

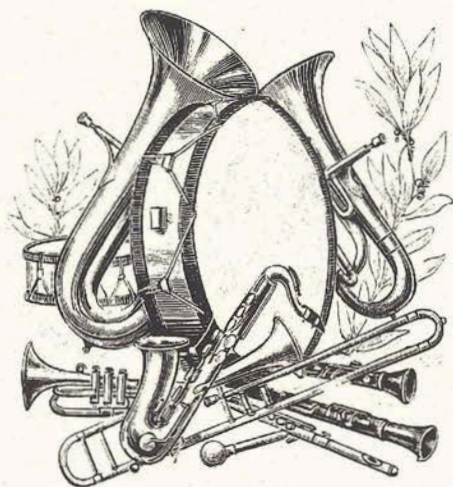
UNIVERSITY of WISCONSIN-EAU CLAIRE DEPARTMENT of MUSIC and THEATRE ARTS

WIND SYMPHONY

Richard Mark Heidel, *Conductor*

Rodney B. Hudson, *Trombone Soloist*

Gary E. Smith, *Guest Conductor, University of Illinois*
Associate Director of Bands, Emeritus



SUNDAY, NOVEMBER 24, 2002

7:30 P.M.

GANTNER CONCERT HALL
HAAS FINE ARTS CENTER

Pre-concert music provided by 4 More Clarinets
(Emily Perrault, Laura Miller, Kristen Bar, and Stacy Kern)

Program

Fantasia in G Timothy Mahr
(b. 1956)

Colloquy for Solo Trombone and Band William Goldstein
(b. 1942)

Rodney B. Hudson, trombone
Associate Professor of Music
University of Wisconsin - Eau Claire

Lincolnshire Posy Percy Aldridge Grainger
(1882-1961)

1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

Intermission

Commando March Samuel Barber
(1910-1981)

Gary E. Smith, guest conductor
Associate Director of Bands, Emeritus
University of Illinois
President: Smith Walbridge Clinics and Band Products

Hymn Luigi Zaninelli
(b. 1932)

Gary E. Smith, guest conductor

Passacaglia and Fugue Rondo David Kneupper
(b. 1959)

Midway March John Williams
(b. 1932)

Arranged by James Curnow

Program Notes

Fantasia in G is an unpretentious celebration for winds and percussion; its character reflected in its German subtitle "*Freude, schöner gotterfunken*" ("Joy, bright spark of divinity"), the opening line of Schiller's *Ode to Joy*, as used by Beethoven in his *Ninth Symphony*. This piece was composed for the St. Olaf College (Minnesota) band, which premiered it under the composer's direction in 1983. (*Jack Stamp*)

Colloquy for Solo Trombone and Band was commissioned in 1967 when the composer was in residence for the United States Army Band in Washington, D.C. It was premiered that August at the Watergate Hotel before a crowd of over 12,000 people. It was performed in Carnegie Hall within the year and was on its way to becoming a favorite of Symphonic, Jazz, and Pop trombonists. *Colloquy* is described as an emotionally connective piece of Americana, contemporary and romantic, influenced by the idols of Goldstein's youth, Aaron Copland and Leonard Bernstein. The work was conceived in one movement with a jazz influential solo that sounds completely spontaneous. (*Norman Smith*)

Of ***Lincolnshire Posy***, Percy Grainger wrote that "as a whole work, was conceived and scored by me direct for wind band early in 1937. This is a bunch of 'musical wildflowers' based on folk songs collected in Lincolnshire, England, in 1905-06. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as in the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937)." (*James E. Bittner*)

Samuel Barber's second symphony – produced for the Army Air Corps in 1942 – made use of an electronic instrument to imitate radio signals. In a similar wartime spirit, he completed his first band work, the ***Commando March***, in 1943. This march reflects some traces of the basic style of Barber, but these characteristics are less obvious when placed within the framework of the stirring medium, which is suggested in the title. (*Hubert P. Henderson*)

The Italo-American composer Luigi Zaninelli was born in 1932 in Raritan, New Jersey. In 1949, at the age of seventeen, he was brought to the Curtis Institute of Music by Gian Carlo Menotti. At age nineteen, he was sent to Italy by the Curtis Institute to study with the legendary Rosario Scalero, the teacher of Samuel Barber and Gian Carlo Menotti. Upon graduation from the Curtis Institute in 1955, he was appointed to the faculty. In 1964, he returned to Rome to compose film music for RCA Italiana. In 1968, he was invited to Canada to become composer in residence at the University of Calgary and the Banff School of Fine Arts. Since 1973, he has been composer in residence at the University of Southern Mississippi. With more than 300 published works to his credit, Mr. Zaninelli has composed for all mediums including opera, ballet, chamber music, orchestra, symphonic band, and solo voice. His works are performed all over the world and continue to receive critical acclaim.

In *Hymn and Pavane* the composer has joined two of his previous choral compositions to produce a work of elegant beauty. Abandoning, temporarily, his intense chromatic language, Zaninelli returns to a gentler, lyric aspect of his gift. (Thomas V. Fraschillo)

David Kneupper's *Passacaglia and Fugue Rondo* is a single-movement composition based on one theme, the Passacaglia Theme. The Passacaglia Theme functions initially as a *basso ostinato*, and it also serves as the source material of the three fugue subjects as well as all accompanimental music. The second fugue is scored for percussion, and it utilizes 52 instruments on a fugal subject that has been derived from a rhythmic diminution of the Passacaglia Theme. Each fugue subject appears first in its own exposition, then each of the subjects is differentiated by a return, in the nature of a rondo, of the Passacaglia Theme. The work climaxes with a complex trio exposition in which all three fugue subjects appear, accompanied by the Passacaglia Theme. (Richard Mark Heidel)

