

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

presents the

University Band

Randal Dickerson, conductor



Monday, May 1, 2006

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

Prelude and Rondo.....David Holsinger

Folk Song Suite.....Ralph Vaughan Williams

I. March - Seventeen Come Sunday

II. Intermezzo - My Bonny Boy

III. March - Folk Songs from Somerset

Jupiter, the Bringer of Jollity.....Gustav Holst

from "The Planets"

trans. James Curnow

An American Elegy.....Frank Ticheli

Winds of Poseidon.....Robert W. Smith

from "The Odyssey" (Symphony No. 2)

Program Notes

Prelude and Rondo David Holsinger

David R. Holsinger, twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association, was educated at Central Methodist College, Central Missouri State University, and the University of Kansas. His primary composition study has been with Donald Bohlen at Central Missouri State and Charles Hoag at the University of Kansas. In 1999, following 15 years of service as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas, composer/conductor David R. Holsinger joined the School of Music faculty at Lee University, Cleveland, Tennessee, as conductor of the Lee University Wind Ensemble.

Holsinger's first work for concert band, *Prelude and Rondo* was published when the composer was just 20 years old. The prelude and the rondo are in contrasting moods but are written in a single movement. The prelude opens with dramatic chords and features horns and clarinets in parallel melodies, accented by other instruments in call and answer. The rondo is energetic and highlights the trumpets in busy rhythmic patterns. This is the work that established the style for which David Holsinger has since become so well known.

Folk Song Suite Ralph Vaughan Williams

At the turn of the 20th century, English composer Vaughan Williams was known only as composer of a few songs, although one of them, *Linden Lea*, soon became a favorite with singers, and the Stevenson cycle *Songs of Travel* (1904) earned him a bigger reputation. From 1902 he was deeply involved in collecting folk-songs. Like many others, he believed that industrialization might cause the country songs to be lost and he acted rather like an archaeologist in his determination to preserve what he could (over 800 folk-songs) of this heritage. Due in part to his interest in preserving folk songs, Williams composed the *Folk Song Suite*, sometimes called "The English Folk Song Suite" because of its English flavor, in 1924. Along with the two Suites by Gustav Holst, *Folk Song Suite* was one of the first works in the 20th century repertoire of compositions specifically composed for wind band. Originally scored for military

band, *Folk Song Suite* has become a staple in the modern wind band repertoire.

Jupiter, the Bringer of Jollity Gustav Holst
from *The Planets*

The Planets, composed for orchestra between 1914 and 1916, is a suite of seven tone poems, each describing the planets from Mars to Neptune; Earth was excluded and Pluto hadn't been discovered yet. At a time when Holst was finding large-scale composition difficult, due to demands on his time, his friend Clifford Bax talked to him about astrology. The clearly defined character of each planet suggested the contrasting moods of a work that was unlike anything he had yet written.

In the autumn of 1914, in an atmosphere of depressing news from the battlefronts of World War I, with uncertainty and worry uppermost in many people's minds, Holst began work on *Venus* and *Jupiter*; the former is one of the most sublime evocations of peace in music and the latter is a robust expression of unselfconscious jollity.

The spirit of *Jupiter* is very much in keeping with the astrological significance of Jupiter as the planet of benevolence and generosity. This Jupiter has no thunderbolts to hurtle down on us, but only knowing smiles and a wink or two. He has come down from Olympus to flirt with beauties in the mortal realm and, if flirtation leads to something more, so much the better. We hear him chasing but not catching the ladies. He invites all to dance, then seems not to favor any one of them any more than the others — one of those men who loves all women because they are women and for no other reason. The music emerges from its cavorting, twirling and gamboling out onto a central plateau of graceful dance music, then sinks back into the carefree patterns of before. A very famous poem, near and dear to British hearts, was later set to this music and the two have been inseparable ever since. The first verse was played at the royal wedding of Charles and Diana, while its second verse was sung at Diana's funeral. (Bryan Trussler)

An American Elegy Frank Ticheli

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine

High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final, exalted statement of the main theme. (*Frank Ticheli*)

The Winds of Poseidon..... Robert W. Smith

Described as "the best story ever written," Homer's *The Odyssey* is perhaps the most popular work in ancient Greek literature. It has been a literary favorite for more than three thousand years.

When *The Odyssey* opens, ten years have passed since the end of the Trojan War, Odysseus, hero of the war and king of Ithaca, has yet to return home. To the kind and gracious Phaeacians, upon whose island Odysseus has been shipwrecked, he recounts his wanderings, including the torments and trials of the past ten years. The story Odysseus tells makes for the most imaginative, fantastic, and influential reading in all of literature.

The *Winds of Poseidon* is based on the classic story. Odysseus has angered Poseidon (Neptune), son of Cronus and the king of the sea. The winds of Poseidon continue to blow Odysseus and his crew through many adventures. In this movement, the composer captures the essence of the powerful winds and waves that propel Odysseus on his fantastic journey. The center section of the work was inspired by the tale of the Sirens, whose singing of the most beautiful of music lures sailors to their deaths on the rocks. As the story goes, anyone who unwarily draws in too close and hears the singing of the Sirens, his wife and children will never welcome him home again. Odysseus is naturally very curious and wants to hear the alluring musical phrases. He stops his men's ears with wax and has himself lashed to the mast. He warns his men not to allow him loose, no matter how much he begs and prays.

