

CELEBRATING
50
YEARS

presents the

Symphony Band

Rodney B. Hudson, Conductor

Wednesday, December 3rd
Gantner Concert Hall
7:30 p.m.



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



Program

Jubilee Overture Philip Sparke
(b. 1951)

When Jesus Wept William Schumann
(1910-1992)

Watchman Tell Us of the Night Mark Camphouse
(b. 1954)

Rolling Thunder Henry Fillmore
(1881-1956)

Intermission

Toccata Marziale Ralph Vaughan Williams
(1872-1958)

Steve Catron, Conductor

Crystals Thomas Duffy
(b. 1955)

Armenian Dances (Part I) Alfred Reed
(b. 1921)

Program Notes
by Steve Catron

Jubilee Overture

Philip Sparke studied composition, trumpet, and piano at the Royal College of Music, where he was named an Associate. While there, he became interested in bands. His composition professor, Philip Cannon, had formed a symphonic wind band for first year wind players and he encouraged his students to write for it. Sparke later became interested in the brass bands as well and formed one with his fellow students. He wrote several works for this group. In 1975 Sparke's overture, *The Prizewinners*, was awarded first prize in a composition competition sponsored by the British School Band Association. At approximately the same time, he composed *Concert Prelude*, which became his first published work. He has been the recipient of commissions from many leading bands and associations, in England and numerous other countries, and several have been selected as contest pieces for brass band contests. Sparke was appointed composer in residence at Salford College of Technology for 1990-1992. He has also been active as a guest conductor and adjudicator in Norway, Sweden, Denmark, Belgium, Holland, Germany, Switzerland, New Zealand, Australia, Japan, and the United States. He currently is music editor for Studio Music Company in London and is director of the Hillingdon Brass Band.

This piece was commissioned for the fiftieth anniversary of the GUS Band and first performed by the band at its Golden Jubilee Concert in 1983, Keith Wilkinson conducting. It was transcribed for wind band in 1984. The work opens with a two part fanfare, a brass flourish followed by a reflective chorale for the winds. This builds to a climax as the flourish returns. A lively allegro follows, with numerous meter changes and a robust tune from the horns and saxophones. Eventually a cantabile tune emerges, which everyone then plays before the allegro returns. A brief repeat of the opening fanfare precedes a presto coda.

When Jesus Wept

William Howard Schuman was one of America's leading composers. Completing study at the Malkin Conservatory in New York, Teachers College of Columbia University, and at the Mozarteum Academy in Salzburg, Schuman became music instructor at Sarah Lawrence College, and later was appointed president of the Juilliard School of Music. Schuman began to acquire national prominence when in 1939 his *American Festival Overture* was performed by Koussevitsky and the Boston Symphony. A listing of his compositions includes an opera, six symphonies, concertos, choral works, band works, and chamber music. *Newsreel*, a delightful suite of descriptive music was Schuman's first venture into the band medium and was completed in 1941. In 1956 he composed the prelude *When Jesus Wept* and an overture *Chester* to be performed as a single composition. The music of Schuman is generally characterized by great emotional tension and rhythmic vivacity, with contrapuntal structures which reach great complexity.

Schuman wrote *New England Tryptych (Three Pieces after William Billings)* for orchestra in 1956. In subsequent years he transcribed the music

for band, greatly enlarging on some of it. The second part of the tryptych is a development of "When Jesus Wept," a round by Billings. Schuman's development of this sacred theme is superlatively sensitive music.

Watchman, Tell Us of the Night

Mark Camphouse is currently Associate Professor of Music and Director of Bands at Radford University in Virginia. He also serves as conductor of two Virginia based professional ensembles, The New River Chamber Winds and Skyline Brass. Previously, Camphouse served as Music Director of the New Mexico Music Festival at Taos. His music has been performed by such distinguished ensembles as the U.S. Marine Band, U.S. Army Band, Her Majesty's Royal Marine Band, Dallas Wind Symphony, and Northshore Concert Band. His formal musical training was received at Northwestern University. Mr. Camphouse was named winner of the 1991 National Band Association Composition Contest, runner up in both 1986 and 1988 for the American Bandmasters Association Ostwald Composition Contest, Regional Finalist in the 1992 White House Fellowship Competition, and received the 1991 Radford University Dedmon Award for Professorial Excellence.

A hymn for all children, *Watchman, Tell Us of the Night* portrays the loneliness, loss of innocence and yet enduring hope of the survivor of child abuse. The work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of the child. With this work, Mr. Camphouse responds to the shockingly widespread national tragedy of child abuse. Victims often suffer life long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately. The title, taken from John Bowring's 1825 text setting of George Elvey's church hymn, "Watchman, Tell Us of the Night," is also known as the Thanksgiving hymn, "Come Ye Thankful People Come." *Watchman, Tell Us of the Night* was commissioned by the St. Louis Wind Ensemble, Milton Allen, Conductor and is dedicated to the composer's twin daughters, Beth and Briton.

