



UNIVERSITY of WISCONSIN - EAU CLAIRE DEPARTMENT of MUSIC and THEATRE ARTS
presents a Winter Concert by the

WIND SYMPHONY

Richard Mark Heidel, *conductor* • Richard Fletcher, *clarinet*

Sunday, December 2, 2001
7:30 p.m. • Gantner Concert Hall
Haas Fine Arts Center

PROGRAM

WIND SYMPHONY

Richard Mark Heidel, conductor

Early Light Carolyn Bremer

Clarinet Concerto, Op. 186 Michael G. Cunningham
World Premiere

I. Dithyramb

II. Lithe

III. Charivari

Dr. Richard Fletcher, clarinet

Liturgical Dances (Benedicamus Socii Domino) David Holsinger

Valdres Johannes Hanssen
Arranged by Glenn Cliff Bainum

INTERMISSION

Old Wine in New Bottles Gordon Jacob

I. The Wraggle Taggle Gypsies

II. The Three Ravens

III. Begone, Dull Care

IV. Early One Morning

Chamber Winds

Elegy for Symphonic Band, Op. 61 Ivar Lunde, Jr.

The Stars and Stripes Forever John Philip Sousa

PROGRAM NOTES

Early Light was composed in 1995 for the Oklahoma Philharmonic Orchestra to open the finale concert of the Summerwind Festival of Arts, sponsored by the University of Oklahoma College of Fine Arts. Bremer transcribed the work for wind symphony in the fall of the same year. The piece cleverly utilizes elements of the national anthem, but not, according to the composer, for a glorification of patriotism, but rather for her love of that great American pastime, baseball, and happy anticipation of the first pitch. In this context, the resounding snap of the slapstick near the end of the overture just might be the crack of the bat! (Eugene Corporon)

The *Clarinet Concerto* is scored for the wind/percussion group that is typically found in a symphony orchestra. (Conductors of orchestras often wish for works that do not include the strings, perhaps so as to program more works in a limited rehearsal time.) The Concerto is rather stark and grim, and makes very little attempt at ingratiating itself with an audience upon first hearing. (Ever since the 20th-Century, concert music can easily reflect the imbalanced and serious moods that can be a frequent part of life.) However, the dark qualities of this work become less so upon repeated hearings. The first movement has two or three clear themes that alternate and interwine in a wildly irregular enough fashion so as to befit the title of the movement. The second movement is a study in opposites: the warmth of the clarinet versus an almost steely-indifference in the accompaniment. The third movement is a mock-serenade of slow expressive melodies against agitated and restless motor-rhythms. Conductor Mark Heidel and soloist Richard Fletcher are the best of possible musicians with which to entrust the premiere of such an unusual work. (Michael G. Cunningham)

Liturgical Dances was commissioned in 1981 by Beta Mu Chapter of Phi Mu Alpha Sinfonia to honor the chapter's 50th Anniversary at Central Methodist College, Fayette, Missouri. Unlike many of Holsinger's other works, *Liturgical Dances* is not a programmatic composition, but rather a reflection of the composer's memories of his student days as a brother in Beta Mu. The music is both poignant and exuberant, "classic" and "modern," rambunctious and reflective. It pays tribute to Men of Music, not only for their dedication to a vocation, but also for their passion to the medium. The composer's tribute is probably best summed up in the subtitle, "Benedicamus Socii Domino" - Let us all, as companions, praise the Lord! (David Holsinger)

Johannes Hanssen began writing *Valdres* in 1901, and completed it in 1904. Following its premiere, during an open air band concert in Oslo, the composer (who was playing trumpet in the band) heard only two people applaud—his two best friends! He then arranged the work for the Orchestra of the National Theater, but Johan Halvorsen, the conductor,

turned it down. Later he sold the march to a publisher for twenty-five kroner (about five dollars). From this inauspicious beginning, *Valdres* has become known in almost every country, and although it was his first composition, Hanssen admitted near the end of this life that he had never written anything better. (Norman Smith)

The British composer Gordon Jacob taught music theory and composition at the Royal College of music from 1926 until 1966, and he authored the textbook *Orchestral Technique*. The majority of his compositional output is written in an accessible, straightforward musical language. Jacob seems especially drawn to wind instruments, and over the years has added much to the wind, solo brass and chamber ensemble repertoires. *Old Wine in New Bottles* is an attractive setting of four early English songs. It is spirited, lighthearted and sure to delight. (Lawrence D. Price)

The *Elegy for Symphonic Band* was written as a spontaneous response to the news of the death of my father's two dear friends. The composition carries the inscription: "In memory of Ivar A. Røed and Olaf Borge who died unnecessarily, summer 1976." The composition depicts the struggle between life and death. The twelve-tone theme is accompanied by a tonal chord progression that always seems to rise higher and higher toward heaven. The use of the minor sixth and the first tetrachord of the Phrygian mode gives the melody a sad and infinite character. The piece ends as it began with a short, soft, melodic climb to illustrate that in spite of personal sadness, life continues; however, the experience makes life more dear to us. (Ivar Lunde, Jr.) The *Elegy for Symphonic Band* was First Runner-Up in the 1977 American Bandmasters Association - Ostwald Band Composition Contest.

