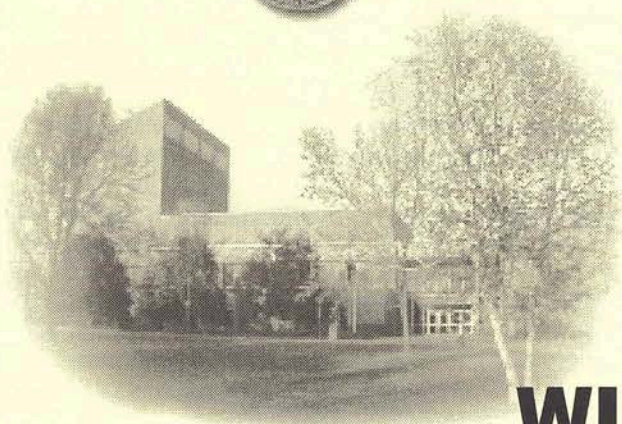


presents

# SYMPHONY BAND

Rodney B. Hudson, *conductor*  
Gregory Cunningham, *guest conductor*  
Oakland University, Rochester, Michigan



# WIND SYMPHONY

Richard Mark Heidel, *conductor*  
Donald Schleicher, *guest conductor*  
University of Illinois, Urbana-Champaign

Robert Baca, *trumpet* • Rodney B. Hudson, *trombone* • Jerry Young, *tuba*

2:00 p.m. • SUNDAY  
OCTOBER 21, 2001  
Gantner Concert Hall

## PROGRAM

### SYMPHONY BAND Rodney B. Hudson, conductor

- Children's March ..... Percy Aldridge Grainger (1882-1961)  
*(Over the Hills and Far Away)*
- Chorale and Alleluia ..... Howard Hanson (1896-1981)
- Shenandoah ..... Frank Ticheli (b. 1958)  
*Gregory Cunningham, guest conductor*
- Symphonic Suite ..... Clifton Williams (1923-1976)
- I.     Intrada
- II.    Chorale
- III.   March
- IV.    Antique Dance
- V.     Jubilee
- The Gallant Seventh ..... John Philip Sousa (1854-1932)

## INTERMISSION

### WIND SYMPHONY Richard Mark Heidel, conductor

- March ..... Paul Hindemith (1895-1963)  
    from Symphonic Metamorphosis                      Trans. by Keith Wilson
- October ..... Eric Whitacre (b. 1970)
- Molly on the Shore ..... Percy Aldridge Grainger (1882-1961)  
*Donald Schleicher, guest conductor*
- Concertino for Three Brass and Band ..... Floyd Werle (b.1929)  
    *Robert Baca, trumpet*  
    *Rodney Hudson, trombone*  
    *Jerry Young, tuba*
- Peterloo Overture ..... Malcolm Arnold (b.1921)  
    Trans. by Charles Sayre
- In Storm and Sunshine ..... John C. Heed (1862-1908)



## PROGRAM NOTES

*Children's March (Over the Hills and Far Away)* is one of several works that Grainger produced as a direct result of serving in the U.S. Army Coast Artillery Band between 1917 and 1919. According to Grainger, it was "specially written to use all the forces of the Coast Artillery Band which I was serving in 1918." This work is one of, if not the earliest compositions for wind band to use piano as an integral part of the ensemble. As a member of the band, not the director as implied in the new book, *Percy Grainger*, by Wilfred Mellers, Grainger had the opportunity to "try out" various instruments in combination and experiment further with percussion color and texture. (Leroy Osmon)

*Chorale and Alleluia* was completed in January, 1954, and is Hanson's first work for symphonic band. It was given its premiere on February 26, 1954, at the convention of the American Bandmasters Association at West Point with William Santelmann, leader of the U.S. Marine Band, conducting. The composition opens with a fine flowing chorale. Soon the joyous "Alleluia" theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant. Its resonance and sonority are ideally suited to the medium of the modern symphonic band. (Carl Fischer, Inc.)