"This is the way it was: The story of the battle that was the turning point of the war in the Pacific, told where ever possible with actual film shot during combat. It exemplifies the combination of planning, courage, error and pure chance by which great events are often decided." The above quotation is presented in the beginning of the film *Midway*. The march is not heard until the final credits are seen. In "Patton-like" fashion, John Williams has created yet another rousing and memorable march. (James Sudduth)

Gary E. Smith, Guest Conductor

From 1976 to 1998 Gary was the Associate Director of Bands at the University of Illinois, Urbana - Champaign, where he conducted the nationally famous Marching Illini, Basketball Band, Symphonic Band II, Symphonic Band IB, and taught marching band procedures and band arranging in the School of Music. Previously he served as Assistant Director of Bands and Marching Band Director at Indiana State University in Terre Haute, Indiana; Director of Bands at Saint Joseph's College in Rensselaer, Indiana; and Director of Bands at Northside High School in Fort Wayne, Indiana. In 1988 Gary was elected to membership in the prestigious American Bandmasters Association. In addition, he is a member of Phi Beta Mu, Phi Mu Alpha, and Kappa Kappa Psi music honorary fraternities and participates in the College Band Director's National Association, National Band Association, and the Illinois Music Educators Association. Gary Smith received his B.A. degree from Butler University and M.A. degree from Ball State University.

Recent awards include the University of Illinois Alumni Association Outstanding Educator, The Mary Hoffman "Outstanding Music Educator" award and the Kappa Kappa Psi Distinguished Service to Music Medal.

Gary has served as a consultant for the Ministry of Education in Singapore and the Sunshine Parade International in Cannes, France. He also serves as the halftime and pregame coordinator for the Peach Bowl in Atlanta, Georgia. In addition, Gary was a clinician and guest conductor for the Taiwan Band Director's International Summer Marching Band Camp and the Sydney Australia Winds summer youth band.

In the summer Smith owns and operates the Smith Walbridge Clinics for drum majors, flags, rifles, marching percussion and marching band leaders. Last summer over 900 high school and college students from 20 states, Canada and Mexico attended this clinic, which was founded by Gary's father in 1949.

Gary Smith has served as a clinician, adjudicator, and guest conductor in various high schools and colleges throughout the United States. Several of his articles have been published in *The Instrumentalist* and the *Band Director's Guide*. Smith is the author of "The System," A Marching Band Guide, which is used as a textbook in many University marching band courses.

Rodney Hudson, Guest Soloist

Mr. Hudson is Associate Professor of Music at the University of Wisconsin-Eau Claire where he teaches applied trombone and brass techniques, and conducts the Symphony Band, Brass Choir, and Trombone Ensemble. During the summer Mr. Hudson serves as trombone instructor at the International Music Camp located on the border between North Dakota and Manitoba and the Indianhead Fine Arts Camp at Shell Lake, Wisconsin.

He is active as a recitalist-clinician and performs with the University of Wisconsin-Eau Claire Faculty Brass Quintet, and is principal trombone for the Chippewa Valley Symphony during the academic year. He is a member of the International Brass Quintet at the International Music Camp during the summer term. He has also performed with the Bobby Vinton Orchestra, Jimmy Dorsey Orchestra and the Frequency Band under the leadership of Norman Bolter of the Boston Symphony.

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 trombone with John D. Hill.

Prior to his appointment at the University of Wisconsin-Eau Claire, Mr. Hudson taught in the public schools in North Dakota and served as instrumental coordinator and conductor in the public school system 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, University of Iowa Symphony Orchestra and the Brandon University Chamber Orchestra.

Wind Symphony Personnel

Fall 2002

Flute

*Heidi Olsen
Kara Sorensen
Laura Barth
Michelle DeGroot
Rachel Dahl
Alisha Green
Amy McFarlane
Sandy Bell

Oboe

*Greg Weeden
Kathleen Maza
Eric Plotts

English Horn

Kathleen Maza

Bassoon

*Kelli Hanson
Beth Anne Scherer

Clarinet

*Angela Nies
Sarah Goerg
Lauren Bantz
Elizabeth Wilson
Jenny Phillips
Laura Miller
Kristin Bar
Emily Perrault

Bass Clarinet

Chris Raddatz

Contra-Alto Clarinet

Nancy Coddington

Alto Saxophone

*Jared Ziegler
Paul Wratkowski

Tenor Saxophone

Matt McVeigh

Baritone Saxophone

Evan Benidt

Trumpet

*Tom Krochok
Andrew Dziuk
Paul Stodolka
Dan McGoey
Sean Hanson
Mike Olson
Greg Van Sickle

French Horn

*Bryan Jaeckel
Nicole Gerlach
Matt Knihtila

Trombone

*Joe Hartson
Sean Solberg
Pat Bents
Kenyon Sheurman
James Yardley
Josh Hertel

Euphonium

*Dawn Holte
Andrei Strizek

Tuba

*Mark McGinnis
Joel Helston
Jeffrey Specht

Percussion

*Tim Doleys
Dan Marrs
Matt Edlund
Eric Becker
Zach May
Maggie Bailey

Piano

Kristin Yost

Assisted by

**Dr. Jeffery Crowell,
Percussion
Kelly Heidel,
French horn
Jonathan Juedes,
Alto Saxophone
Stacy Kern,
Contra Bassoon
and Alto Clarinet

*Denotes Principal
**UWEC Music
Faculty

Band Administrative Assistants

Bryan Jaeckel
Heidi Olsen

UW - Eau Claire
Wind, Percussion and Wind Band Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Jeffery Crowell	Percussion/Percussion Ensemble
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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