The *Winds of Poseidon* was commissioned by and is dedicated to Dr. Peter Loel Boonshaft and the Hofstra University Symphonic Band. This movement, the second of *The Odyssey* (Symphony No. 2), was completed in November, 1997, and premiered in December of 1998. (Robert W. Smith)

University Band Personnel

Flute

Amanda Albert
Lindsay Bertz
Sarah Charney
Erin Fickau
Joanna Fulton
Leiha Gavin
Kathryn Glodowski
Elizabeth Harter
Lisa Kosanke
Kara Soukup
Nicole Strittmater
Rachel Taran
Amber Treffert
Christine Wiggin

Oboe

Nikki Binash
Kelsey Meixner
Monica Waterhouse

Clarinet

Justina Brown
Sarah Busse
Frank Emmert
Sean Hauer
Anthony Janicki
Michelle Kochan
Andrew Lester
Jeremy Lukawski
Amanda Matecki
Ashley Monness
Clara Schmitt
James Thomas
Natalie Thompson
Andrea Walton
Katherine Waxon

Bass Clarinet

Amy Meyer
Claire Parda

Contra Bass Clarinet

Karen Brasda

Bassoon

Dana Murphy

Alto Saxophone

Laura Bauer
Heidi Becker
Maggie Covill
Alyssa Halfman
Lee Kuhn
Lauren Michels
Megan Mulholland
Alex Otte
Lindsay Rossmiller
Nathaniel Scherz
Elise Sitzman
Beth Teutschmann
Steven Turnquist
Sarah Watson
Allison Waxon
Treven Wisz

Tenor Saxophone

Drew Bowlsby
Bill Donovan
Holly Dow
Zachary Oliphant
Alicia Penn

Baritone Saxophone

Ryan Lato
Laura Van Vlack
Grace Waring

Trumpet

Elizabeth Aspinwall
Jake Covill
Dan Dassow
Tracey Grubb
Forrest Herr
Jordan Jindrick
Joe Lasley
Cory Mack
Paula Meyer
Sarah Miller
Josh Myers
Kirstyn Olson
Tim Pasche
Paul Saganski
Tom Stecker
Alex Wittig
Alex Zagorski

Horn

Kristin Bar
Amelia Barron
Christine Ernst
Michelle Fredericks
Jesse Orth
Jeanie Schoenhals
Kirsten Strobush
Jill Tapper
Stacie Weisse
Michael Wendland

Euphonium

Brad March
Lindsey Russell
Rick Slembarski

Trombone

Matt Biedermann
Mike Brunetto
Casey Driscoll
Guthrie Horgan
Isaac Ledford
Tony Meincke
Carmen Micke
Mark Salzman
Kristin Wood

Tuba

Jordan Baker
Spencer Eklund
Brian Handeland
Becky Soules
Charles Willcutt

Percussion

Gina Bloczynski
Brittany Borofka
Ian Ehler
Karen Fiedler
Johanna Grosser
Alyssa Haugen
Katie LeBrun
Jessica Nyeggen
Anthony Olson
Dan Stalker
Ryan Wilson

May Events

- 1 Student Recital: Adam Braatz, piano, 5:00 p.m., Phillips Recital Hall
- 1 Concert: University Band, Randal Dickerson, conductor, 7:30 p.m., Gantner Concert Hall
- 2 Student Recital: Ryan Cavis, trumpet, 5:00 p.m., Phillips Recital Hall
- 2 Faculty Recital: Tim Lane, flute, and Namji Kim, piano, 7:30 p.m., Phillips Recital Hall
- 3 Joint Student Recital: Anna Nummelin, soprano and Max Athorn, tenor, 5:00 p.m., Phillips Recital Hall
- 3 Concert: Jazz Ensemble IV, Robert Baca, director, 7:30 p.m., Gantner Concert Hall
- 3 Guest Artist Recital: Albert Tiu, piano, 7:30 p.m., Phillips Recital Hall
- 4 Student Recital: Casey Anderson, saxophone, 5:00 p.m., Phillips Recital Hall
- 4 Concert: Jazz Ensemble I, Robert Baca, director, 7:30 p.m., Gantner Concert Hall
- 4-6 Theatre: *The Last Night of Ballyhoo*, by Alfred Uhry, directed by Terry Allen, 7:30 p.m., Riverside Theatre
- 5 Concert: The Singing Statesmen, Gary Schwartzhoff, conductor, 7:30 p.m., Gantner Concert Hall
- 6 Concert: The Singing Statesmen, Gary Schwartzhoff, conductor, and the Statesmen Alumni Choir, "40th Anniversary," 7:30 p.m., Gantner Concert Hall
- 7 Theatre: *The Last Night of Ballyhoo*, by Alfred Uhry, directed by Terry Allen, 1:30 p.m., Riverside Theatre
- 7 Concert: Wind Symphony, R. Mark Heidel, conductor, 2:00 p.m., Gantner Concert Hall
- 7 Concert: Symphonic Choir, Alan Rieck, conductor, 5:00 p.m., Gantner Concert Hall
- 10-13 Theatre: *The Last Night of Ballyhoo*, by Alfred Uhry, directed by Terry Allen, 7:30 p.m., Riverside Theatre



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