

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

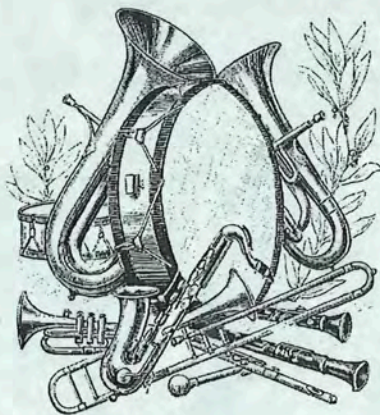
WIND SYMPHONY

RICHARD MARK HEIDEL, CONDUCTOR

DONALD L. PATTERSON, PIANO

ASHLEY SINGER, GUEST CONDUCTOR
WINNER, 2008 STUDENT CONDUCTING COMPETITION

LEXI ZUNKER, FLUTE
WINNER, 2008 STUDENT SOLOIST COMPETITION



SUNDAY, MAY 4, 2008

1:00 P.M.

GANTNER CONCERT HALL
HAAS FINE ARTS CENTER

Program

Early Light Carolyn Bremer

Young Debussy, Part I: Ballade.....Arr. Michael G. Cunningham

Second RhapsodyGeorge Gershwin
Arr. James Ripley
Dr. Donald Patterson, piano

Intermission

Perthshire Majesty..... Samuel Hazo

Ashley Singer, guest conductor
Winner, 2008 Student Conducting Competition

Carmen Fantaisie..... Francoise Bourne
Arr. R. Mark Rogers
Lexi Zunker, flute

Winner, 2008 Student Soloist Competition

Colonial Song.....Percy Aldridge Grainger
Ed. R. Mark Rogers

The Year of the Dragon..... Philip Sparke

- I. Toccata
- II. Interlude
- III. Finale

The Glory of the Yankee Navy.....John Philip Sousa
Ed. Frederick Fennell

~~~~~

Pre-Concert Music by  
The Early Bird Trio  
Becky Czachor, flute  
Jim Skaleski, clarinet  
Matt Kruszka, bassoon

## Program Notes and Biographies

*Early Light* was composed in 1995 for the Oklahoma Philharmonic Orchestra to open the finale concert of the Summerwind Festival of the Arts, sponsored by the University of Oklahoma College of Fine Arts. Bremer transcribed the work for wind symphony in the fall of that 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 the 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 time has come for a closer scrutiny of the earliest of Debussy's piano compositions. Of course they do not sound like those of his mature period, but that is no excuse for dismissing them. If one really knows the music of the other composers Debussy was accused of imitating in the *Ballade*, one would have to conclude that this work sounds far different. (Debussy's harmonic progressions were well ahead of all of his older contemporaries.) When reading through the *Ballade* at the piano, I had always spotted a symphonic quality and process. Instinctively I knew that this is in reality an orchestral work that ended up in its present solo piano version; that only a large ensemble can do it justice. Coincidentally, the single large ensemble that is lacking in its own unique Debussy repertory is the Concert Band. And since pianists have their hands more than full with Debussy's mature piano works, an arrangement for band might be the only way to draw attention to the lovely work you will hear this evening. (Michael G. Cunningham)

George Gershwin's *Second Rhapsody* was originally conceived as music for an extended orchestral sequence in the 1930 film musical, *Delicious*. This sequence, referred to as "Manhattan Rhapsody", was to describe the sounds and movements of the city – emphasizing the sounds of riveting, Gershwin wrote, "In the picture, a composer comes to the United States, and I wanted to write music to express his emotional reaction to New York." Although only one minute of the score was used in the film, Gershwin scored the sequence to include four major themes depicting Manhattan. The opening piano motif was conceived as the sound of riveters working on skyscrapers and became the basis for the rumba-like main theme of the work. Gershwin's working title "Rhapsody in Rivets" was changed to "Second Rhapsody" when the composer began expanding his six-minute film score into a full-scale composition for piano and orchestra in 1931. On June 26, 1931, Gershwin hired a fifty-five piece orchestra for a read-through with himself playing

piano and William Daly conducting. Gershwin wrote a few days after the reading: "In many respects, such as orchestration and form, it is the best thing I've ever written." (James Ripley)

If you look up the derivation of the name "David Gregory," you will find that it means beloved watchman. I cannot imagine a more accurate name for a person who has devoted himself to serving as a guardian and inspirer of people in all stages of life. Although I have only known Dr. David Gregory for roughly one year, he is the type of person whom I feel I have known my whole life. Furthermore, I have witnessed, through David's unique qualities in friendship and musicianship, his unequivocal compassion for those who wish to advance music and the quality of its education. When David and the Tara Winds' membership commissioned me to compose a piece for their ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds' members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I found out that David's ancestry lead back to County Perthshire in Scotland, the style was set. ***Perthshire Majesty***, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, Georgia; conducted by my dear friend, Dr. David Gregory, President of the National Band Association. (Samuel Hazo)

