

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

presents the

UNIVERSITY BAND

RANDAL DICKERSON, CONDUCTOR

BRAD MARCH, STUDENT CONDUCTOR



Monday, December 1, 2008

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

The Soaring Eagle..... Jim Colonna*

Incantation and Dance John Barnes Chance

Marche des Parachutistes Belges Pierre Leemans

William Byrd SuiteGordon Jacob

I Earl of Oxford's March

II Pavana

III Jhon Come Kiss Me Now

Brad March, Student Conductor

Armored Division March.....Michael Cunningham**

On a Hymnsong of Philip Bliss David R. Holsinger

Symphonic Dance No. 3 "Fiesta" Clifton Williams

**Music Faculty*

***Music Faculty Emeritus*

Program Notes

The Soaring Eagle is Jim Colonna's second fanfare for winds and percussion. The work was inspired by the electronic music known as "Hearts of Space," and the opening fanfare motive uses added note harmonic technique common to this genre. The Soaring Eagle was conceived while the composer was in attendance at the Conducting Collegium at the University of North Texas during the summer of 1996. The excitement and enthusiasm offered by the clinicians is exemplified by the energy of the fanfare. (Daehn Publications)

Incantation and Dance This work consists of two sections, highly contrasted in both length and nature. The Incantation is a short, mournful legato melody. It is full of mystery and expectation, wandering, unstable, and without tonality. Beginning on a misterioso flute note, instruments are gradually added, but the general dynamic level remains soft, hushed, and waiting, until the feroce and fortissimo of the accented repeated triplets, casting the final incantation. The Dance also begins quietly, but percussion instruments quickly enter, one by one, building a rhythmic pattern of incredible complexity and drive. The entrance of the brass and winds creates an increase in the rhythmic tension, as the dance grows wilder and more frenzied. After a short variation of material from the Incantation, the beginning of the Dance section is once again represented by the percussion. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion. (Roy Stehle)

Marche des Parachutistes Belges While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official March of the Belgian Paratroopers after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from

the distance, plays, and passes. This arrangement was made by Charles Wiley at the request of his Lamar (Texas) University Band students for the march's first U.S. performance. (Roy Stehle)

William Byrd Suite William Byrd (1542 - 1623), a pupil of Thomas Tallis, was known for his polyphonic choral and keyboard music, both sacred and secular. His works were preserved in the "Fitzwilliam Virginal Book," which is a significant reference work on Elizabethan keyboard music. The 300th anniversary of Byrd's death was commemorated in 1923 with appropriate performances of his music. Gordon Jacob selected six of Byrd's pieces for inclusion in his commemorative Suite. The opening movement, The Earle of Oxford's Marche, was Byrd's initial movement to The Battell, a 16th Century program work of 15 movements depicting the participants and events of a battle. The music flows to a steady, stately beat adding dignity to the event. Characteristic of this and all of the movements is the harmonic chord conclusion. The Pavana has the slow duple rhythm of the stately court dance. Jhon Come Kisse Me Now has a flirtatious vitality often found in the English madrigals. It possesses seven variations of an eight-bar tune. (Roy Stehle)

Most of the **Armored Division March** was composed in 1963 when in peacetime I was part of a small Army band attached to a major armored division. It has a form that resembles the typical marches composed by John Phillip Sousa and his march-composing contemporaries. There is a rousing first section, followed by a more prominent section often uniquely called "the trio." More importantly, such a march is supposed to improve unit morale, raise the spirits and convey proud patriotism. (Michael Cunningham)

On a Hymnsong of Philip Bliss is a radical departure of style for this composer. The frantic tempos, the ebullient rhythms we associate with Holsigner are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss - Horatio Spafford hymn, "It is Well with my Soul". Written to honor the retiring Principal of Shady Grove Christian Academy, On a Hymnsong of Philip Bliss was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989. (TRN Publications)

Symphonic Dance No. 3 "Fiesta" was originally one of Clifton Williams' five Symphonic Dances, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. Fiesta is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities. (Roy Stehle)

Brad March is a senior music education major from St. Anthony, MN. At the university he performs as a trombonist in several music ensembles including Jazz Ensemble I, Wind Symphony, Trombone Ensemble. Brad was also a Drum Major for the Blugold Marching Band this past season. In addition to these university ensembles he also performs with several regional ensembles including the Two Rivers Brass Quintet and the CB Latin Orchestra. Upon graduation Brad plans to teach at the Middle or High School level while maintaining an active performance schedule on trombone.

