



Wind Symphony

Richard Mark Heidel, conductor • Tim Lane, piccolo

Symphony Band

Rodney B. Hudson, conductor • Andrew Parks, French Horn



March 10, 2002 • 7:30 P.M.

Gantner Concert Hall, Haas Fine Arts Center

UNIVERSITY of WISCONSIN-EAU CLAIRE DEPARTMENT of MUSIC and THEATRE ARTS

PROGRAM

Symphony Band **Rodney B. Hudson, Conductor**

- Kirkpatrick Fanfare Andrew Boysen, Jr. (b. 1968)
- Vesuvius Frank Ticheli (b. 1958)
- Concerto no. 1, op. 11 Richard Strauss (1864-1949)
Trans. by John Anderson
Andrew Parks, Horn
- Chicago Tribune March W. Paris Chambers (1854-1913)
Ed. by John Boyd
- Irish Tune from County Derry Percy A. Grainger (1882-1961)
Ed. by R. Mark Rogers
- Perpetuum Mobile (Perpetual Motion) ... Johann Strauss, Jr. (1825-1899)
Arr. by Alfred Reed
- Alleluia! Laudamus Te Alfred Reed (b. 1921)

INTERMISSION

Wind Symphony **Richard Mark Heidel, Conductor**

- Summon the Heroes John Williams (b. 1932)
Arr. by Paul Lavender
- Symphony No. 1 ("Jeremiah") Leonard Bernstein (1918-1990)
II. Profanation Trans. by Frank Bencriscutto
- Concertino for Four Percussion David Gillingham (b. 1947)
Tim Doleysh, Eric Becker, Dan Marrs
Matt Edlund, Nathan Burdick, Zach May
- A Movement for Rosa Mark Camphouse (b. 1954)
- Cleopatra Polka Eugene Damare (1840-1919)
Ed. and Arr. by Donald Patterson
Tim Lane, Piccolo
- Ghost Train Eric Whitacre (b. 1970)
- Rolling Thunder Henry Fillmore (1881-1956)
Ed. by Frederick Fennell

PROGRAM NOTES

Commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999, *Kirkpatrick Fanfare* has a definite Irish flavor, including a strain of Danny Boy. The "Fanfare" features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike. (Wingert-Jones Music, Inc.)

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that... *Vesuvius*... could represent a dance from the final days of the doomed city of Pompeii. (Frank Ticheli)

That one of Richard Strauss' first major compositions is a horn concerto—it was written when he was 18—should be of no surprise to us. His father, Franz Strauss, was a very famous horn player in the latter half of the nineteenth century. He held the solo horn position in the Munich Court Opera for 50 years and premiered several of Wagner's operas sitting in that chair. So Richard had the sound of the horn in his ear from birth.

This *First Horn Concerto* by Richard Strauss was probably written for his father, but by all accounts he found it too difficult to play and never performed the piece in public. It may be interesting to note that today this is a favorite piece among young horn players—even those of high school age. One can easily see why, even in this first movement: the stirring opening fanfare lyrical first and second themes and rousing ending all combine to create an exciting, approachable piece that is perfectly suited to the instrument. (Andrew Parks)

William Paris Chambers (1854-1913) was a self-taught musician, having taught himself to play the cornet, and became leader of the Keystone Cornet Band when he was but 18 years old. It became known as the "Boys Band" because of its youthful conductor. At 25 years of age, he was conductor and cornetist of the Capital City Band, Harrisburg, Pennsylvania, and from 1888 to 1893, he conducted the Great Southern Band in Baltimore, Maryland. In 1892, he toured with this band, and at the 14,500 foot summit of Pike's Peak, he played the cornet without even losing his breath. He had wonderful control of the instrument, working in the C.G. Conn store and demonstrating the instruments, later becoming the manager. He wrote many solos and marches

and continued to conduct bands. The *Chicago Tribune March* was written in 1892, being named after the country's leading newspaper which was founded in 1847. (John Boyd)

Irish Tune from County Derry is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in The Petrie Collection of Ancient Music of Ireland in 1885. Grainger's setting was written in 1909 and was dedicated to the memory of Edward Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept the Irish Tune in a favored position for decades. (Carl Fischer, Inc.)

