

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

presents the

UNIVERSITY BAND

RANDAL DICKERSON, CONDUCTOR



Monday, April 28, 2003

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center

Program

Hail Sinfonia Arthur Sullivan
words by Charles Lutton

Gamma Beta Chapter of Phi Mu Alpha "Sinfonia"

The Sinfonians Clifton Williams

Irish Tune from County Derry Percy Aldridge Grainger

Shepherd's Hey Percy Aldridge Grainger

Incantation and Dance John Barnes Chance

On a Hymnsong of Lowell Mason David R. Holsinger

Armenian Dances (Part I) Alfred Reed

The Klaxon Henry Fillmore

Program Notes

The Sinfonians

Clifton Williams

Commissioned by the Phi Mu Alpha Sinfonia Fraternity of America *The Sinfonians* is a concert march. It opens with an extended fanfare introduction before the horns state the familiar Sinfonian theme: "Hail Sinfonia! Come, brothers, hail!" The words are by Charles Lutton set to the music of Arthur Sullivan. The melody is then completed, embellished, and extended in the style of the composer. The work is dedicated to Archie N. Jones, former president of the fraternity and later director of that organization's foundation. Williams conducted the first performance at the fraternity's national convention in Cincinnati, Ohio, in July 1960.

Irish Tune from County Derry

Percy Aldridge Grainger

Irish Tune from County Derry has become one of the standard pieces of the wind band repertoire. The theme was noted by Miss J. Ross from New Town, Limavady County, Ireland and was published in the *Petrie Collection of Ancient Music of Ireland*, Dublin (1855).

Known to many as "Danny Boy," this beautiful setting of the ancient Irish air was written by Percy Grainger in 1909. Dedicated to the memory of the great Norwegian composer, Edvard Grieg, this composition has been a favorite in the band repertoire for decades. Except for the final 16 measures, the tune is written with the accompaniment of no more than six voices at a time, yet creating a rich and full sound by pungent instrumentation.

Shepherd's Hey

Percy Aldridge Grainger

The band setting of the English Morris Dance, Shepherd's Hey, is part of the largest body of work by Grainger, collectively known as British Folk-Music Settings. Although Grainger was a great collector of folk music, the melodies used in this setting were collected by the great authority on British folk music, Cecil J. Sharp. Grainger completed settings of Shepherd's Hey first for chamber ensemble, then for piano, as well as four-hands piano. Grainger was quite pleased with his setting of the work for orchestra in 1913, stating, "I am satisfied with it myself and think it is by far the most sparkling and brilliant of my things for full orchestra." It was this setting that served as the basis for his arrangement for band, indeed one of his first contributions to the wind band repertoire. In 1918 Grainger wrote about the lively piece, "in agricultural districts in various parts of England, teams of 'Morris Men,' decked out in jingling bells and other finery.

In some agricultural districts in England, teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as "Shepherd's Hey," which are played on the fiddle or on the "pipe and tabor" (a sort of fife and drum).

Incantation and Dance

John Barnes Chance

Composed in 1960, *Incantation and Dance* was the first composition for band by John Barnes Chance (1932-1972). The title suggests a religious orientation, but not toward any of the established religions of Western or Eastern cultures. The *Incantation*, full of mystery and expectation, serves as an introduction to the piece and presents a thirteen-measure theme from which all melodic material is derived. The *Dance* begins quietly with percussion instruments but soon grows wild and frenzied with brass instruments hammering out ferocious snarls and woodwinds flying in whirling scales. As the rest of the band enters, the music becomes more and more frenzied, continuing its wild dance with complete abandon up to the final measure. Here is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting to a shattering climax of exaltation.

On a Hymnsong of Lowell Mason

David R. Holsinger

In the early 19th century, the leading composer of hymn tunes in America was Lowell Mason (1792-1872), whose main activities centered in Boston and New York City. Mason is particularly renowned for having pioneered the introduction of music instruction on a regular basis into the Boston public schools in 1827. He composed or arranged some 1600 hymn tunes and compiled some eighty collections of music. Among the best known of his surviving hymn tunes are "Joy to the World," "O For a Thousand Tongues to Sing," "Nearer my God to Thee," "When I Survey the Wondrous Cross," and the tune on which this composition is based, the 1832 "Olivet" (My Faith Looks Up to Thee.)

Armenian Dances (Part I)

Alfred Reed

The Armenian Dances, Parts I and II, constitute a four-movement Suite for Concert Band or Wind Ensemble based on authentic Armenian Folk songs from the collected works of Turkish born Gomidas Vartabed (1869-1935).

Part I, containing the first movement of this Suite (the remaining three movements constituting Part II), is an extended symphonic rhapsody built upon five Armenian folk songs which were first notated, re-

searched and arranged for solo voice or chorus by Vartabed. In order of their appearance in the score, they are: "The Apricot Tree," "Partridge's Song," "Hoy, My Nazan," "Alagyaz," and "Go, Go." While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has expanded the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic instrumental ensemble, as opposed to an individual vocal or choral approach to its performance. The overall effect remains true in spirit to the work of this Vartabed, a brilliant composer-musicologist, who preserved and gave to the world a treasure trove of beautiful folk music.

