

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

*presents the*

# UNIVERSITY BAND

**RANDAL DICKERSON, CONDUCTOR**  
**PAUL SAGANSKI, STUDENT CONDUCTOR**  
**MIKE VALLEZ, STUDENT CONDUCTOR**



**Tuesday, April 21, 2009**  
**7:30 p.m.**  
**Gantner Concert Hall**  
**Haas Fine Arts Center**



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## ***Program***

Gavorkna Fanfare ..... Jack Stamp

Cajun Folk Songs ..... Frank Ticheli

I. La Belle et le Capitaine

II. Belle

Michael Vallez, student conductor

A Hymn for the Lost and the Living..... Eric Ewazen

Clearwater Suite ..... Paul Saganski

I. Of Putnam Park

II. Song for Lisa

III. Little Niagara Waltz

Paul Saganski, student conductor

Liturgical Dances ..... David R. Holsinger

His Honor ..... Henry Fillmore

## ***Program Notes***

### **Gavorkna Fanfare .....Jack Stamp**

This miniature fanfare was the first Stamp wrote for concert band and its success launched him to a new level of fame. This brisk and energetic fanfare is unique in that it features the full wind band, rather than just the more traditional brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp's conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 C.B.D.N.A. conference. The word Gavorkna has no connection to anything in the Russian or Slavic languages. It is a nonsense word that Corporon made up while Stamp was his student.

### **Cajun Folk Songs ..... Frank Ticheli**

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

"La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

"Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

**A Hymn for the Lost and the Living..... Eric Ewazen**

On September 11, 2001, I was teaching my music theory class at the Julliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu heartbreaking memorials mourning our lost citizens, friends, and family. But then on Friday, a few days later the city seemed to have been transformed. On this evening walking up Broadway I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life but who are forever treasured in our memories. (Eric Ewazen)

**Clearwater Suite ..... Paul Saganski**

*Clearwater Suite*, composed in early 2009, is a three-movement work for concert band, reflecting my experience at UW-Eau Claire. Movement I, *Of Putnam Park*, is named for the wooded park which makes up part of the university's lower campus. While not directly programmatic, I attempted to capture different moods one might experience when exploring the park. Movement II, *Song for Lisa*, is in memory of Lisa Trafton, a friend and classmate from high school who passed away in 2005.

Coincidentally, her death occurred on the exact same day as the Chippewa Falls band bus crash, and as such I've attempted to reflect the pain and sadness I went through at the time, which were common feelings among nearly everyone I knew both at UW-Eau Claire, and among friends from back home. The last movement, III *Little Niagara Waltz*, is of a much lighter nature. Named for the Little Niagara Creek, which runs through lower campus before draining into the Chippewa River, it is intended to reflect the good spirits which arise come springtime and pleasant weather, along with the eventual approach of summer. Being that my time at UW-Eau Claire is drawing to a close, I wanted to leave a little something behind, which took form as this piece for band. (Paul Saganski)

**Liturgical Dances** ..... **David R. Holsinger**  
*Liturgical Dances* was commissioned in 1981 by Beta Mu Chapter of Phi Mu Alpha Sinfonia to honor the chapter's 75th anniversary at Central Methodist College. Unlike many of Holsinger's other works, *Liturgical Dances* is not programmatic, 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!

**His Honor** ..... **Henry Fillmore**  
Henry Fillmore (1881-1956) was the most colorful bandsman of his time, and that era stretched across fifty vibrant years during which he probably wrote more band music – much of it under assumed names – than any composer/bandmaster in history. Fillmore's background in his family's publishing house, the Fillmore Brothers Company of Cincinnati, led him at an early age down a variety of productive paths as a composer, including those of the hymn, popular overture, fox-trot, waltz, and his own particularly lucrative specialty – the trombone novelty,

such as Lassus Trombone, Bone's Trombone, or Shoutin' Liza Trombone. His irrepressible talent for marches produced a string of masterpieces uniquely of his own flavor and among the most outstanding of them is His Honor.

### ***Biographies***

***Paul Saganski*** is a senior Music Theory major originally from Sun Prairie, Wisconsin. He has been active in the music department since arriving at UW-Eau Claire in 2003. During this time he was highly involved with the Blugold Marching Band, acting as a trumpet section leader, music arranger, and marching instructor. He also plays horn in the University Symphony Orchestra, as well as the Wind Symphony. In addition to playing in ensembles, Paul has written and arranged a number of pieces for band, orchestra, and chamber groups. He is a member of both the National Band Association (NBA) and Phi Mu Alpha Sinfonia. Paul will graduate in May and plans to pursue graduate study in music theory.

