



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

WIND SYMPHONY

Richard Mark Heidel, *conductor*
Rodney B. Hudson, *guest conductor*
Curt Campbell, *guest conductor*
Andrew French, *piano soloist*



SUNDAY, APRIL 28, 2002
5:00 P.M.
GANTNER CONCERT HALL
HAAS FINE ARTS CENTER

Program

Javelin Michael Torke
(b. 1961)
Trans. by Merlin Patterson

Overture: The Cave of Silver Willows Michael G. Cunningham
Op. 123b (b. 1937)
World Premiere

The Year of the Dragon Philip Sparke
I. Toccata (b. 1951)
II. Interlude
III. Finale

Elsa's Procession to the Cathedral Richard Wagner
(from "Lohengrin") (1813-1883)
Trans. by Lucien Cailliet

Intermission

Rhapsody in Blue George Gershwin
(1898-1937)
Arr. by Donald Hunsberger
Andrew French, piano
Winner - 2002 Student Soloist Competition

Wedding Dance (from "Hasseneh") Jacques Press
Arr. by Herbert Johnston
Rodney B. Hudson, guest conductor
Associate Professor of Music

Variations on a Korean Folk Song John Barnes Chance
(1932-1972)
Curt Campbell, guest conductor
Winner - 2002 Student Conducting Competition

Whip and Spur Thomas S. Allen
(1876-1919)
Arr. by Ray Cramer

Program Notes

Javelin

Michael Torke is rapidly emerging as one of the predominant voices of his generation. His ability to synthesize the various musical influences of the twentieth century from Stravinsky to minimalism and rock has drawn praise from audiences and critics alike. Torke, a native of Milwaukee, Wisconsin, studied with Christopher Rouse and Joseph Schwantner at the Eastman School of Music, and with Jacob Druckman and Martin Bresnick at the Yale School of Music. His music is appearing with ever-growing frequency in both the United States and Europe. Significant influences on Torke include Stravinsky (harmonic language and neoclassic elements), the minimalist school (general style), and popular music (directness of expression).

The original orchestral version of *Javelin* was commissioned for the Olympic Games Cultural Olympiad in celebration of the Atlanta Symphony Orchestra's 50th Anniversary. It was first performed September 8, 1994, at Symphony Hall in Atlanta by the Atlanta Symphony Orchestra, conducted by Yoel Levi. This transcription for symphonic wind ensemble was commissioned by the University of Houston Moores School of Music and was first performed February 13, 1997, at the Texas Music Educators Association Convention in San Antonio, Texas, by the University of Houston Moores School of Music Wind Ensemble, conducted by Eddie Green. (*William Everett*)

Overture: The Cave of Silver Willows

The Cave of Silver Willows is an unproduced children's musical that was created by me, with lyrics by the late Dennis Jenson. The overture, typical of theater music, presents the various songs that are sung. Tonight's performance is dedicated to Dennis, someone with that rare ability to think as a child thinks. (*Michael G. Cunningham*)

Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music. It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles. At that time, his first published works appeared - *Concert Prelude* (brass band) and *Gaudium* (wind band). An eventual close association with the band movement in Japan led to a commission (*Celebration*) from and

eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. *The Year of the Dragon*, written in 1985, is set in three movements and projects a range of feelings from malice to sadness to optimism to heroism. Of the work, Sparke once remarked that "I set out to write a virtuoso piece..." (Philip Sparke)

Elsa's Procession to the Cathedral

Elsa's Procession to the Cathedral, with its medieval color and pagantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, come to deliver the people of Brabant (Antwerp) from the Hungarian invaders. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts that were to culminate in *Tristan*, the Ring, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the *Lohengrin* score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure. (Lucien Cailliet)

Rhapsody in Blue

George Gershwin grew up in Brooklyn where he attended the public schools, took piano lessons, and began composing. When he was sixteen he was hired by the Remick Publishing Co. to "plug songs" for potential buyers. When he was eighteen, he wrote "Pretty Lady," which was interpolated into the Sigmund Romberg score for *Passing Show*, and when he was twenty-one, Gershwin wrote the score for his first Broadway show, *La La Lucille*. When Al Jolson began singing "Swanee," (written in fifteen minutes), Gershwin's fame and fortune began to increase rapidly. With his brother Ira as lyricist, he wrote over a dozen successful music comedies between 1919 and 1933. Gershwin died in 1937 after an unsuccessful brain tumor operation. Since that time his opera *Porgy and Bess*, his symphonic piece *Rhapsody in Blue*, and his piano concertos have been performed around the world, proving his prediction that jazz and art music really could be combined.

