

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

presents

University Band

Randal Dickerson, Conductor



FALL CONCERT

Monday, November 29, 2004

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

Overture in B Flat Caesar Giovannini

Shenandoah: A Sea Fantasy Arr. by Claude T. Smith

American Faces David R. Holsinger

Elegy for a Young American Ronald Lo Presti

Four Dances from "West Side Story" Leonard Bernstein
Arr. for Symphonic Band by Ian Polster

1. Scherzo
2. Mambo
3. Cha-cha
4. Cool (Fugue)

Procession of the Nobles Nicholas Rimsky-Korsakov
Cortege from the Opera "Mlada" Arr. by Erik W.G. Leidzen

Program Notes

Overture in B Flat

Overture in B Flat is a spirited composition, written in a contemporary manner and in one tempo throughout. The opening sounds are those of energetic brass fanfares answered by legato woodwind passages. This is followed by a brief development section ending in transitional material which leads to the first thematic statement. The brass have the melody here with woodwinds providing the rhythmic element. Next, the same melodic lines (slightly altered) appear in the woodwinds, with the brass providing the rhythm. Next the low woodwinds state a thought which, by repetition and addition of other instruments in higher registers, ends by leading to a sonorous theme of noble character. Following this, the brass fanfares and woodwind passages first heard at the beginning of the overture are restated, this time taking us into the coda. The piece ends brilliantly with full ensemble.

Caesar Giovannini was born in Chicago, Illinois in 1925. He began piano studies in 1930 at the Chicago Conservatory of Music, where he was winner of the Conservatory Medal for Excellence in 1937 and 1938. He was piano soloist for the official U.S. Navy Band in Washington, D.C. during the years 1945-1946. Mr. Giovannini joined the National Broadcasting Company (NBC) Chicago, as staff pianist in 1949, and later was a member of the American Broadcasting Company (ABC) as staff pianist. In 1960, he moved to Los Angeles, where he became active as pianist, composer and arranger for various Motion Picture and Television studios in Hollywood, California. Arizona has been his home since 1983, where he continues his career as a composer of band and ensemble music.

Shenandoah

It is difficult to determine the origin of this haunting melody. *Shenandoah* may have been the song of an old sea voyager or the tune of a Missouri River boat-man. Wherever it was first heard, it has certainly become one of the great songs of the sea as well as a favorite American folk song. In this setting by Claude T. Smith the melody is handled with freedom and is played in a singing style.

Claude T. Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada and Europe. He received many awards for his contributions to music education and for his work in composition. He had been a constant recipient of the A. S. C. A. P. Composer's Award. Following his death in 1987, he was awarded the National Band Association Award (A. W. A. P. A.) Academy of Wind and Percussion Arts in 1988; an honorary Doctorate of Humane Letters from Central Methodist College in 1988, the Hall of Fame Award from the Missouri Bandmaster's Association in 1988, the Kappa Kappa Psi Distinguished Service to Music Award in 1989, the Hall of Fame Award from the Missouri Music Educators Association in 1992 and was awarded as School Director of the Year from the Christian Instrumentalists Directors Association in 1994.

American Faces

Holsinger has attempted in *American Faces* to pay tribute to the multifarious qualities and standards that make up the "faces" of America. It is not a patriotic montage, but rather an overture of diverse themes, original and borrowed; each conveying the composer's impression of the American exuberance, pioneering spirit, and underlying faith.

Twice the winner of the prestigious Ostwald prize of the American Bandmasters Association, David Holsinger's works have also been recognized in the NBA DeMoulin and Sudler composition competitions.

Elegy for a Young American

The *Elegy for a Young American* was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet *adagio* sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an *allegro* celebration of the contributions of this great American. The *maestoso* closing reminds us again of our loss.

Ronald Lo Presti was born in 1933 in Williamstown, Massachusetts. He is a graduate of the Eastman School of Music and a former Ford

Foundation composer-in-residence. He has taught at Texas Technical University, Indiana State College, and is presently a member of the music faculty of Arizona State University. Lo Presti has been the recipient of several Ford Foundation grants to young American composers.

Four Dances from "West Side Story"

"West Side Story" has been characterized as an American "Romeo and Juliet." With its romantic setting against a background of social and racial strife, Bernstein's music reflects the thousand and one moods which permeate Stephen Sondheim's lyrics. Arranger Ian Polster has captured Bernstein's wonderful dance rhythms that are integral to the production. The *Scherzo* is the first of four movements; it displays a characteristic lively and animated rhythm in triple time interspersed with soft, almost tentative, rhythms of changing meter. The transition into the *Mambo* is abrupt and dominated by the percussion and brass. The third movement, *Chacha*, is soft and graceful, in contrast to what has preceded it. The *Fugue* is built upon a swing-style "bop" rhythm that underscores the conflict between the Sharks and the Jets. The fast figures are answered by long, tense chords.