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, *Shenandoah* means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah. The origins of the folksong are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman. (Frank Ticheli)

*Symphonic Suite* consists of five movements related through the use of the principal theme. In each movement a new theme is also introduced and in the last movement several themes are developed simultaneously. The suite begins with an Intrada, which suggests a solemn processional in fanfare style. The following movement, Chorale, is based on a melody in the first cornet, which has more than a hint of the "blues" in it. The March is marked allegro vivo and is based on a short fanfare-like motive heard at the beginning. After many repetitions it works up to a fine climax for full band at the end. The Antique Dance features a modal melody in the flute with percussion accompaniment. The concluding Jubilee is the climactic movement of the suite. Marked allegro con brio, it is written in sonorous triadic harmony



throughout. With a few contrasting sections, the movement is based primarily on a chordal-rhythmic motive. *Symphonic Suite* was the Ostwald Award-winning composition of the American Bandmasters Association in 1957. (Gene A. Braught)

*The Gallant Seventh* was written for the 7th Regiment, 107th Infantry, of the New York National Guard and the conductor of that famous regiment's band, Major Francis Sutherland. Sutherland was a cornetist in Sousa's Band but left that organization to enlist in the army after the United States entered the First World War. He became leader of the 27th Division (104th Field Artillery) Band during the conflict. He returned to the 7th Regiment after the war, and his band members joined with the members of the Sousa Band to premier *The Gallant Seventh March* at the New York Hippodrome in November 1922. Written during the last decade of his career, this march is considered one of Sousa's best. (Norman E. Smith)

Paul Hindemith (1895-1963) was quite possibly the most popular German composer in the first half of the twentieth century. His works epitomize twentieth-century Neoclassicism. From 1927-1937 Hindemith taught at the Berlin School of Music, after which, due to conditions surrounding World War II, he emigrated to the United States, where he taught at Yale University from 1940-1953. Through his compositions and musical philosophy of "pragmatism," he exerted a direct influence on American music. It was while he was at Yale that Hindemith composed *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943). As indicated by the title, he drew upon themes in works by the earlier composer for this composition, which consists of four movements: *Allegro*, *Turandot*, *Scherzo*, *Andantino*, and *March*. Originally composed for orchestra, *Symphonic Metamorphosis* was transcribed for concert band by Keith Wilson. As the virtuosic character of many passages demonstrates, Wilson has spared no difficulties in his carefully planned transcription. (Craig Kirchoff)

"October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds." *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together. (Eric Whitacre)

*Molly on the Shore* in Grainger's words "was originally set for string four-some or string band in the summer of 1907. It was also set for symphony orchestra, theatre orchestra, and violin and piano early in 1914. It is based on two Cork reels, 'Temple Hill' and 'Molly on the Shore,' respectively numbers 901 and 902 of *The Complete Petrie Collection of Ancient Irish Music* [Dublin, 1855] edited by Sir Charles Villiers Stanford." Molly was "dished up" for band in 1920. It is one of the key works in which Grainger's popularity has never waned. (Leroy Osmon)



*Concertino for Three Brass and Band* was composed by Floyd Werle (b. 1929), former chief arranger for the United States Air Force Band. The first movement, "Fox-trot," is reminiscent of the music of Kurt Weill's *Three Penny Opera*. The second movement, "Lullaby," is a short, but strongly moving work. The "Greek Dance" is a 7/8 romp with a type of *Zorba the Greek* panache. (Jack Stamp) We are pleased to feature three outstanding soloists, Robert Baca, Rodney Hudson, and Jerry Young, who are all faculty members at the University of Wisconsin - Eau Claire.

Peterloo is the derisive name given to an incident on 16 August 1819, in St. Peter's Fields, Manchester, when an orderly crowd of some 8,000 people met to hear a speech on political reform. On the orders of the magistrates they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic. This overture attempts to portray these happenings musically, but after a lament for the killed and injured it ends in triumph, in the firm belief that all those who have suffered and died in the course of unity amongst mankind will not have done so in vain. (Malcolm Arnold)

*In Storm and Sunshine* was written when the composer was only twenty-three; it has remained his most popular march to the present time. The work has all of the ingredients for a great march: a strong attention-getting introduction, dynamic contrast from *fff* down to a bar of silence, technical melodies for all of the wind instruments, and a tune in the last strain which everyone can remember. Whether or not Heed wrote this march for the circus is not known, but it has been a big-top favorite, as well as a concert highlight, for most of the twentieth century. (Frederick Fennell)

### *About our Guest Artists*

**Robert Baca** is an Associate Professor of Trumpet and Director of Jazz Studies at the University of Wisconsin-Eau Claire. His versatility as a consummate trumpet player and his contributions to music teaching have been widely recognized in jazz and classical areas of the performing arts. He has received a Bachelor of Music Education and Masters of Music from Indiana University.