Rhapsody in Blue was first performed by the Paul Whiteman orchestra at a concert in New York's Aeolian Hall on February 19, 1924. Gershwin had written the score several weeks previously (at Whiteman's request),

and the famous arranger Ferde Grofe had orchestrated it page by page as it came from the pen of the composer. It was written for piano and jazz orchestra and at the concert Gershwin played the piano part himself. He hadn't as yet scored the music for the piano and played the part, as he said, "from the music in my mind." The work scored such a success that it has been performed repeatedly ever since. (*James M. Thurmond*)

Wedding Dance

Jacques Press's 1967 *Wedding Dance* is a transcription of the final movement of his orchestral suite *Hasseneh*, and is a wild romp. It has been called one of the wind-band literature's "most spectacular" pieces for its overflow of color and rhythms. When you hear its melody, you will say, "Oh, yeah, I know that tune. I love it!" (*Stephen Ellis*)

Variations on a Korean Folk Song

Variations on a Korean Folk Song was composed in 1965 winning the American Bandmasters Association Ostwald Award for the composer the following year. Chance provided the following information concerning the work in the *Journal of Band Research* for Autumn 1966:

I became acquainted with the folk song known as *Arrirang* while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations. (*Smith and Stoutamire*)

Whip and Spur

Thomas S. Allen wrote a considerable amount of music for a variety of dances, acrobatic acts, and short dramatic sketches, and most all is forgotten. Only a few rags and galops are still heard in rodeos, circuses, and concerts. Some titles still occasionally heard are *General Mixup*, *U.S.A.*, *Blue Streak Galop*, *Saddle Back Galop*, *Horse Marines*, *Battle Royal*, and *Majestic*. *Whip and Spur*, composed in 1902, is a perfect example of a galop, and has been a traditional tune in the rodeo for half a century. (*Ray E. Cramer*)

Biographies

Curt Campbell is finishing his final semester of classes here at the University of Wisconsin - Eau Claire before moving on to student teach in the fall. A senior music education major from Peshtigo, Wisconsin, he has been an active member in the band program at the university, spending a total of seven semesters in a band, as well as three in the Wind Symphony. In his four years, he has also played in the Blugold Marching Band, the University Brass Choir, the University Trombone Choir, BASSically Brass, and Jazz Ensembles II and IV. Curt has been a member of the university chapter of the Music Educators National Conference for three years and retains memberships in the honor societies Phi Kappa Phi, Phi Kappa Lambda, and Golden Key. Curt would like to thank his parents, brothers, grandparents, and friends for their support in his pursuit of music.

Rodney B. Hudson teaches applied trombone, brass techniques, and conducts the Symphony Band, Brass Choir, Trombone Ensemble at UW-Eau Claire. During the summer, he serves as trombone instructor and trombonist with the International Brass Quintet at the International Music Camp located on the border between North Dakota and the province of Manitoba, Canada. Mr. Hudson is active as a recitalist/clinician and presently serves as principal trombone of the Eau Claire Chamber Orchestra and is a member of the Eau Claire Chamber Orchestra Brass Quintet. Mr. Hudson has performed with the Jimmy Dorsey Orchestra, Glenn Miller Orchestra, the International Trombone Association College-Faculty Trombone Choir, the Frequency Band under the direction of Norman Bolter of the Boston Symphony and as invited guest recitalist at regional trombone workshops in Minnesota and Illinois. The University Brass Choir and Trombone Choir have performed for state and regional workshops and conventions and at the National Cathedral in Washington, D.C.. Mr. Hudson received his Bachelor of Science degree in Music Education from Minot State University where he studied trombone with Dr. Charles Moore. He holds MA and MFA degrees in performance from the University of Iowa where he studied trombone with Dr. John D. Hill. Prior to his appointment at UW-Eau Claire, he taught instrumental/choral music in the public schools of North Dakota and was coordinator and instructor of instrumental music in the public schools in Brandon, Manitoba. He also served as brass instructor in the Conservatory of Music at Brandon University. He has served as principal trombone of the Minot Symphony Orchestra, Brandon University Chamber Orchestra, University of Iowa Symphony Orchestra, Chippewa Valley Symphony Orchestra, and as trombonist with the UW-Eau Claire Faculty Brass Quintet.

Andrew Mykle French, a Senior Bachelor of Arts piano major, began studying piano at the age of seven. Since coming to UW-Eau Claire Mr. French has been a member of the Concert Choir, Impromptu, Last Call, and the Singing Statesmen for which he also served as accompanist. In 2001, he was the winner of the Wisconsin Music Teachers Collegiate Badger piano competition held in Stevens Point. On campus Andy has appeared as a collaborator in several recitals, duetist and soloist at the Viennese Ball and has presented yearly solo recitals. His Senior Piano recital will be May 5. Andy is a student of Dr. Donald Patterson.

UW - Eau Claire
Wind, Percussion and Wind Band Faculty

Prof. Kory Andry	Percussion
Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Richard Mark Heidel	Wind Symphony, Director of Bands
Prof. Rodney Hudson	Trombone/Symphony Band/Brass Choir
Dr. Tim Lane	Flute
Prof. Ivar Lunde	Oboe
Dr. Nancy McMillan	Saxophone
Prof. Andrew Parks	French Horn
Dr. Jerry Young	Tuba/Euphonium/Low Brass Ensemble

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 Music & Theatre Arts Department:
<http://www.uwec.edu/Mus-The>**

UW-Eau Claire Wind Symphony Spring 2002

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
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 Johnson
Matt Knihtila

Trumpet

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

Trombone

*Curt Campbell
Joe Hartson
Sean Solberg
Phillip Dom
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

Assisted by:

Jim Gornick, alto
saxophone

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.