Sousa consistently stated that *The Star and Stripes Forever* was divinely inspired and was born of home-sickness. In his autobiography *Marching Along*, he provides the details of its creation.

Aboard the *Teutonic*, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached the shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as "*The Stars and Stripes Forever*" and is probably my most popular march. (Norman Smith)

BIOGRAPHICAL INFORMATION

Michael G. Cunningham is the Music Department's Professor of Theory/Composition, having taught those subjects here since 1973. He holds degrees from Wayne State University in Detroit, the University of Michigan in Ann Arbor, and Indiana University. In addition to much classroom instruction he has taught private composition to about 120 students, a proportion of whom have maintained creativity in their careers. He has created a catalog of over 200 compositions and arrangements for all manner of instrumentation, and has had reported performances around the United States and a number of foreign countries. Last May the Eau Claire Chamber Orchestra premiered his Fourth Symphony.

Richard W. Fletcher is Professor of Clarinet and Saxophone at the University of Wisconsin - Eau Claire. He holds a doctorate in Clarinet Performance and Pedagogy from The University of Iowa where he was a student of Himie Voxman. In addition to performing in the Wisconsin Woodwind Quintet and the Eau Claire Chamber Orchestra, Dr. Fletcher is an active soloist and chamber musician. He has performed at the Minneapolis Institute of Arts, the Elvehjem Museum of Art, the Schubert Club's Courtroom Concerts Series, and performed internationally in Japan, Scotland and England. As a Visiting Fellow at Tokyo National University of Fine Arts and Music he studied the shakuhachi (bamboo flute) with virtuoso Goro Yamaguchi.

Ivar Lunde, Jr., former principal oboist of the Norwegian National Opera, was educated at the Conservatory of Music, Oslo, Norway, and the Mozarteum, Salzburg, Austria. His teachers of oboe include Kees Lahnstein and André Lardot; of Baroque oboe Grant Moore and James Caldwell; of composition, his father, Ivar Lunde, Sr.; and of conducting Trygve Lindemann, Hermann Scherchen, and Carl Melles. He has taught and performed in Europe and the United States, and appeared as oboe soloist with the Bergen Philharmonic and the Oslo Philharmonic, and many smaller orchestras in Norway, Sweden, Austria, and the United States.

Mr. Lunde is a prolific composer and has been awarded numerous prizes and commissions. His composition *OVATION* won the 1990 Fanfare Contest of the Milwaukee Symphony. In 1977 his Symphony No. 1 received shared 1st Prize in the Oslo Concert Hall Composition Contest for symphonic music. Several orchestral works have been performed by the Milwaukee Symphony Orchestra, the Milwaukee Chamber Orchestra, the Oslo Philharmonic (Norway), and the Trondheim Symphony Orchestra (Norway). Many of his works are published and recorded in the United States and Norway.

Wind Symphony
Richard Mark Heidel, Conductor

Flute

*Heidi Olsen
#Rachel Dahl
Amy McFarlane
#Sandy Bell
Melissa Weis
Kathryn Bodelson
Caarin Hagen
Mariel Carter

Oboe

*#Greg Weeden
#Jill Johnson

English Horn

Sara Brunsell

Bassoon

*#Beth Scherer
#Kelli Hanson
Stacy Kern

Contrabassoon

Beth Scherer

Clarinet

*Angela Nies
Sarah Goerg
#Jennifer Phillips
#Lauren Bantz
Mark Seifert
Stacy Kern
Laura Miller
Danielle Kesanen
Kim Gruett
Kristin Bar

Bass Clarinet

Chris Raddatz

Contra Alto Clarinet

Emily Perrault

Contra Bass Clarinet

Stacy Kern

Alto Saxophone

*Jared Ziegler
Jacob Karkula

Tenor Saxophone

Matt McVeigh

Baritone Saxophone

Angie Haskovec

French Horn

*Bryan Jaeckel
Jill Johnson
Sana Grajkowski
Nicole Gerlach
Matt Steinbron

Trumpet

*#Tom Krochok
#Andrew Dziuk
Dylan Kruziki
Nicole Lalond
Jon LaFlamme
Matt Jagow
Brandon Ochoada

Trombone

*Keith Hilson
Curt Campbell
Josh Knithila
Phillip Dorn
Nathan Medsker
Josh Hertel

Euphonium

*Paul Rosen
Dawn Holte

Tuba

*Jeffrey Specht
Mark McGinnis
David Snyder

Percussion

Tim Doleys
Eric Becker
Dan Marrs
Matt Edlund
Nathan Burdick
Jesse Peterson

Assisted by:
Andrew Rueneger

Piano

Maria Blume

*Principal Player
#Chamber Winds

UWEC Band Assistants
Sandy Bell & Bryan Jaeckel

Pre-concert Music by "The Eau Clarinets"
Sarah Goerg, Kristin Novak, Jennifer Phillips, Christopher Raddatz

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.