His professional background includes touring as a member of the Frank Sinatra Orchestra, the Buddy Rich Big Band, Mel Torme, Tony Bennett, Charles Aznavour, Pia Zadora and Andy Williams Orchestras. He is a current member of the Phillip Brunelles Plymouth Music Series Orchestra and has performed with the Milwaukee Symphony and the Cincinnati Symphony Orchestras. As a free lance performer he has performed for many Broadway shows as well as artists such as Manhattan Transfer, Garrison Keillor's "A Prairie Home Companion," Melissa Manchester and James Ingram. He is also active in studio recording and location contract work in Minneapolis.



Mr. Baca is an Associate Professor of Trumpet and Director of Jazz Studies at the University of Wisconsin-Eau Claire. Other duties include teaching Jazz Improvisation, Jazz History, directing the first and third Jazz Ensembles. He has conducted many state honors groups and has performed as a soloist throughout the United States as well as in London, Costa Rica, Hong Kong and China. Mr. Baca is an international performer/clinician for the Selmer-Bach Corporation.

Mr. Baca currently serves as an advisory board member for the "Edwin Franko Goldman Band." He has also served as past Vice President of the Wisconsin Music Educators Association (Northwest Region) and past president of the International Association of Jazz Educators, Wisconsin Chapter.

**Gregory Cunningham** is in his fifth year as assistant professor of music and instrumental music coordinator at Oakland University (Rochester, Michigan) where he conducts the Oakland University Symphonic Band, and teaches both elementary/secondary instrumental music methods, and conducting at the undergraduate and graduate levels. Mr. Cunningham has also served as the music director and principal conductor of the Pontiac Oakland Symphony, a regional, semi-professional orchestra, since 1997. Prior to his appointment at Oakland, he served as the doctoral conducting intern in the University of Illinois band department from 1994-97, where he was the principal conductor of one of the department's six concert bands. During this time, he was also on the conducting staff of the Illinois Symphony Orchestra, where he was conductor of both the Sangamon Valley Youth Symphony and Sangamon Valley Youth Chamber orchestras. From 1987-1994, Mr. Cunningham was a high school band and choir teacher and Music Department Chairman in the Glenbard High School District. He has been an active clinician, guest conductor and adjudicator of bands and orchestras throughout the Midwest, Northeast and Southeast, and has served on the summer faculties of Illinois Summer Youth Music and Blue Lake Fine Arts camps.

**Rodney Hudson** teaches applied trombone and brass techniques, and conducts the Symphony Band, Brass Choir, and Trombone Ensemble at UW-Eau Claire. During the summer, he serves as a trombone instructor at the International Music Camp located on the border between North Dakota and Manitoba and at the Indianhead Arts & Education Center in Shell Lake, Wisconsin. He is active as a recitalist-clinician and performs with the UW-Eau Claire faculty Brass Quintet, and is principal trombone for the Chippewa Valley Symphony Orchestra during the academic year and member of the International Brass Quintet during the summer months. Mr. Hudson received a BS degree in music education from Minot State University where he studied trombone with Charles Moore. He holds MA and MFA degrees in performance from the University of Iowa where he studied with John D. Hill. Prior to his appointment at UW-Eau Claire, he taught in the public schools in North Dakota and served as instrumental coordinator and conductor in the public school in Brandon, Manitoba. He also served as brass instructor in the Conservatory of Music at Brandon University. Mr. Hudson served as principal trombonist with the Minot Symphony Orchestra, Univer-



sity of Iowa Symphony Orchestra and the Brandon University Chamber Orchestra.

**Donald Schleicher**, music director and conductor, is in his third season of leadership of the Quad City Symphony Orchestra. He has been a conducting fellow at the Tanglewood Music Center in 1993, studying with Gustav Meier, Simon Rattle, Seiji Ozawa, Maurice Abravanel, Roger Norrington, Joel Smirnoff, and Leon Fleisher. Since 1994, Mr. Schleicher has participated in the Pine Mountain Music Festival in Michigan's Upper Peninsula during the summer where he is music director and principal conductor for the festival's opera. In addition, he has appeared as guest conductor with the orchestras of Bridgeport and Tallahassee as well as Lansing, Ann Arbor, and Southfield, Michigan. He is currently director of the orchestral studies at the University of Illinois, where he conducts the University Symphony Orchestra and leads the graduate program in orchestral conducting. He came to Illinois after 9 years on the conducting faculty at the University of Michigan. He has also been a member of the music faculty at UW-Stevens Point, and was a high school band director for 7 years.

