

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

presents the

UNIVERSITY BAND

RANDAL DICKERSON, CONDUCTOR

JACOB BOYLE, STUDENT GUEST CONDUCTOR



Monday, November 26, 2007

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

Eternal Father, Strong to Save Claude T. Smith

Othello Alfred Reed

I. Prelude (Venice)

II. Aubade (Cyprus)

III. Othello and Desdemona

IV. Entrance of the Court

Bacchanale Camille Saint-Saëns
from *Samson and Delilah*

Jacob Boyle, student conductor

Vesuvius Frank Ticheli

UWEC Alma Mater Arr. R. Dickerson

Americans We Henry Fillmore

Program Notes

Eternal Father, Strong to Save

The music of Claude T. Smith is a staple in the repertoire of wind band literature and although his life was tragically cut short at the age of 56, the popularity of his music has not diminished. Smith was an active clinician and guest conductor and the recipient of numerous awards and honors for his compositions and service to music education.

Eternal Father, Strong to Save was composed in 1975 and dedicated to the U. S. Navy Band. Rich in harmony, dynamics, and thematic interplay, this piece is based on the missionary hymn of the same name composed in 1860 by William Whiting, which was adopted as the official hymn of the U.S. Navy. It opens with a series of fanfares, leading to a lively theme that is treated contrapuntally. The melody of the hymn then appears in a fugue developed by the woodwinds. The brass echo the fugue until the melody once again appears played by the choir of French Horns. The full ensemble joins in for a final restatement of the introductory fanfare.

Othello

For over 400 years, the works of William Shakespeare have inspired composers. The tragedy of Othello is the source for feelings of love, passion, and the deadly power of jealousy. This work was commissioned by Ithaca College in memory of Walter Beeler, and completed in 1977. It was built upon incidental music for a new production of the play at the University of Miami's Ring Theater three years earlier.

The first movement, *Prelude (Venice)*, establishes at once the tense, military atmosphere that pervades so much of the play and reveals itself in Othello's statement to the Duke of Venice in Act I, Scene III: "The tyrant custom hath made the flinty and steel couch of war my thrice-driven bed." The second movement, *Aubade (Cyprus)*, is a morning song, or serenade, played by itinerant musicians under Othello and Desdemona's window, titled appropriately, "Good morning, General." Next, *Othello and Desdemona* portrays the deep feeling between them, passionate yet tender, and is prefaced by a quotation from Othello's famous speech to the Venetian Senate telling of his wooing her: "She loved me for the dangers I had passed, and I loved her that she

did pity them." The fourth movement, *Entrance of the Court*, represents the gathering of officials and guests come to honor Othello as a hero who has saved Venice from the enemy. Othello, driven half mad with rage and jealousy, first upbraids, then strikes Desdemona in full view of the court, to which Iago mocks, "Behold the Lion of Venice!"

"Bacchanale" from Samson and Delilah

The opera *Samson and Delilah* by Camille Saint-Saens (1835 – 1921) is based on the Biblical story of Samson, mighty champion of Israel, who fell in love with Delilah. Her discovery that his strength was embodied in his flowing locks, and her subsequent seduction (in which she cuts off his hair at his own unthinking request) makes for a dramatic plot around which to build an opera. When Samson discovers what she has done to him he realizes that her love was false, but he is powerless. In the final scene, when his hair has re-grown and his strength has returned, he brings down the temple upon his captors by pushing apart the pillars to which he is chained. Although the opera has fallen from the everyday operatic repertoire, one of its orchestral interludes, the *Bacchanale*, has become so familiar that it has almost been relegated to the realm of Pop-orchestral compositions.

The *Bacchanale* opens with an exotic melody, whose middle-eastern flavor evokes the lithe image of a dancer sinuously swirling behind flowing veils, to please the onlookers lounging on their pillows. Suddenly, the party comes to life and quickly grows into revelry, as the guests are drawn into a frenetic dance. As this excitement builds all around them, Samson and Delilah drift into a private world of their own. The music presents a serene interlude that turns into a sensuous episode, as a bond develops between the two star-crossed lovers. Its tender themes transform into passionate melodies, until they eventually give way to the original dance music. This grows more and more intoxicated until it reaches a frenzied climax, as the guests fall exhausted from their efforts. The emotional content of the music is seductive and passionate.

Vesuvius

Mt. Vesuvius, the volcano that destroyed Pompeii and Herculaneum in A.D. 79, is the icon of power and energy in this work. The tension and suspense of the impending cataclysm charac-

terizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the *Dies Irae* of the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the pyroclastic explosions and suffocating ash.

