



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

presents

IN CONCERT
the
**SYMPHONY
BAND**

Rodney B. Hudson, *Conductor*

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

Timothy Doleysh — *Student Conductor*

Dr. Jeffery Crowell, Tim Doleysh, Eric Becker, Matthew Edlund —
Guest Soloists



SUNDAY, NOVEMBER 24, 2002

AT 5:00 P.M.

**GANTNER CONCERT HALL
HAAS FINE ARTS CENTER**

Program

Gavorkna Fanfare Jack Stamp
(b.1954)

Elegy for a Young American Ronald LoPresti
(1933-1986)

First Suite In Eb Gustav Holst
(1874-1934)

I. Chaconne

II. Intermezzo

III. March

Timothy Doleysh, Student Conductor

Danzon Leonard Bernstein
(1918-1990)

National Emblem March E.E. Bagley
(1857-1922)

Intermission

Scenes from the "Louvre" Norman Dello Joio
(b. 1913)

I. The Portals

II. Children's Gallery

III. The Kings of France

IV. The Nativity Scenes

V. Finale

Freckles Rag Larry Buck
Arranged by Randy Eyles

*Dr. Jeffery Crowell, Eric Becker, Matthew Edlund,
Timothy Doleysh- Percussion Soloists

Cause for Celebration William Himes
(b. 1949)

Gary E. Smith, Guest Conductor

Yankee Doodlin' Philip Parker
(b.1953)

* UW-Eau Claire Music Faculty

Program Notes

Gavorkna Fanfare was composed for and dedicated to Eugene Corporon and the University of Cincinnati College – Conservatory of Music Wind Symphony. This composition exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The name “Gavorkna” is a made-up word and a joke between the composer and Mr. Corporon. To date, this is Stamp’s most popular piece and has launched some of his earlier works as well as provided numerous commissions.

Elegy for a Young American was written in 1964 and is dedicated to the memory of President John F. Kennedy. It received its premiere in April of that year by the Indiana University of Pennsylvania Wind Ensemble. Solo instruments alternating with small sectional groupings and the tutti wind ensemble provide contrast and balance within this piece. A simple scalar motif in the opening clarinet develops melodically and harmonically throughout the elegy, giving the listener a full musical experience of pain, grief, and loss. In a brilliant stroke by Lo Presti, the final knells of the funeral chimes leave the listener not with despair and emptiness, but rather a sense of growth and inner peace. ~Scott A. Stewart

Gustav Holst’s ***First Suite in E-Flat*** was written in 1909 exclusively for wind band. This piece was considered revolutionary because it was written at a time when the concert band repertoire consisted only of reductions of pieces originally scored for orchestras. The piece starts with the Chaconne, a melody that starts in the baritone and makes its way throughout the band. Through the fast tempo of the Intermezzo we are shown the mastery of Holst’s knowledge of the woodwind instrument. The piece ends with a March in ABA form. This work along with his *Second Suite in F* are works that brought the large wind orchestra into the 20th Century as a serious and distinctive medium of musical expression. ~Norman Smith

Danzon is a dance from Bernstein’s ballet, *Fancy Free*. The ballet, concerned with young America of 1944, became such a popular attraction of the New York Ballet Theater that its story was transformed into a Broadway musical titled *On the Town*. This dance displays an intense, emotional Latin-American style. ~Norman Smith

National Emblem was published in 1906. This march erupts in E-flat as it begins with an introduction that really goes someplace; and when it gets there, *The Star Spangled Banner* is waiting for its most famous setting:

Bagley's use of the first twelve notes of it in duple, rather than triple time. There is also a greatly sonorous statement in all the low brass that is tantalizingly reminiscent of the *National Anthem*, leading to Bagley's final strain and triumphant conclusion. This solid, uncluttered low brass textural character has always made *National Emblem* a favorite march. ~*Frederick Fennell*

The band version of *Scenes from the Louvre* is taken from the original score of the NBC television special that was first broadcast nationally in November of 1964. In 1965, Norman Dello Joio, established as one of our foremost figures in contemporary American music, received the Emmy award for this score as the most outstanding music written for television in the 1964-65 season. The five movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period. ~*John Powell*

Like most ragtime music, *Freckles Rag* was originally a dance tune. It was probably danced to in the early 1900's just as today, people dance to popular music. The availability of piano rolls and early acoustic recordings helped to provide national popularity for rags like *Freckles*. Although originally written in 1905 for piano solo, it was probably performed with a varied instrumentation, such as the typical combination of xylophone, alto saxophone, and piano. This arrangement for concert band was commissioned by the Bishop Ireton-St. Mary's Symphonic Wind Ensemble with a premiere performance in Alexandria, Virginia in 1982. ~*Randy Eyles*

Cause for Celebration was commissioned by the Flushing High School Wind Ensemble, Flushing, Michigan, by the conductor, Eric Fontan to commemorate the grand opening of the school's William Tunnicliff Auditorium, June 2000. In addition to the five original themes comprising this jubilant overture, throughout the piece the composer has interwoven the well-known doxology, "Old Hundredth" (Praise God, from Whom All Blessings Flow). First presented in motivic fragments, the hymn finally appears in the finale in chorale prelude style. Reflecting the festive occasion for which it was written, the overture abounds with lyricism and energy.