Johann Strauss called *Perpetuum Mobile* "Ein Musikalischer Scherz" (A Musical Joke), and so it is, a delightful, tongue-in-cheek musical representation of the idea of perpetual motion: something once begun and then going on continuously without ever coming to an end, be it a machine, a physical action, a piece of music, whatever. But even such an idea became transfigured in this piece into another of those sprightly Straussian polkas that have so taken the public's fancy ever since its first performance. Since perpetual motion, once begun, always goes on and never ends, this music has no real ending either; it just stops abruptly as if to say, "The joke is over, and that's all, folks!" (Alfred Reed)

Alleluia! Laudamus Te is actually a canticle of praise without words; the concert band being treated largely both as a single massive choir and, at times, broken down in to individual sections, each functioning as a separate sub-choir or semi-chorus. The music is based on three main themes, the first being a massive chorale in the brass, the second a long glowing heard in the trumpets and then spreading throughout the other sections of the band as it is developed. These three themes form an arch-like, five-part design: the first two themes followed by the rhythmical third theme, which builds to a broad re-statement of the second theme (at this point joined by the organ), and this brings the music back to the first theme, which is capped by a short coda of almost overwhelming power and sonority, to round off the work in joyous triumph. (Alfred Reed)

John Williams once remarked that he remembered "seeing a photograph of a female athlete suspended above the ground, every fiber of her being stretching for a ball just beyond her reach...captured in a shot, freezing time and denying gravity. There is unquestionably a spiritual, non-corporeal aspect to an athletic quest such as this that brings us close to what art is all about." In *Summon the Heroes*, the official theme of the 1996 Centennial Olympic Games, John Williams has succeeded in capturing the idea that the

very existence of these Olympics is so ennobling that, for a brief time at least, we care not who wins and who loses. (Jackson Braider)

The *Symphony No. 1 (Jeremiah)* was composed in 1942 and dedicated to the composer's father. The cantillation of the Prophets suggests the opening theme of the second movement (*Profanation*), or second "act." The corrupt Priesthood seemingly makes a mockery of Jeremiah here (with the cantillation put into violent, dance-like, almost jazzy rhythms), especially when the Prophecy theme from the first movement is heard blatantly intoned, by the horns, in the midst of the pagan celebration. The work has been expertly transcribed for band by Frank Bencriscutto. (James F. Keene)

Concertino for Four Percussion was commissioned by the Oklahoma State University Wind Ensemble and premiered at the 8th International Conference of the World Association for Symphonic Bands and Ensembles in July 1997. Gillingham explains that the "concertino or 'small concerto' seeks to exploit keyboard, membrane, and auxiliary percussion instruments with the marimbas, xylophone, timpani, vibraphone and bass drums as the featured instruments assisted by crash cymbals, suspended cymbal, tam-tam, bells, chimes, triangle and hi-hat to enhance both the wind symphony and the solo instruments."

Two thematic motives are used as a point of departure for this work. Both appear in the slow and mysterious introduction. The first, played by the marimbas, is dramatic and the second is haunting and played by vibraphone and bells. The following *Allegro* is structured similar to a rondo with recurrences of both themes interspersed by episodic sections. The first theme, however, is transformed into a very lively arpeggiated tune played by the xylophone and marimba. The coda is marked by the relentless rhythmic competition of two sets of bass drums which accompany the primary thematic material as first heard in the slow introduction. The Concertino for Four Percussion draws to a resounding conclusion when the second haunting theme is stated dramatically in *tour de force* by the brass. (Eugene Migliaro Corporon)

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950's. *A Movement for Rosa*, commissioned by the Florida Bandmasters Association in 1992, is a "quasi-tone poem" containing three contrasting sections. Section I evokes Rosa's early years, from her birth in 1913 to her marriage in 1932. Section

II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. (Jack Stamp)

Eugene Damare was a piccolo player, who disappointed by the lack of available repertoire for the piccolo turned to composition. He wrote many virtuosic works for the piccolo, accompanied by piano or orchestra, generally with bird names such as *Nightingale of the Opera*, *Birds in the Wood*, and his most famous piece *The Wren*, a favorite among piccolo players. (Danielle Eden)

The legend of the *Ghost Train*, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was in this spirit that *Ghost Train* was composed. Since the use of trains as a source of sound and inspiration is virtually inexhaustible, Mr. Whitacre took on the compositional challenge of creating a larger three movement work by adding two more movements to *Ghost Train* which originally conceived and performed as a single movement work. (Thomas G. Leslie)

Henry Fillmore composed *Rolling Thunder* in 1916 and dedicated it to Ed Hicker, presumably a trombonist since the piece was advertised as a "trombone ace." It has subsequently been used by circus bands for diverse acts, including High Sway Poles, Elephants, and Roman Rides. Mature band members who have grown up with *Arban*, *Klose*, and similar method books (and metronomes) love to play this march—at a very quick tempo. At the circus or rodeo it's used to generate excitement. On the concert stage it's known as a "show-stopper." After all, who wants to hear any more music—or read any more program notes—after the *Rolling Thunder March*? (Norman E. Smith)

