestral suite *The Planets*. Holst himself transcribed two of the movements from this work, "Mars" and "Jupiter" for concert band.

"Jupiter" is subtitled "The Bringer of Jollity" and that it is. It is full of crisp articulation and fast rhythmic motion. Its first theme is jaunty with syncopation and rhythmic flourish. The second is accompanied by rich, exuberant textures awash with color. The third is hymnlike, but with an accompanying harmonic motion that never ceases moving it forward. This melody was used again in a later composition by the composer, that setting arranged for band by his friend Vaughan Williams after Holst's death. (Todd Fiegel)

Dr. 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 wind bands in the state and the Blugold 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 and Eugene Corporon. 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.

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 Blugold 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.

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 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, by providing the 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 the students in the other concert groups. 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) 836-4645.

University of Wisconsin-Eau Claire 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 of Wisconsin-Eau Claire Wind Ensemble
Todd Fiegel, conductor

Flute

Katie Nida
Molly Possehl
Lisa Pallesen
Rebecca Risberg

Saxophone

Erik Christianson, alto
Joseph Coughlin, alto
Bill Olson, tenor
Gene Power, baritone

Euphonium

Steve Catron

Tuba

Tim Skutley

Oboe

Kevin Bartig
Sara Brunsell

Trumpet

Kevin Carlton
Josh Lehigh
Matthew Mealey
Brandon Schoonmaker
Jeffrey Walk

Percussion

Eli Johnson
Jessica Lichty
Mary B. Schaefer
Brian Spurgeon
Alan Thompson

Clarinet

Rebecca Campbell
Karen Melby
Terri Songer
Erika Svanoe
Lona Wallace

Horn

Elizabeth Berry
Jennifer Johnson
Jacqueline Olson
Curtis Vellenga

Piano

Irina Goldenberg

Bassoon

Amy Fiumefreddo
Robert Schlidt
Toby J. Yatso

Trombone

Mandy Alvar
Geoff Dugal
Gerry Murphy

Assisting Musicians

Michael Etheridge,
euphonium
Nathan Vlcek, tuba

UWEC Bands Student Staff

Amy Fiumefreddo and Eli Johnson, Band Assistants
Karen Melby, Bands Council President

For information about the UWEC Bands, contact (715) 836-4645
[http://www.uwec.edu/Academic/Mus-The/bands/
bands@uwec.edu](http://www.uwec.edu/Academic/Mus-The/bands/bands@uwec.edu)

Upcoming Concerts of the UWEC Bands

Symphony Band, Rodney B. Hudson, conductor
March 11, 7:30 p.m., Gantner Hall
University Band, Steve Catron, conductor
April 22, 7:30 p.m., Gantner Hall
Wind Ensemble, Todd Fiegel, conductor
May 3, 4:00 p.m., Gantner Hall
Symphony Band, Rodney B. Hudson, conductor
May 10, 7:30 p.m., Gantner Hall

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