Yankee Doodlin' is a set of continuous variations in which the tune itself is left more or less intact but presented with variations in meter, rhythm and harmony. The melody is passed among various soloists and sections, showcasing the instrumental colors of the band and, every now and then, the interjection of a phrase of "Dixie" by the piccolo. It was commissioned by the Russellville (Arkansas) High School Symphonic Band. ~*Philip Parker*

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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.

Guest Soloists

Dr. Jeffery Crowell is an Assistant Professor of Music at UW-Eau Claire and teaches applied percussion, directs the University Percussion Ensemble and Jazz Ensemble III. He has an extensive teaching background including experience at the university and high school levels, having taught numerous award winning groups throughout the Midwest and the West Coast. He has served on the faculties at Montana State University – Bozeman, Chadron State College in Nebraska and Purdue University. He received his DMA from the Thornton School of music at the University of Southern California.

During his residency at USC, he was active as a freelance, educational and studio percussionist in the greater Los Angeles and Santa Barbara areas and is currently in demand as an adjudicator, performer and educator throughout the United States. His performance credits include the Illinois Symphony, the Velvet Knights Drum and Bugle Corps, The Los Angeles Philharmonic's *Green Umbrella* Series, the Joan Rivers' Orchestra, the Henry Mancini Orchestra, in addition to many others. He has worked with conductors like Frederick Fennell and Kent Nagano and with composers such as Lou Harrison. His most recent work consists of the world premiere performance of Louis Bellson's Scared Music, the recording of Bellson's Jazz Ballet with Bobby Shew and teaching on the percussion staff for the Tournament of Roses Honor Band. He is on the teaching staff of the Yamaha Sounds of Summer – Midwest Total Percussion Camp in Illinois and can also be seen in the Jim Carrey film entitled "The Majestic." Jeff endorses Sabian Cymbals and Vic Firth Sticks and Mallets.

Eric Becker graduated from Slinger High School in Slinger, Wisconsin. He is a Music Education major at the University of Wisconsin-Eau Claire and will be doing his student teaching in the spring semester of 2003. He has performed with the Wind Symphony, Jazz Ensembles, Percussion Ensembles as well as performing with numerous other university chamber ensembles. He has been actively involved with various performing groups in the Eau Claire community.

Timothy Doleysh graduated from Appleton North High School in Appleton, Wisconsin and is currently a Music Education major at the University of Wisconsin, Eau Claire. Timothy has performed with numerous ensembles at the university and is currently a member of the Wind Symphony and Percussion Ensemble. In addition to being a full-time student, Timothy is the Collegiate Chapter Representative for the National

Band Association-Wisconsin Chapter. Tim also holds membership in Phi Mu Alpha Sinfonia, MENC, Pi Kappa lambda, Phi Eta Sigma, Kappa Delta Pi, Pi Kappa Phi, Mortar Board, Golden Key, and the Campus Ambassadors.

Matthew Edlund graduated from Sun Prairie High School in Sun Prairie, Wisconsin. He is a senior at the University of Wisconsin-Eau Claire majoring in Music Education. He has performed with the Wind Symphony, Jazz Ensemble I, Percussion Ensemble and various other groups. He plans to teach upon graduation and stay actively involved in performance.

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

**Visit our web site for information about the
Music & Theatre Arts Department:**

<http://www.uwec.edu/Mus-The>

and the online events calendar:

<http://www.uwec.edu/Mus-The/calendar.htm>

Symphony Band
Rodney Hudson, Conductor
Fall 2002 Personnel

Flute/Piccolo

Breta Borstad
 Leah Greenwood
 Kate Hurd
 Kristine Johnson
 Amy McCoy
 Jessica Moebius
 Melissa Weis*
 Christine Wiggin

Oboe

+Anna Marx
 +Beth Nelson

Bassoon

Caitlin Burich
 Amy VanMaldegiam*

Bb Clarinet

Nancy Coddington*
 Amanda Eischen
 Chelsea Heston
 Rebecca Hutchinson
 Andrea Johnsen
 Jill Johnson
 Danielle Kesanen
 Clare Peter

Bass Clarinet

Jacob Boyle

Contra-Bass Clarinet

James Geddes

Alto Saxophone

Branden Atherton
 Robert Bohnert
 Jonathan Juedes
 Nikki Otten*

Tenor Saxophone

Andrew Lester

Baritone Saxophone

Casey Anderson

Trumpet

Ryan Cavis
 Jake Heyer
 Jake Morris+
 Josh Nims
 Brandon Ochoada+
 Kyle Sulerud
 Brian Thorstad

Horn

Jessica DeVillers
 Kelly Heidel*
 Betsy Schroeder
 Mandy Wiebusch

Trombone

Adam Boll
 Phillip Dorn
 Colin Gilliland*
 Josh Heyer
 Randy Pingrey
 Henry Seroogy
 Becky Yoose

Euphonium

Nick Johnson*
 Kyle Peterson

Tuba

Glen Mercier II+
 David Snyder+
 David Temple
 Matthew White

Percussion

Maggie Bailey+
 Chad Federwitz
 Eric Garfield+
 Jeremy Papke
 Melissa Sommers
 Susan Sundly
 Michael Van Hemert

*Denotes Principal
 +Denotes Co-Principal



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.