***Mike Vallez*** is a senior music education student from Burnsville, Minnesota, and will be graduating with University Honors after student teaching in the Fall. Under the mentorship of Dr. Jerry Young, Mike is principal euphonium with the Wind Symphony and has performed at multiple conferences and institutes, both regional and international. He is a previous winner of the Wind Symphony Conducting Competition (2007), recently won the Symphony Band Conducting Competition (2009), and was awarded the Donald S. George Outstanding Musician Award in 2008. He is active on campus in a variety of music and academic organizations, and was recently inducted into Pi Kappa Lambda, the National Collegiate Honor Society in Music. Mike's passion for teaching has been shaped by his experiences working with local area public schools, ensembles at UW-Eau Claire, and his mentors in those venues. He would like to thank his mentors past, present, and future, for consistently providing him with opportunities to grow and to learn.

## University Band Personnel Spring 2009

### Flute

Sue Bartig  
Amy Beckett  
Chelsey Ferbuyt  
Liz Hanley  
Elizabeth Harter  
Emily Hartwig  
Amy Johnson  
Caryn Konop  
Toni Laurich  
Anna Loritz  
Kyrstin McClintock  
Tiffany Miesler  
Amanda Nutt  
Katie O'Grady  
Aimee Rinnman  
Dana Studee  
Maggi Varsho  
Angela Vetsch  
Justin Wichman  
Kelsey Wright

### Clarinet

Kaitlyn Beaty  
Courtney Berg  
Chelcea Boesiger  
Yharnet Browne  
Stephanie Falch  
Amanda Hendricks  
Heather Hill  
Andrea Hopf  
Lauren Huebsch  
Jessica Jensen  
Josh McHugh  
Ashley Monness  
Kelsey Switters  
Tiffany Urban  
Jenna Van Haren  
Mary Webster  
Stephanie Wichlacz

### Oboe

Rachel Brion  
Heather Komar  
Sarah Kruse

### Bassoon

Jenna Evans  
Steven Van de Laarschot

### Bass Clarinet

Michael Hildebrandt  
Travis Kaney  
Teresa Larrabee

### Alto Saxophone

Joseph Carlson  
Kaitlin Fier  
Katelyn Fjelstad  
Carly Hustedt  
Kitae Kang  
Benjamin Klema  
Joseph Krohn  
Oakley Moser  
Chaid Przybelski  
Amy Quinlan  
Allison Rigelman  
Julie Schuyler  
Elise Sitzman  
Johana Steffel  
Weston Thier

### Tenor Saxophone

William Browne  
Lauren Bryant  
Charlie Daehler  
Carrie Price  
Tania Richter  
Sarah Slezak

### Bari Saxophone

Kristen Mitrenga  
Allison Sell  
Richard Stangl

### Trumpet

Christopher Brown  
Lindsay Brunshilde  
Steve Chagdes  
Jake Covill  
Jessica Davis  
Jenna Dewitz  
Gregory Fischer  
Mark Forseth  
Kristin Freedlund  
Jessica Hazer  
Forrest Herr  
Eric Houle  
Alainna Ikola  
Jeffrey Jahangir  
Alex Klett  
James Laven  
Timothy Molitor  
Nicole Ormberg  
Tim Pasche  
Maria Peloquin  
Samuel Redman  
Lindsey Rettig  
Paul Saganski  
Brianna Seidelitz

### Trumpet cont.

Adam Stapleton  
Benjamin Thompson  
Caleb Weeks  
Noah Wiedenfeld  
Victoria Wilda  
Shaun Workenaour  
Stephen Wuebben

### Horn

Maria Kopecky  
Anna Merry  
Chris Morley  
Alex Plaetzer  
Matt Winarski

### Trombone

Kurt Behlmer  
Kelsey Conroy  
Anthony Goodman  
Alyssa Halfman  
Madeline Howard  
Isaac Ledford  
Mark Lefeber  
Emily Mueller  
Michelle Roemmich  
Kia Schuster  
Stephanie Tadayon  
Alex Zdon  
Aaron Zucker

### Euphonium

Jordan Baker  
Mike Vallez

### Tuba

Spencer Eklund  
Dustin Fredrickson  
Mark McKamey  
Becky Soules  
James Stupka  
Andru Villa

### Percussion

Brad Cebulski  
Erin Finnegan  
Dan Hartson  
Johanna Grosser  
Elizabeth Paulus  
Bret Walejko

## 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.