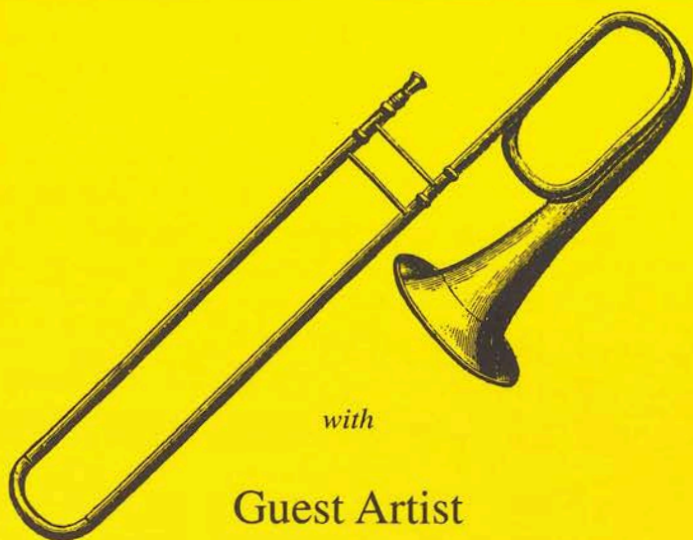


UNIVERSITY OF WISCONSIN-EAU CLAIRE

Wind Symphony

Robert R. Bayless, *director*



with

Guest Artist

Rodney Hudson

Trombone Professor

University of Wisconsin-Eau Claire

7:30 P.M. • Friday
November 19, 1999
Gantner Concert Hall

University of Wisconsin - Eau Claire • Department of Music & Theatre Arts

Program

March from "Symphonic Metamorphosis" Paul Hindemith
arr. K. Wilson

Jesu, Joy of Man's Desiring Johann Sebastian Bach
arr. E. Leidzen

Symphonic Piece Alex Guilmant
arr. J. LaBauve

Guest Artist: Rodney Hudson, trombone

Concerto for Trombones Norman Leyden
Movement III - Trio
Trombones: Rodney Hudson, Ben Covi, Nathan Medsker

Gazebo Dances for Band John Corigliano
Overture

Intermission

Symphony No. 3 Vittorio Giannini
I. Allegro Energico
II. Adagio
III. Allegretto
IV. Allegro con brio

Chimes of Liberty Edwin Franko Goldman

Program Notes

March from "Symphonic Metamorphosis" on Themes by Carl Maria von Weber

Hindemith wrote this work in 1943, during his tenure as professor at the Yale School of Music. He felt strongly that the "Metamorphosis" should be available in the band version and asked his colleague Keith Wilson to do the transcription. The March is the fourth and final movement of the work and it reveals Hindemith's knowledge of wind combinations and timbral contrasts.

Jesu, Joy of Man's Desiring

Bach, the great Cantor of Leipzig, composed nearly three hundred cantatas, of which over two hundred have been preserved. They are especially characteristic of Bach's genius, and they constitute by far the larger portion of his total output. The cantata of which this chorale is a part is entitled *Herz und Mund un That und Leben*. It was composed for the Feast of the Annunciation, with the beautiful accompanying chorale that occurs twice in the course of the work.

Symphonic Piece

This work was the contest solo of the Paris Conservatory competition for the year 1902. "Morceau symphonique" was the original name given to the solo by the composer in its first publication. It is known also as "Concertpiece" or "Symphonic Piece". The work exemplifies a shortened version of a concerto and is assumed to have been written for trombone and orchestra. The band arrangement presented this evening is by Jack LaBauve.

Concerto for Trombones – Movement III

Development of outstanding young musicians is the trademark of the trombone studio of Rodney Hudson. This evening Mr. Hudson has asked two of his studio students to join him in this lively encore.

Gazebo Dances – Overture

Gazebo Dances was originally written as a set of four-handed piano pieces dedicated to pianist friends of the composer. The title *Gazebo Dances* was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings. Corigliano called the overture "Rossini-like," but this is hard to comprehend by the average listener. This overture is very unique and full of zest like those of Rossini, but the compositional elements are fresh and speak of a different era. Contrast is probably a good word to describe the various elements contained within the work.

Symphony No. 3

Symphony No. 3 was Giannini's second work for band. His father, Feruccio A. Giannini, organized the Royal Marine Band in the early part of this century, so Giannini was exposed to band music regularly from a young age. He composed this composition on a commission (through the Mary Duke Biddle Foundation) by the Duke University Band. Giannini said, "I can give no other reason for choosing to write the Symphony to fulfill the commission than that I 'felt like it', and the thought of doing it interested me a great deal."

Chimes of Liberty

The year 1937 was a good one for Goldman marches; he wrote eight that year, including the *Chimes of Liberty*. Like Sousa, many of Edwin Franko Goldman's march titles were patriotic. With Italy having invaded Ethiopia in 1935, civil war in Spain in 1936, and Hitler's *Panzer* divisions preparing to invade Czechoslovakia in 1927, Goldman was not the only American who was wondering how long the chimes of liberty would continue to ring in this country.

Rodney Hudson, Guest Artist

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 1999
Robert R. Bayless, Conductor

Flutes

Sandra Bell
 Sydney Francis
 Sara Heitzinger
 Heidi Olsen*
 Amber Shields
 Melissa Weiss

Oboe

Ivar Lunde+
 Laura Meyer*

Bassoons

Robert Schlidt*
 Toby Yatso*

Clarinet

Lauren Bantz
 Rebecca Campbell
 Sarah Goerg (Eb Contra)
 Jill Grehn
 Stacy Kern (Bass Cl.)
 Karen Melby
 Angela Neis
 Kristen Novak
 Terri Songer*

Saxophone

Jason Breen (Tenor)
 Jacob Karkula (Baritone)
 Sarah Minette
 Gene Power*

Horn

Valerie Barton*
 Nikki Busick
 Sana Grajkowski
 Bryan Jaekel
 Jeannine Stucklen

**Trumpet/Cornet/
 Flugelhorn**

Aric Bryan
 Kelly Heyer
 Dylan Kruziki
 Paula Meier
 Ryan Nelson*

Trombone

Ben Covi*
 Keith Hilson
 Nathan Medsker
 Gerry Murphy

Euphonium

Joe McCabe
 Paul Rosen*

Tuba

Steven Skov*
 Nathan Vlcek

Percussion

Eric Becker
 Tim Doleys
 David Kile
 Eric Pollard*
 John Rickinger

*principal or
 co-principal

+faculty

University of Wisconsin-Eau Claire
Wind, Percussion and Wind Band Faculty

Tim Lane, Flute
 Ivar Lunde, Oboe
 Richard Fletcher, Clarinet/Saxophone
 Nancy Mc Millan, Saxophone
 Kristine Fletcher, Bassoon
 Andrew Parks, French Horn

Robert Baca, Trumpet/Director of Jazz Studies
 Rodney Hudson, Trombone/Symphony Band/Brass Choir
 Dr. Jerry Young, Tuba/Euphonium/Low Brass Ensemble
 Ronald Keezer, Percussion/Percussion Ensemble/Jazz Studies
 Robert R. Bayless, Wind Symphony/Marching Band

~~~~~  
 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.