The son of a Russian immigrant, Leonard Bernstein, began life in 1918 in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his Mass and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester*

Psalms. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

Procession of the Nobles

During the 1868-1870 season the director of the Imperial Theatres in St. Petersburg conceived the idea of staging an elaborate "Opera-Ballet" based on a subject taken from Slvaonic mythology. For this work, which was to be known as "Mlada", he commissioned music from Borodin, Moussorgsky and Rimsky-Korsakov, the leading representatives of new Russian School. The project never materialized and most of the music written for the occasion found its way eventually into one or another of their own later productions. Twenty years later Rimsky-Korsakov decided to take up the old myth again and make it the basis of an opera-ballet of his own. "Mlada" consists of four acts. The scene is set near the coast of the Baltic Sea and the time is the early 9th or 10th century. Several pagan customs prevalent at the time are introduced into the story. Sometime after the production Rimsky-Korsakov arranged a suite of five numbers from its music. The last number from this suite is presented here under the title of *Procession of the Nobles*.

University of Wisconsin-Eau Claire Wind and Percussion Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Jeffery Crowell	Percussion/Percussion Ensemble
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Christa Garvey	Oboe
Dr. Richard Mark Heidel	Director of Bands/Wind Symphony
Dr. Tim Lane	Flute
Dr. Nancy McMillan	Saxophone
Dr. Phillip Ostrander	Trombone/Symphony Band/ Trombone Ensemble
Dr. Verle Ormsby, Jr.	French Horn
Dr. Jerry Young	Tuba/Euphonium/BASSically BRASS

University Band Personnel

Flute

Laura Ansay
 Sarah Charney
 Lindsay Bertz
 Angela Dekanich
 Kelsey Dunkle
 Leiha Gavin
 Nicole Hanson
 Erin Hirsch
 Lisa Kosanke
 Jennifer Metcalf
 Marie Mierzajewski
 Danielle Schmitz
 Keegan Shaw
 Sarah Snyder
 Kristina Starr
 Nicole Strittmater
 Amber Treffert
 Connie Zeller

Oboe

Nicole Binash
 Jacqueline Lockerby
 Kyle Robl

Clarinet

Russell Campbell
 Frank Emmert
 Cara Fields
 Veronica Helf
 Rachel Kunzel
 Gina Leonard
 Amy Markert
 Jessica Owens
 Michelle Plude
 Phil Salwasser
 Kristen Sherven
 Michelle Slobodnik
 Sherry Snyder
 Angela Steffen
 James Thomas
 Natalie Thompson
 Krista Ussery
 Bethany Williams
 Danielle Wiza
 Megan Ziegler

Bass Clarinet

Sarah Culhane
 Claire Parda
 Alyssa Retzlaff
 Bridget Wolfe

Contra

Karen Brasda

Alto Saxophone

Luke Dallagrana
 Lisa Grosvold
 Ryan Haasl
 Ashley Hahn
 Lisa Hildebrand
 Aaron Kraemer
 Nicole Krueger
 Benjamin Kunselman
 Jennie Jacobson
 Megan Muholland
 Crystal Otto
 Lisa Pinney
 Bryarlyn Roske
 Chris Taylor
 Sarah Watson

Tenor Saxophone

Torey Allen
 Matt Anderson
 David Bashaw
 Christina Dietrich
 Chris Kamrath
 Lee Kuhn
 Erica Mayhew
 Zachary Oliphant
 Alicia Penn
 Kim Weeks

Bari Saxophone

Aaron Kraemer

Trumpet

Laura Anderson
 Max Athorn
 Jake Covill
 Steven Dehn
 Bryan Dejarlais
 Patricia Gierl
 Stephanie Holte

Trumpet cont.

Ann Lundberg
 Cory Mack
 Rachel Nelson
 Paul Saganski

Horn

Kristin Barr
 Kim Bezio
 Charles Willcutt

Trombone

Brandon Barrette
 Matthew Biederman
 Claire Blauvelt
 Leslie Bergmann
 Joseph Carlson
 Brian Jansen
 Isaac Ledford
 Pat Murack
 Eric Ristau
 Liz Soules
 Brittany Thays
 Angelo Williamson

Euphonium

Adam Belliveau
 Andrew Dugan
 Aaron Hammerman
 Christopher
 Thompson

Tuba

Spencer Eklund
 Christopher Kemp
 Joseph Larkin
 Becky Soules
 Daniel Whitefoot

Percussion

Ashley Bartelt
 Brianna Baures
 Alyssa Haugen
 Rebecca Mathias
 Jessica Nyeggen
 Kerianne
 Rochacewicz
 Ryan Wilson

Upcoming November Events

- 30 Joint Student Recital: Meg Aspinwall, soprano and Amanda Blaylock, soprano, 5:00 p.m., Phillips Recital Hall
- 30 Senior Recital: David Snyder, cello, 5:00 p.m., Gantner Concert Hall
- 30 Senior Recital: Jesús Martinez, baritone, 7:30 p.m., Gantner Concert Hall
- 30 Student Recital: Casey Anderson, composition, 7:30 p.m., Phillips Recital Hall

NOTE: THE TIMES AND DATES OF THESE EVENTS MAY BE SUBJECT TO CHANGE. PLEASE CHECK WITH THE DEPARTMENT OF MUSIC & THEATRE ARTS (836-2284) OR THE SERVICE CENTER (836-3727) IF YOU HAVE QUESTIONS.



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