University Band Personnel

Flute

Claire Bailey
Nickole Burr
Sarah Carlson
Lacie Cynor
Whitney Donohue
Alycia Dziedzic
Chelsey Ferbuyt
Carolann Franke
Brittany Gauer
Liz Hanley
Caryn Konop
Toni Laurich
Anna Loritz
Jessica Lowney
Julie McClelland
Tiffany Miesler
Jessica Mills
Katie Nestingen
Natalie Nicholas
Katie O'Grady
Katie Osieczanek
Cory Tischman
Nicole Williams
Kelsey Wright

Clarinet

Courtney Berg
Chelcea Boesiger
Yharnet Browne
Katriya Giombi
Rachel Gochenour
Julie Goplin
Lauren Huebsch
Jessica Jensen
Amy Kind

Clarinet cont.

Nicole Lay
Alex Luedtke
Josh McHugh
Ashley Monness
Brooke Mueller
Phil Nesbit
Tiffany Urban
Jenna Van Haren
Mary Webster
Gabrielle Weidling
Stephanie Wichlacz

Oboe

Sue Bartig
Rachel Brion
Amber Tappe

Bassoon

Steven Van De
Laarschot

Bass Clarinet

Kali Bolyard

Alto Sax

Spencer Addington
Heidi Becker
Alisha Berg
Brianna Butera
Kaitlin Fier
Megan Gavitt
Carly Hustedt
Kitae Kang
Benajmin Klema
Joseph Krohn

Alto Sax cont.

Oakley Moser
Nathaniel Murken
Cody Organ
Chaid Przybelski
Amy Quinlan
Allison Rigelman
Jason Ryba
Ryan Schenck
Holly Shattuck
A.J. Shuh
Johana Steffel
Weston Their

Tenor Sax

Lauren Bryant
Ross Christianson
Tristan Killey
Carrie Price
Katie Rydlund
Sarah Slezak
Richard Stangl
Garrett Zobel

Bari Sax

Chelsea Dresser
Joseph Kastner

Trumpet

Christopher Boyd
Christopher Brown
Lindsay Brunshidle
Jake Covill
Jenna Dewitz
Michael Drew
Gregory Fischer

Trumpet cont.

Kristin Freedlund
Evan Gillick
Jessica Hazer
Eric Houle
Alaina Ikola
Jeffrey Jahangir
Emily Klingenberg
Tim Pasche
Maria Peloquin
Sam Redman
Lindsey Rettig
Paul Saganski
Karlee Shaw
Adam Stapleton
Benjamin Thompson
Noah Wiedenfeld
Victoria Wilda
Stephen Wuebben

Horn

Matt Aebly
Laura Bushnell
Maria Kopecky
Bryan Kujawa
Ryan Rico
Jeanie Schoenhals
Matt Winarski

Euphonium

Daniel Beauchaine
Benjamin Michael
Paul Stroik
Nicholas Mack

Trombone

Nathan Arey
Kurt Behlmer
Alex Burroughs
Kelsey Conroy
Anthony Goodman
Carl Koepke
Isaac Ledford
Michelle Roemmich
Stephanie Tadayon
Alex Zdun

Tuba

Dustin Frederickson
Garrett Johnson
Michelle Kochan
James Stupka
Andru Villa

Percussion

Andrew Ackerman
Brad Cebulski
Erin Finnegan
Dan Hartson
Naomi Hasan
Anna Havens
Aaron Monson
Robert Pische
Joshua Reiter
Rich Richardson
Andrew Stuttgart

University of Wisconsin-Eau Claire Wind and Percussion Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. James Colonna	Wind Symphony
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. Tim Lane	Flute
Dr. Nancy McMillan	Saxophone
Dr. Verle Ormsby, Jr.	French Horn/Horn Ensemble
Dr. Phillip Ostrander	Trombone/Symphony Band/ Trombone Ensemble
Dr. Jerry Young	Tuba/Euphonium/BASSically BRASS



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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.