Part I of the Armenian Dances was completed in the summer of 1972 and first performed by Dr. Harry Begian (to whom the work is dedicated) and the University of Illinois Symphonic Band, on January 10, 1973, at the C.B.D.N.A. Convention in Urbana, Illinois.

The Klaxon

Henry Fillmore

Henry Fillmore (1881-1956) is considered, along with John Philip Sousa and Karl L. King, to be one of the most prolific and productive American march composers. Born in Cincinnati, Fillmore organized the famed professional Fillmore Band, which broadcast concerts nationwide over WLW Radio in Cincinnati. As a composer of over 250 works and 750 arrangements for band, Fillmore published marches in his own name and under three pseudonyms: Harold Bennett, Al Hayes, and Will Huff. His classic marches include *The Circus Bee*, *His Honor*, *The Klaxon*, *Rolling Thunder*, and a number of trombone features including *Bones Trombone*, *Lassus Trombone*, and *Shoutin' Liza Trombone* (he is known as "the father of the trombone smear, which is featured so prominently in these pieces).

The Klaxon is dedicated by the composer to the producers of the Klaxon Automobile horns.

**University Band Personnel
Spring 2003**

Flute

| | |
|---------------------|---------------------|
| Amy Buck | Arbor Vitae, WI |
| Sarah Charney | Franklin, WI |
| Nicole Hanson | Grafton, WI |
| Linda Hurd | Osceola, WI |
| Lisa Kosanke | Menomonee Falls, WI |
| Megan Kuehl | Lake Tomahawk, WI |
| Amy Majewski | Franklin, WI |
| Margaret McCaughey | Eau Claire, WI |
| Jill Pierson | Richland Center, WI |
| Erin Polnaszek | Thorp, WI |
| Kristin Rochacewicz | Westfield, WI |
| Susan Strenk | Franklin, WI |
| Raena Wilson | West Salem, WI |

Oboe

| | |
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| Bridget Bloczynski | Marshfield, WI |
| Rachel Corso | Milwaukee, WI |
| Laura Van Zandt | Lakeville, MN |

Bassoon

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| Katie Hansel | Stevens Point, WI |
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Clarinet

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| Kendra Ebben | River Falls, WI |
| Sean Hauer | Hudson, WI |
| Melissa Heil | Wausau, WI |
| Mark Hostetler | Cameron, WI |
| Jessica Olson | Melrose, WI |
| Lindsey Powers | Columbus, WI |
| Sherry Snider | Hawkins, WI |
| Anna Strandberg | Plymouth, WI |
| Deborah Teska | Fond Du Lac, WI |
| Natalie Thompson | Rochester, MN |
| Krista Ussery | Tomahawk, WI |
| Erin Volland | Stevens Point, WI |
| Laura Wirtz | Oconto Falls, WI |

Bass Clarinet

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|--------------|--------------|
| Claire Parda | Waukesha, WI |
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Alto Sax

David Bashaw
Laura Bauer
Kendra Congdon
Nicole Faschingbauer
Lisa Hildebrand
Paul Meyer
Casey Phillippon
Lisa Pinney
Erin Quinlan
Joel Renstrom
Chris Taylor

La Crosse, WI
Ladysmith, WI
Galesville, WI
Chippewa Falls, WI
Oconomowoc, WI
Hartland, WI
Phillips, WI
LeSueur, MN
Mendota Heights, MN
Cumberland, WI
Black River Falls, WI

Tenor Sax

Lee Kuhn
Alicia Penn

Soldiers Grove, WI
Monona, WI

Bari Sax

Anthony Sieg

Osseo, WI

Trumpet

Mike Ganz
Brian Hilson
Matt Jansen
Sacia Jerome
David Peet
James Schwarzmeier
Regina Stuczynski
Phil Snyder

Sun Prairie, WI
Eau Claire, WI
DePere, WI
Barron, WI
Dawson, MN
Eau Claire, WI
Amherst, WI
Hastings, MN

Horn

Kelly Heidel
Betsey Schroeder

Muleshoe, TX
LeCenter, MN

Trombone

Jessica Bondhus
Jess Janiuk
Erin Kennedy
William Verthein
Liz Zellman

River Falls, WI
Delafield, WI
Prior Lake, MN
Milwaukee, WI
Young America, MN

(Personnel continued)

Baritone

Claire Blauvelt
Aaron Hammerman

Waukesha, WI
St. Paul, MN

Tuba

James Geddes
Matt Goethel
David Snyder

Fond du Lac, WI
Baraboo, WI
La Crosse, WI

Percussion

Kristin Benedict
Chad Bulkowski
Heather Luhman
Katie Ostertag
Ryan Wilson

West Salem, WI
Krakow, WI
Barneveld, WI
Hudson, WI
Chippewa Falls, WI

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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.