**Jerry Young** has taught euphonium and tuba at the University of Wisconsin-Eau Claire since 1983. He is also a member of the music education faculty, teaches in the university honors program, and is the conductor of BASSically BRASS, UW-Eau Claire's internationally recognized euphonium/tuba ensemble. He was formerly a faculty member at Central Missouri State University and was euphonium and tuba instructor at the Interlochen Arts Camp from 1983 to 1993. He has performed across the U.S., Europe, and Japan as a soloist and chamber musician. He is a member of Symphonia, a professional eighteen piece euphonium and tuba ensemble comprised of leading euphonium and tuba artist/teachers from across America, as well as the Eau Claire Chamber Orchestra and the UW-Eau Claire Faculty Dixieland Band. He is currently Editor-in-Chief of the ITEA Journal, the quarterly international publication for euphonium and tuba players worldwide. He was an associate editor for The Tuba Source Book (Indiana University Press) and has published a tuba version of the Complete Arban Method (Encore Music Publishing). His former students hold a broad array of positions in music education, our nation's military bands, and major symphony orchestras in the U.S. and Europe.

## *Symphony Band*

### **Flute**

Laura Barth  
Jennifer Check  
Lisa Cowan  
Alicia Green  
Erin Page  
Katie Schwartz  
Katherine Shreve  
\*Kara Sorenson

### **Oboe**

\*Jill Johnson  
Anna Marx

### **Bassoon**

Amy Van Maldegiam  
\*Karen Prechel

### **Clarinet**

Maggie Anderson  
Jessica Burch  
Nancy Coddington  
Elizabeth Miller

### **Clarinet (Cont.)**

Emily Perrault  
Clare Peter  
Megan Ulrich  
\*Erin Volland

### **Bass Clarinet**

Jarrett Cooper

### **Alto Saxophone**

Branden Atherton  
Jonathan Juedes  
Joslin Steffan  
\*Paul Wratkowski

### **Tenor Saxophone**

Martin Brueggemann

### **Baritone Saxophone**

Anthony Sieg

### **Trumpet**

Jake Heyer  
Dan McGoey  
Jake Morris  
\*Mike Olson  
Brian Thorstad  
Greg Van Sickle

### **Horn**

\*Sana Grajkowski  
Matt Knithila  
Jennifer Johnson  
Mandy Wiebusch

### **Trombone**

\*Pat Bents  
Adam Boll  
Colin Gilliland  
Josh Heyer  
James Yardley  
Becky Yoose

### **Euphonium**

Nick Johnson  
Kyle Peterson  
\*Tamara Plath

### **Tuba**

Jason Brousseau  
\*Joel Helston  
David Temple

### **Percussion**

Neil Blaze  
\*James Bungert  
Eric Garfield  
Andrew Ruenger  
Susan Sundly  
Michael Van Hemert

### **Assisted by:**

Yukiko Fujimira,  
piano

\*Principal Player

## *Wind Symphony*

### **Flute**

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

### **Oboe**

Jill Johnson  
Sarah Spear  
\*Greg Weeden

### **English Horn**

Sara Brunsell

### **Bassoon**

Kelli Hanson  
\*Beth Anne Scherer

### **Clarinet**

Lauren Bantz  
Kristin Bar  
Sarah Goerg  
Kim Gruett  
Stacy Kern  
Danielle Kesanen

### **Clarinet (Cont.)**

Laura Miller  
\*Angela Nies  
Jennifer Phillips  
Mark Seifert

### **Bass Clarinet**

Chris Raddatz

### **Contra Alto Clarinet**

Emily Perrault

### **Alto Saxophone**

Jacob Karkula  
\*Jared Ziegler

### **Tenor Saxophone**

Matt McVeigh

### **Baritone Saxophone**

Angie Haskovec

### **Trumpet**

Andrew Dziuk  
Matt Jagow  
\*Tom Krochock  
Dylan Kruziki  
Jon LaFlamme  
Nicole Lalond  
Brandon Ochoada

### **Trombone**

Curt Campbell  
Phillip Dorn  
Josh Hertel  
\*Keith Hilson  
Josh Knihtila  
Nathan Medsker

### **Euphonium**

Dawn Holte  
\*Paul Rosen

### **Tuba**

Mark McGinnis  
David Snyder  
\*Jeffrey Specht

### **Percussion**

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

### **Harp**

Megan Slauson

\*Principal Player

## **UWEC BAND ASSISTANTS**

Sandy Bell  
Bryan Jaeckel

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.