

WIND ENSEMBLE

Dr. Todd Fiegel, conductor



1996
Spring Tour
April 22-24

University of Wisconsin- Eau Claire • April 21
Whitewater High School • April 22
Kettle Moraine High School • April 22
Elkhorn High School • April 23
Greendale High School • April 23
Wauwatosa East High School • April 23
Verona High School • April 24

Dear Friends,

The Department of Music and Theatre Arts is pleased to present the Wind Ensemble and its director, Todd Fiegel. Both the Wind Ensemble and Dr. Fiegel are new to UW-Eau Claire this academic year. Dr. Fiegel joins our department as Director of Bands and Professor of Conducting. He and the wind-percussion faculty created the Wind Ensemble to provide opportunities for advanced students to learn and perform music from a wide variety of styles and traditions. The ensemble, frequently featuring one player on a part, often focuses on music of great virtuosity. The Wind Ensemble provides a wonderful complement to a diverse band program which includes a Symphony Band performing masterworks of the wind tradition, the Blugold Marching Band, four nationally recognized jazz ensembles, and several smaller ensembles for woodwinds, brass, percussion and mixed instruments.

Our band program is integral to a comprehensive music program which also includes seven choral ensembles, the University Symphony Orchestra, an active opera theatre program, and numerous student chamber groups. The Department offers baccalaureate music degrees in performance, theory, composition and music education and recently has been nationally recognized as a best buy in higher education.

We hope you enjoy today's Wind Ensemble performance, and please know that you are always welcome at the many recitals, concerts, and mainstage theatre productions offered each year.

David A. Baker, Chair
Department of Music and Theatre Arts

Program

Postcard (1991) Frank Ticheli
(b. 1958)

*Santa Fé Saga** Morton Gould
(1913-1996)

Pavane for a Dead Princess Maurice Ravel
(1875-1937)
tr. Johan de Meij

Shakata: Singing the World into Existence (1993) Dana Wilson
(b. 1946)

Intermission

Slavonic Dance No. 8 Antonin Dvorák
(1841-1904)
tr. Patrick Clements

"Scherzo" (Movement II) Dmitri Shostakovich
from *Symphony No. 10*
(1906-1975)
tr. Todd Fiegel
~premiere transcription performance~

Heroes, Lost and Fallen (1989) David Gillingham
(b. 1947)

Barnum and Bailey's Favorite Karl King
(1891-1971)

*In celebration of the life and many contributions to the wind band of Morton Gould, who died on February 21, each of the UWEC concert bands is performing one of his major works during the 1996 spring concert season. The University Symphony Band will play the composer's *Symphony #4* ("West Point") on May 5.

PROGRAM NOTES

Postcard

Postcard was commissioned by University of Michigan Director of Bands H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested not an elegy commemorating her death, but a short energetic piece celebrating her life. This brief 'postcard' is a musical reflection of her character—vibrant, whimsical, succinct. It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a palindrome—that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds' first name is *Harrah*. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events. The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes. The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to give the effect of a large-scale palindrome surrounding the smaller ones. *Postcard* was completed in the summer of 1991. Its first performance was given on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band, conducted by H. Robert Reynolds. (Frank Ticheli)

Santa Fé Saga

Morton Gould began his professional career before he was twenty, and was one of America's distinguished men of music throughout his life. As composer, conductor, and all-round activist in the cause of American music, he not only enriched the repertoire with his own compositions and arrangements, but revived forgotten or neglected works of Charles Ives and championed those of many of his contemporaries. As an octogenarian, he received the Pulitzer Prize in Music in 1995. He served on the Board of Directors of ASCAP for 36 years, leading that society as president from 1986 to 1994.

Gould was one of the first recognized symphonic composers in the United States "to take the band seriously," as he put it. *Santa Fé Saga* was commissioned by the famous bandmaster and march composer Edwin Franko Goldman for performance at the 1956 convention of the American Bandmasters Association, held in Santa Fé, New Mexico; Gould himself conducted the premiere there on March 9 of that year. "Because the meeting was held in Santa Fé," he recalled, "and Santa Fé having charisma, climate, and character, it seemed appropriate to compose a piece evoking that area and its history." The work is in four brief interlinked sections; they are not separate movements, but do bear individual titles: "Rio Grande," "Round-up," "Wagon Train," and "Fiesta." All represent what Gould described as a general Spanish-Mexican-Western influence in our music. "The basic color is really Mexican in derivation, with all the peripheral aspects of that source, but all the material is original." Like Dvorák in creating his *Slavonic Dances*, also built entirely on original themes, Gould attempted to evoke "The feeling of ballads and folk tunes, but very highly distilled." (Richard Freed)