Watchman, tell us of the night. For the morning seems to dawn;
Traveler, darkness takes its flight; Doubt and terror are withdrawn.
Watchman, let thy wanderings cease; Hie thee to thy quiet home.
Traveler, yes; It brings the day. Healing wholeness now has come!

Rolling Thunder

Henry Fillmore was one of America's happiest musicians and one of its most successful and prolific composers. The music he wrote projected a jovial and earthy personality. His marches rank very high among our best. Fillmore was the most colorful bandman of his time, and that era stretched across fifty vibrant years during which time he probably wrote, arranged, and edited more band music than any other composer/bandmaster in history. Fillmore is reported to have composed under a total of eight names, including Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, Henrietta Moore, and Will Huff—there was a real Will Huff, however, whose works were published by the Fillmore Bros. His background in his family's publishing house in Cincinnati led him down a variety of

productive paths as a composer, including those of the hymn, popular overture, fox trot, waltz, and his particularly lucrative specialty (for his own instrument) - the trombone novelty, with titles such as *Lassus Trombone*, *Bones Trombone*, and *Shoutin' Liza Trombone*. He left the business because of an argument with his father over the evils of band music. While waiting for royalties from his compositions, Fillmore's low salary forced him to augment his income by playing in musical groups, teaching private trombone lessons, and playing semiprofessional football.

Fillmore conducted the Syrian Temple Shrine Band in Cincinnati from 1921 to 1926 and organized his own professional band in 1927. This group, famous into the 1930's as a Cincinnati radio band, was among the last in a long line of great professional bands that provided America with their particular combination of music and entertainment. Henry Fillmore himself was "great entertainment" - the last of the minstrelmen. As a conductor he was the showman supreme, able to control any musical forces in front of him regardless of size, but able as well to reach and to thrill audiences which always responded enthusiastically to whatever he did. His friend, Harold Bachman, said "...he used certain little gestures which delighted the spectators... No one enjoyed his performances more than Fillmore himself." Other bandmasters always gave him a wide berth.

Rolling Thunder is a great circus march, as breath taking in its excitement as action feats by horsemen riding full tilt around the narrow confines of a sawdust track under canvas. The track is known in the circus as the Hippodrome and the music played by the band to accompany the riding is invariably exciting and driving in its manner, and it is always played at an appropriate breath taking speed. Fillmore gave the descriptive term for performance of this march as "FURIOUS." Circus musicians dubbed these fast moving compositions Screammers as they are motion in sound, designed to help, never hinder the rhythm of the pounding hoofs of four footed animals. They are not a mere fillip to the excitement of a steeple chase, an acrobatic bare back rider, or the reckless pursuit of cowgirls by indians, but an integral part of the wonderful madness which they help to generate. Their musical lineage may be found in the fast polkas, galops, and can cans of peasant campfires and public music halls. *Rolling Thunder* has just two dynamics, *forte* and *fortissimo* as the low brass romp through and dominate the music.

Toccata Marziale

Ralph Vaughan Williams spent two years between school and university in musical study at the Royal College of Music. After taking a degree at Cambridge, he returned to the Royal College in London for further study, then visited Germany where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge.

With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent these two young Englishmen decided to seek them at home in England's own past. Vaughan Williams' music speaks of things English, but it also gives the English view of things universal.

Along with Ralph Vaughan Williams' *Folk Song Suite* and Gustav Holst's two suites for military band, *Toccata Marziale* is one of the cornerstones that formed England's military band tradition in the early twentieth century. A descendant of the earlier keyboard toccata, it combines quick staccato movement with a long, gracious melodic line. Instrumentation calls for twenty-one parts with little or no doubling, a practice that reflects the balance and size utilized by regimental bands in England in the 1920's. The resultant crisp, clean timbre produces a clarity of inner voices which may well be lost in enlarged, massed symphonic band performance. Composed for the Commemoration of the British Empire Exhibition of 1924, this is a first rate work by any measurement. The opening is somewhat akin to a fanfare, the movement in triads being especially effective. Its contrapuntal texture is determined by the juxtaposition of brass and reed tonal masses, and occasional lyric entrances soon give way to the primary brilliance of the basic theme. Another effective phrase is that first sung by the euphonium and then by the cornet, a broad flowing theme of wide range most effective against the constant movement of the basic theme which is never completely lost. Skillfully woven together into a unified whole, even though complex in rhythmic and harmonic content, the piece exploits the fundamental properties of the band's sonority, its virtuosity color, and places emphasis upon fine gradations between long and short, forte and piano. Of real contrast with the *Folk Song Suite*, *Toccata Marziale* has an immense non-contrived vigor perhaps unmatched in all band literature.