About Our Guest Artists

Andrew Parks teaches horn at the University of Wisconsin-Eau Claire and can be heard performing with the Wisconsin Woodwind Quintet, Eau Claire Chamber Orchestra (ECCO), the ECCO Brass Quintet, and the Quintessence brass quintet. He is also horn instructor at the Indianhead Arts Center Concert Band Camp, a position he has held since 1998. Parks is a former member of the Rockford Symphony, Madison Brass and American Player's Theatre. Mr. Parks received his Bachelors Degree from St. Olaf College and his Masters of Music in horn performance from UW-Madison.

Tim Lane is currently Associate Professor of Flute at the University of Wisconsin-Eau Claire in Eau Claire. Presently he serves as principal flutist and Artistic Director of the Eau Claire Chamber Orchestra, he is a member of the Wisconsin Woodwind Quintet, and he plays baroque flute with Les Favorites (a period instrument ensemble). He has played with the Cleveland Orchestra, the Orquestra Sinfonica de Veracruz, and the Ohio Chamber Orchestra.



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Symphony Band

Flute

*Laura Barth
Katherine Bodelson
Amy Buck
Lisa Cowan
Kristine Johnson
Jill Pierson
Katherine Shreve
Kristin Yost

Oboe

*Rebecca Burmesch
Anna Marx

Bassoon

*Karen Prechel
Amy Van Maldegiam

Bb Soprano Clarinet

Maggie Anderson
*Nancy Coddington
Betsy Miller
Clare Peter
Chris Raddatz
Michael Roesch
Megan Ulrich
Andrea Walton

Bass Clarinet

Matthew McVeigh

Alto Saxophone

Branden Atherton
Jonathan Juedes
*Sarah Minette
Joslin Steffan

Tenor Saxophone

Andrew Lester

Baritone Saxophone

Anthony Sieg

French Horn

*Angie Foster
Jennifer Johnson

Trumpet

Melinda Allen
Jake Heyer
Matt Jagow
*Dan McGoeys
Mike Olson

Trombone

*Patrick Bents
Adam Boll
Colin Gilliland
Josh Heyer
James Yardley
Becky Yoose

Euphonium

Nick Johnson
Kyle Peterson
*Tamara Plath

Tuba

+Joel Helston
+David Snyder
David Temple

Percussion

Neil Blaze
+James Bungert
+Eric Garfield
Justin Tollefson
Michael Van Hemert

Piano

Yukiko Fujimura

Assisted by:

Kelly Heidel, Horn
Matt Knithila,
Horn
Dylan Kruziki,
Trumpet

Band Assistants

Bryan Jaeckel
Heidi Olsen

*Principal Player

+Co-Principal

Wind Symphony

Flute

*Heidi Olsen
Rachel Dahl
Kara Sorensen
Melissa Weis
Michelle DeGroot
Alisha Green

Oboe

*Jill Mary Johnson
Greg Weeden

English Horn

Sara Brunsell

Bassoon

*Beth Anne Scherer
Kelli Hanson

Bb Soprano Clarinet

*Angela Nies
Sarah Goerg
Jennifer Phillips

Bb Soprano Clarinet

Stacy Kern
Erin Volland
Kristin Bar

Bass Clarinet

Chris Raddatz

Contra Alto Clarinet

Emily Perrault

Alto Saxophone

*Jared Ziegler
Jacob Karkula

Tenor Saxophone

Paul Wratkowski

Baritone Saxophone

Elizabeth Hartzke

French Horn

*Bryan Jaeckel
Nicole Gerlach
Jill Marie Johnson
Matt Knithila

Trumpet

*Tom Krochok
Andrew Dziuk
Jon LaFlamme
Jake Morris
Brian Thorstad
Brandon Ochoada

Trombone

*Curt Campbell
Joe Hartson
Sean Solberg
Phillip Dorn
Josh Hertel

Euphonium

*Dawn Holte
Andrei Strizek

Tuba

*Jeffrey Specht
Mark McGinnis

Percussion

*Tim Doleys
Eric Becker
Dan Marrs
Matt Edlund
Nathan Burdick
Zach May

Piano

Maria Blume

Band Assistants

Bryan Jaeckel
Heidi Olsen

*Principal Player

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.