Pavane for a Dead Princess

The great French composer Maurice Ravel wrote for a broad range of media, including solo piano, chamber music, opera, orchestra, and ballet. The charming *Pavan pour une Infante défunte* was composed for piano in 1899 and orchestrated by the composer in 1910. As such, it joins Ravel's setting of Moussorgsky's *Pictures at an Exhibition* as examples of transcriptions of piano works that are at least as popular in their orchestrations as the original settings. This recent orchestration for wind band is by Belgian composer Johan de Meij whose *Symphony No. 1, "The Lord of the Rings"* and subsequent compositions have been quickly received as major contributions to the modern band repertoire. (Todd Fiegel)

Shakata:

Singing the World into Existence

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently associate professor of composition at the Ithaca College School of Music in Ithaca, New York. Dr. Wilson has many commissions, grants, and prizes to his credit. His previous work for wind ensemble, *Piece of Mind*, won the Sousa Foundation's 1988 Sudler International Wind Band Composition Competition and the 1988 American Bandmasters Association/Ostwald Prize. (publisher)

The Australian Aboriginals believe that the countryside did not exist until the ancestors sang it, and that still, to be perceived, it must be conjured by descendants following ancestral songlines. In the West, we also speak of such things as "exorcising evil" and "bringing out the good in each one of us." *Shakata: Singing the World into Existence* is a sort of collective ritual whereby the ensemble conjures up—from the earth, from within. The word "Shakata" has no literal significance, thereby perhaps allowing it to become a translingual (or pre-lingual) intonement. (Dana Wilson)

Slavonic Dance #8

Like a chameleon, Dvorák's *Slavonic Dances* are viable in almost any color. The first set, Op. 46, was composed for piano, 4-hands, in the spring of 1878 and that summer, Dvorák himself orchestrated them. The second set, Op. 72, of summer 1886, had a similar history, and there have been other arrangements, notably those for piano trio. Patrick Clements' wind arrangements are particularly appropriate because the fresh timbres strongly evoke the Bohemian village dances which provided Dvorák with his original inspiration. (COE Records)

"Scherzo" from Symphony No. 10

Shostakovich's *Symphony No. 10* was a prominent landmark not only in his own career as a composer but also in the whole history of Soviet music, for it was written at a particularly crucial time—the months immediately after the death of Stalin in March, 1953. Under Stalin's leadership, the USSR has experienced two notable examples of the influence that a repressive regime can have on the arts, and both incidents involved Shostakovich. His second opera, *Lady Macbeth of the Mzensk District* was denounced for its explicitness and dissonance in 1936, and in 1948, he was one of many famous Soviet composers who were condemned for "formalistic distortions and anti-democratic tendencies alien to the Soviet people." The condemnation specifically including Shostakovich's eighth (1943) and ninth (1945) sympho-

nies. With the tenth symphony, the composer's highly individual idiom shows that he was prepared to attempt to widen the concepts of "socialist realism" — the doctrine that had been the officially prescribed goal for Soviet composers ever since 1932—to allow for personal expression. The second movement, "Scherzo," is a blazingly fast and highly technical composition that includes many of Shostakovich's trademarks, such as the rhythm of an eighth note followed by two sixteenth notes. (Geoffrey Norris)

***Heroes, Lost and Fallen* (A Vietnam Memorial)**

Heroes, Lost and Fallen is a tone poem for symphonic band based on the following poem by the composer:

Banish our thoughts
From this grueling war.
Let Suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal peace
To those heroes, lost and fallen.

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from *The Star Spangled Banner* and the *Vietnamese National Anthem*. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from *The Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the everpresent force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth." A unison "C," with underlying tumultuous articulations by the drums, culminates the work, the drums reminding us that the threat of war will always be present. (David Gillingham)