Georges Bizet's opera *Carmen* is, without a doubt, the most popular opera ever composed in the French language, and it may well be the most popular opera of all time, in any language. Operas were the "pop" music of their day, and salon pieces were one of the most popular means by which the "hits" of an opera were brought to a wider public. There are quite literally hundreds of settings for solo instrument with piano accompaniment or for piano solo of the most popular arias from practically every opera imaginable. Frequently, the most popular operas were used by a number of different arrangers. ***Carmen Fantaisie*** was arranged for flute and piano by François Borne from melodies of Bizet's *Carmen*. In recent years, outstanding soloists have seen fit to return to these popular showpieces, and these salon pieces are now being head in concert worldwide as well as being perennial favorites on classical radio stations. The familiar melodies are immediately recognized by concert-goers, and ample opportunity for technical display makes them equally popular with soloists. (R. Mark Rogers)

***Colonial Song*** was labeled by Grainger as "Sentimentals Nr. 1, Colonial Song", intended to be the first of a series of pieces in a sweetly romantic vein. However, Grainger never included another of his composition under this category. Although the mu-

sical material dates from 1905, Colonial Song was not put into its final form until 1912-13, composed as a "Yule-gift for mother." Grainger scored it for full symphony orchestra, with the option of adding soprano and tenor solo voices without text above the orchestral texture. Additional versions by the composer include one for the trio of violin, violincello, and piano (also with the optional solo voices), a setting for solo piano, and two versions for band. The first band version was assembled in the fall of 1918 for the United States Army Band stationed at Fort Hamilton and the scoring was restricted by the instrumentation of that group. Grainger completed another version for the larger Goldman Band. Along with Children's March: "Over the Hills and Far Away", this second version of Colonial Song was premiered on June 6, 1919 by the Goldman Band at Columbia University with the composer conducting. The present edition, by R. Mark Rogers, has attempted to restore the piece to its original state in every way practical, while introducing certain innovations that appeared in Grainger's later scores for wind band. In his "Long Program Note" for the first published band edition of 1921, Grainger writes:

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely [sic] in vast virgin countries and struggling against natural and climatic hardships (rather than against the move actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's Huckleberry Finn, and in Stephen C. Foster's adorable songs "My Old Kentucky Home," "Old Folks at Home," etc.

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here. (Eugene Corporon)

The highlight of Cory's centenary celebrations throughout 1984 was a concert in St. David's Hall, Cardiff, in March. The band, with the aid of funds provided by the Welsh Arts Council, commissioned Philip Sparke to write a work for its first performance at this concert. The result was *The Year of the Dragon*, of

which the composer writes:

At the time I wrote 'The Year of the Dragon' Cory had won two successive Nationals and I set out to write a virtuoso piece to display the talents of this remarkable band to the full. The work is in three movements:

1. Toccata opens with an arresting side drum figure and snatches the themes from various sections of the band which try to develop until a broad and powerful theme from the middle of the band asserts itself. A central dance-like section soon gives way to the return of this theme which subsides until faint echoes of the opening material fades to a close.
2. Interlude takes the form of a sad and languid solo for trombone. A chorale for the whole band introduces a brief spell of optimism but the trombone solo returns to close the movement quietly.
3. Finale is a real tour-de-force for the band with a stream of rapid semiquavers running throughout the movement. The main theme is heroic and march-like but this is interspersed with lighter, more playful episodes. A distant fanfare to the sound of bells is introduced and this eventually returns the work to a stirring close. (Philip Sparke)

In 1909 the musical comedy "The Yankee Girl" needed a spirited march to help keep it alive, and Sousa came to the rescue with this march, dedicating it to the star of the show, Blanche Ring. The march was first titled "Uncles Sam's Navy", followed by the "Honor of the Yankee Navy" and finally *The Glory of the Yankee Navy*. While the march was being written, Admiral Robert E. Peary was helping to glorify the "Yankee Navy" by making his first successful trip to the North Pole (after five failures during the previous twenty years). In the ASBDA sponsored "Sound of Philip Sousa" album, Frank Simon calls this march "one of Sousa's most stirring work." (Norman E. Smith)