UWEC Alma Mater

Also known locally as the "University Hymn," this well known melody by William Croft (1678-1727) has been associated with the University of Wisconsin-Eau Claire for several decades. Over the years it has manifest in several versions, most notably the four-part G.F. Handel harmonization often performed by the UW-Eau Claire Singing Statesmen. This most recent adaptation was completed in 2007 by Randy Dickerson. Regular patrons of UW-Eau Claire commencement exercises and other ceremonious events will notice that the harmonies and instrumentation are substantially different but the melody has not been altered. This arrangement was produced as an element of the recent movement on campus to bring more attention to the university's heritage and traditions.

Americans We

James Henry Fillmore Jr. (1881-1956) was the most flamboyant bandsman of his time, an era that stretched across fifty years. During those years, he probably wrote, arranged, and edited more band music than any other composer/ bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others.

Fillmore had problems deciding on a title for this march. His band was giving a series of concerts at the local zoo, so he would introduce the new work as *The Cincinnati Zoo* one day and as *Pure Food and Health* the next! Finally, realizing that it was probably his finest march, he published it in 1929 as *Americans We* and dedicated it to "all of us." Vivacious, solid, and appealing, this march has the qualities that characterized Fillmore's long life as an irresistible public performer.

University Band Personnel Fall 2007

Flute

Amanda Albert
Claire Bailey
Sue Bartig
Amy Beckatt
Kelsey Berg
Lindsay Bertz
Jennifer Bossebroek
Sarah Carlson
Sam Cotts
Ashley Grunau
Stephanie Gustafson
Liz Hanley
Amy Johnson
Erica Kassner
Renaë King
Jennifer Koch
Sarah Kruse
Toni Laurich
Emmie Lee
Melissa Long
Katie Nestingen
Natalie Nicholas
Amanda Nutt
Emily Nyeggen
Katie O'Grady
Steven Peters
Jessica Quinnell
Tamar Reim
Lindsay Rindal
April Spence
Joe Tierney
Cory Tischman
Kelsey Wright

Bassoon

Jenna Evans
Ryn Keatley

Oboe

Andrea Krunnfusz
Kelsey Meixner
Laiken Strobush

Clarinet

Tyler Anderson
JoEllyn Beatty
Courtney Berg
Chris Blume
Becky Czubin
Nicole Dickenson
Chelsey Drohman
Stephanie Falch
Lindsey Fekete
Katriya Giombi
Julie Goplin
Sarah Holm
Nicole Lay
Josh McHugh
Sara Meyer
Shila Meyer
Ashley Monness
Jessica Owens
Robert St. Louis
Michael Vander-
scheuren

Bass Clarinet

Kate Conerton
Mike Hildebrandt

Bari Sax

Jessica Ensrude

Alto Saxophone

Christine Bell
Samantha Berg
Brianna Butera
Madeline Doyle
Megan Gavitt
Ben Harris
Sara Ipsen
Ben Klema
Liz Mathys
Oakley Moser
Dana Murphy
Jon Oebser
Cody Organ
Alex Otte
Nolan Peterson
Rebekah Pressnell
Amy Quinlan
Ryan Schenck
Elise Sitzman
Johana Steffel
Brienne Treffert
Allison Waxon

French Horn

Matt Aebly
Laura Bushnell
Emma Dammann
Laura Hutchens
Maria Kopecky
Anna Merry
Megan Mulholland
Joe Nimm
Kirsten Strobush
Stacie Weisse
Mick Wendland
Matthew P. Winarski

Tenor Saxophone

Maggie Covill
Bill Donovan
Holly Dow
Carrie Price
Katie Rydlund
Sarah Slezak

Trumpet

Britta Bauer
Chris Brown
Ryan Caloud
Steve Chagdes
Jake Covill
Aimee Cushing-
Leubner
Cassie Daavettila
Dan Dassow
Tomas Dominguez
Greg Fischer
Brandon Franz
Mark Forseth
Kristin Freedlund
Evan Gillick
Erik Johnson
Cory Mack
Joe Madden
Tim Pasche
Shanan Penn
Alex Piela
Sam Redman
Becky Reich
Paul Saganski
Karlee Shaw
Adam Stapleton
Tom Stecker
Brett Teuscher
Brea Wipperfurth
Alex Wittig

Tuba

Jordan Baker
Spencer Eklund
Matt Kale
Jonathan T. Ness
Becky Soules

Trombone

Benjamin Congos
Kelsey Conroy
Justine Hanken
Emily Harrison
Erin Knutson
Isaac Ledford
Mikako Matsunaga
Carmen Micke
Chris Nienow
Kia Schuster
David Shimek
Alexander Zdun

Euphonium

Dan Beauchaine
Alana Carrier
Scottie Krueger
Nicholas Mack
Ben Michael
Lindsey Russell
Brian Skora
Rick Slembariski

Percussion

Ashley Bartelt
Patrick Bedard
Pat Dolan
Anna Havens
Nick Johnson
Austin Melcher
Andrew Sazama
Andy Stuttgen
Bret Walejko
Sara Zahn

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 Band Wind Symphony
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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