Barnum and Bailey's Favorite

Self-taught cornetist-turned-euphoniumist, circus-band musician and conductor, prolific composer, and conductor of the Fort Dodge (Iowa) Municipal Band for fifty-one years, the name Karl King is practically synonymous with twentieth-century band heritage. Unlike the marches of Sousa, which are to be played at around 120 beats per minute, King's 188 marches mostly reflect the

flavor of his beloved circus experiences, and are to be played noticeably master. He humorously said that the tempo of his galops (of which style this march essentially is) should reach the speed of "one beat to the page!" Though King served as bandmaster with the famed Barnum and Bailey's Circus from 1917 to 1919, he wrote this march for the band in 1913 at the age of twenty-two, as he was preparing to join the band as a euphonium player. The euphonium part in this march (and most of his other marches) shows his love for that instrument—he said that he liked to hear the countermelody part "romping around." His use of the word 'favorite' in the title was a prophetic choice, for in a 1980 international music survey *Barnum and Bailey's Favorite March* ranked fourth in the top 140 marches. (Norman E. Smith)

Dr. Todd Fiegel

Todd Fiegel is a native of Elkhorn, Wisconsin, and is serving his first year as Director of University Bands at the University of Wisconsin-Eau Claire, succeeding Dr. Donald S. George in that position. He was previously on the Faculties of the University of Montana and Idaho State University and served as Artist-in-Residence Conductor at the University of Missouri-Kansas City. He holds a doctorate in conducting from the University of Colorado, where he studied with Allan McMurray; his other degrees are from the University of Wisconsin-Madison, where he worked with H. Robert Reynolds. Dr. Fiegel is active as a clinician and guest conductor in both the United States and Canada, in which country he has conducted from westernmost Vancouver Island to the eastern coast of Newfoundland. Fiegel is also a serious devotee of film music, lecturing frequently on the subject and preparing articles for publication. He has conducted his own silent-film score *Celluloid Tubas* in well over a hundred performances coast to coast, and his thorough examination of Bernard Herrmann's landmark score for *The Day the Earth Stood Still* will appear in the premiere issue of *The Journal of Film Music* this spring.

The Bands at UWEC

The band area of the University of Wisconsin-Eau Claire comprises three concert bands and the Bugold Marching Band. The wind ensemble is designed to offer an opportunity to accomplished wind and percussion musicians to perform challenging music of various instrumentation and styles. Utilizing the concept of one-person-per-part performance, original wind-band music from over three centuries calling for anywhere from seven to forty-seven players is performed. The wind ensemble was created this year by Dr. Todd Fiegel and the wind and percussion faculty. The symphony band is also designed, primarily, for the music major and carries on the tradition of excellence established by Dr. Donald S. George in his long tenure as UWEC Director of University Bands. It offers the accomplished musician an opportunity to perform the highest quality large-band repertoire. The university band provides an experience for the predominantly non-music major to continue his/her enjoyment with instrumental music, and as such, performs high-quality literature that does not demand the rigorous preparation expected of music majors. The Bugold Marching Band, open to all students regardless of major, regularly performs to high acclaim at home football games. Anyone desiring more information about the UWEC Bands should call the band office at (715) 836-4417.

UWEC Wind Ensemble

Flute

Barbara Allen
Nikki Busick
Katie Nida
Nicole Roeder

Oboe

Valerie Klum
Heather Strutt

Clarinet

Becky Campbell
Karen Melby
Terri Songer
Erika Svanoe

Bassoon

Heidi Borgwardt
Bob Schlidt

Alto Saxophone

Joe Coughlin
Bill Olson

Tenor Saxophone

Matt Pivec

Baritone Saxophone

Erik Christianson

Trumpet

Matt Mealey
Amy Minor
Kyle Newmaster

Horn

Liz Berry
Jackie Olson

Trombone

Adam Bever
Tim Roddel, bass
Todd Schendel

Euphonium

Ed Jacobs

Tuba

Micky Wroblewski

Percussion

Kris Larson
Jessica Lichty
Sarah Rohow
Brad Stoughton

Assisting Musicians

Jayna Peterson,
clarinet
Melissa Wiorek,
clarinet
Anna Black, horn
Thomas Bartman,
percussion
Derek Machan, piano

Student Staff

Sarah Rohow,
administrative
assistant
Julie Olson

UWEC Wind and Percussion Faculty

Dr. Timothy Lane, flute
Ivar Lunde, oboe
Dr. Richard Fletcher, clarinet and saxophone
Dr. Kristine Fletcher, bassoon
Robert Baca, trumpet
Thomas Gilkey, horn
Rodney Hudson, trombone
Dr. Jerry Young, tuba and euphonium
Ronald Keezer, percussion
Dr. Todd Fiegel, Director of University Bands

Upcoming Concerts of the UWEC Bands

Symphony Band
Sunday, May 5, 1996, 2 p.m., Gantner Concert Hall

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.