**Ashley Singer**, winner of the 2008 student conducting competition, is a senior music education major from Muskego, Wisconsin. She currently studies clarinet with Dr. Richard Fletcher and oboe with Dr. Christa Garvey. Ashley has been a member of the Wind Symphony for four years, playing the clarinet, and also serves as principal oboist of the University Symphony Orchestra this semester. She is also active on campus in a variety of music organizations, including being President of the UW-Eau Claire chapter of Collegiate Music Educators National Conference. She has also served on the Wisconsin State Collegiate MENC Steering Committee for the past two years, and recently organized and ran the state CMENC Mini-Conference.

**Lexi Zunker**, winner of the 2008 student soloist competition, is a freshman flute performance major from Conrath, Wisconsin. At UW-Eau Claire, she is a member of the University Symphony Orchestra as well as a newly initiated member of the musical fraternity Sigma Alpha Iota and the first year student honors society Alpha Lambda Delta - Phi Eta Sigma. Recently, Lexi presented her freshman flute recital under the direction of Dr. Timothy Lane, with whom she has studied for the past four years. In the spring of her junior year in high school, Lexi was chosen to solo with the Red Cedar Symphony as well as the University of Wisconsin- Superior Wind Ensemble. She played under the direction of Dr. Heidel all four years of high school in the Indianhead Honors Band. Lexi is also an avid singer, being chosen for the Wisconsin State Honors Mixed and Treble Choirs all throughout high school. When she's not doing anything musical, Lexi rides and shows her Quarter Horse, Fransis Geo and is also the 2007-2008 Rusk County Fairest of the Fair. She would like to acknowledge everyone who has and continues to help her reach her musical as well as personal goals and is truly thankful for this opportunity to solo with the Wind Symphony.

**Dr. Donald Patterson** is a Professor of Piano and Coordinator of the Keyboard Division at UW-Eau Claire. He is a graduate of the Lamont School of Music of the University of Denver, holds his Master of Music in piano performance from the Manhattan School of Music and received his Doctor of Musical Arts in piano performance from the University of North Texas with additional studies in New York and Paris.

As an active soloist and chamber musician, Dr. Patterson has performed in Canada, Europe, the Caribbean and many parts of the United States. Patterson has been designated a Master Teacher by the Music Teachers National Association and is a frequent adjudicator and clinician. An active scholar, researcher, and reviewer, he has authored the books *One Handed: A Guide to Piano Music for One Hand*; *Vincent Persichetti: a Bio-Bibliography*; *Keyboard Melodies*; and *50 Hymn Tunes Without Words For Sightreading*. His solo and chamber recordings have been released on the Educo, Contemporary Recording Studio, and Hemera labels. Dr. Patterson's achievements have been recognized by his being included in such publications as the *International Who's Who in Music and Musician's Directory*; *Who's Who in American Music: Classical*; *Who's Who in American Education*; *Who's Who in America*; and *American Keyboard Artists*. Dr. Patterson was named UW-Eau Claire's 2002-2003 Max Schoenfeld Distinguished Professor.

## Wind Symphony Personnel

### Flute

\*Kristen Sward  
Jennifer Ritchie  
Lauren Lamers  
Katie Salo  
Tyler Adam  
Becky Czachor  
Kira Zeman

### Clarinet

\*Jennifer Tinberg  
Jim Skaleski  
Ashley Singer  
Rachel Kelm  
Stephanie Schiefelbein  
Emily Adler  
Maggie Armstrong  
Brian Handeland  
William Richter  
Tania Richter

### Bass Clarinet

Jim Geddes  
Nicole Hudachek

### Oboe

\*Lauren Zemlicka  
Charis Boersma

### Bassoon

\*Claire Tiller  
Makenzie Kojis

### Alto Saxophone

\*David Fischer  
Justina Brown

### Tenor Saxophone

Ben Cold

### Baritone Saxophone

Theresa Soules

### Trumpets

\*Kyle Scheible  
Heather Patton  
John Lydon  
Joshua Pauly  
Stuart Wallace  
Ashley Vial  
Amy Mutschler

### Horn

\*Mary Heimerman  
Katherine Wiersema  
Paul Saganski  
Mike Renneke

### Trombone

\*Rachel Carter  
Brad March  
Bryce Bielec  
Matthew Tiller

### Bass Trombone

Joshua Becker

### Euphonium

\*Mike Vallez  
Eric Whaylen

### Tuba

\*Calvin Grier  
Andrea Miller  
Adam Koble

### Percussion

\*Matt Gullickson  
Tyler Bartelt  
Jeff Priesmeyer  
Sarah Klein  
Brian Claxton  
Robert Hagen  
Nick LaMuro

### Harp

\*Bethany Van Goor

\*Principal player

Assisted by:  
Chelsea Dresser,  
alto clarinet

Administrative  
Assistants:  
Mike Renneke  
Jim Skaleski

Visit our web site for information about the  
Music & Theatre Arts Department:  
<http://www.uwec.edu/Mus-The>  
and the online events calendar:  
<http://www.uwec.edu/Mus-The/Events/calendar.htm>

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.