Crystals

Thomas C. Duffy received his Doctor of Musical Arts in Composition from Cornell University, where he was a student of Karel Husa and Steven Stucky. At present, he is the Director of Bands at Yale University and Associate Professor of Music in the Yale School of Music. He is Editor of the College Band Directors Association Journal and past president of the New England College Band Association and the Connecticut Composers, Inc.

Crystals is a one movement tone poem which is divided into four sections. Each section musically represents a type of crystal. Thus each section is a vignette with its own title and style, as follows. The first, *Dark Ice*, combines water sounds with quartal harmonies and a modal melody to suggest the mystery and terrible majesty of glaciers, icebergs, and things in and under them. The second, *Underwater Rubies*, again uses water sounds to suggest beams of sunlight ricocheting off gems spilling from a sunken treasure chest. The third section, *Cyanide*, is of a violent and percussive spirit which, by its brevity, mimics the horrible potency of its namesake. Finally, *Monolith* aspires to images of huge piles of stone and granite, either natural promontories or manmade, such as perhaps Stonehenge or the Big Ben's tower. Though impressionistically blurred and buried, throughout this section one can hear the chiming of Big Ben's hourly bells, sounding from the granite tower high above London.

Armenian Dances

Growing up in a musical home in Manhattan, Alfred Reed became well acquainted with most of the standard symphonic and operatic reper-

toire while still in elementary school. Beginning formal music training at the age of ten, he studied trumpet and was playing professionally while still in high school. Reed became deeply interested in band music while a member of the 529th Army Air Force Band during World War II, producing nearly 100 compositions and arrangements for band before leaving military service. After the war, he studied with Vittorio Giannini at the Juilliard School of Music. Reed's academic degrees were earned at Baylor University, where he was conductor of the university's orchestra. With over 200 published works for band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Reed is one of the nation's most prolific and frequently performed composers.

The *Armenian Dances*, parts I and II, constitute a four movement Suite for Concert Band or Wind Ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music. Part I constitutes the first movement of this Suite. It is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated concert band or wind ensemble.

The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.

The Partridge's Song is an original song by Gomidas. It was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

Hoy, Nazem Eem was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune. *Alagyaz* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long breathed melody is as majestic as the mountain itself.

Go Go is a humorous, light textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer/musicologist, who almost single handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves.

Symphony Band Personnel Rodney Hudson, Conductor

Flute

Jodi Becker
Christine Ellwein
Amy Hales*
Jennifer Hlava
Jessica Kelly
Katie Nida, principal
Heather Nyseth
Angela Stodola

Oboe

Sarah Mindel
Jaime Schoolmeesters,
principal

Clarinet

Bethany Bulgrin
Keely Pease
Amanda Retzak
Jennifer Schiferl
Eleanor See, principal
Kaia Simon
Lisa Wilhelm
Arwen Williams

Bass Clarinet

Liana Herron

Bassoon

Corinna Foley
Annemarie Travia,
principal

Alto Saxophone

Jason Breen
Sara Doering
Laura Jeffers,
principal
Eugene Power

Tenor Saxophone

Karen Fischer

Baritone Saxophone

David Strong

Trumpet

Monica Allen
Sean Hanson
Paula Meier*
Anna Morris, principal
Scotty Needham
Andrew Neesley
Kipp Otterness
Christopher Waller

Horn

Lindey Peterson, principal
Valerie Barton*
Mandy Wiebusch

Trombone

Aaron Berg
Ben Covi
Andrew Imoehl
Josef Maung
Kristin Morey, principal
Matthew L. Parrish

Euphonium

Michael S. Etheridge,
principal
Sarah Hanks
Joseph D. McCabe
Dan Natzke

Tuba

Travis Buhler
Derek Curless
Monica Riess
Nathan Vlcek, principal

Percussion

Mark Bork
Chad Smith
Nathan Fredenburg
Eli Johnson
Jason Price, principal
John S. Rickinger
Jesse Stacken

Assisted by:
Kevin Bartig, oboe
Heather Strutt,
English horn

* Member of Bands
Council

UWEC Wind and Percussion Faculty

Dr. Tim Lane, flute
Ivar Lunde, oboe
Dr. Richard Fletcher, clarinet and saxophone
Dr. Kristine Fletcher, bassoon
Robert Baca, trumpet
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



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