

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

• PRESENTS •

University Band

Randal Dickerson, Conductor



Spring Concert



Monday, April 26, 2004

7:30 p.m.

**Gantner Concert Hall
Haas Fine Arts Center**

Program

American Overture for Band.....Joseph Willcox Jenkins

American Overture for Band was written for the U.S. Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style being flavored with both Lydian and Mixolydian mode. Its musical architecture is a very free adaptation of the sonata form. The music material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the French horns.

Joseph Willcox Jenkins began his musical career as a composer and arranger for the United States Army Field Bands and the Armed Forces Network. He was Professor of Theory and Composition at Duquesne University from 1960 until his retirement in 2000. He has received numerous prestigious commissions and has nearly 200 original compositions, works for band, orchestra, chorus, solo instruments and theatrical pieces, plus hundreds more vocal and instrumental arrangements to his credit.

Beyond the Higher Skies Robert Sheldon

Robert Sheldon is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed around the world and appears on many international concert and contest lists. Mr. Sheldon regularly accepts commissions for new works and produces numerous publications for concert band each year.

Beyond the Higher Skies opens with a majestic fanfare and progresses through several bright and lively themes. The middle is a lavishly orchestrated ballad based on a secondary melody that

was introduced in the opening. After a reprise of the main theme the piece comes to conclusion with a rhythmic augmentation of the melody and a brief, rousing coda. Beyond the Higher Skies was commissioned by the Tenaflly Public School District of Bergen County, New Jersey in 1999.

Valdres – Norwegian March Johannes Hanssen

The title has both geographic and musical connotations. Valdres is a beautiful region in Norway between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion, which is based on an ancient melody formerly played on the lur (a straight wooden “trumpet”). Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass. It was first performed in 1904 by the band of the second regiment of Norway, with the composer playing the baritone horn himself.

Johannes Hanssen (1874 -1967) was one of Norway’s most active and influential bandmasters, composers, and teachers during the first forty years of the 20th century. He was born in Ullensaker, a small town near Oslo, and played in a military band in Oslo as a young boy. He was bandmaster of the Oslo Military Band from 1926 to 1934 and again from 1945 to 1946. Hanssen received many honors in his lifetime, including the King’s Order of Merit in Gold and King Haakon VIII’s Jubilee Medal.

Loch Lomond..... Frank Ticheli

At the time in Scottish history when “Loch Lomond” was a new song, the United Kingdom had already been formed. But the Highland Scots wanted a Scottish, not an English King. Led by their Bonnie Prince Charlie they attempted unsuccessfully to depose Britain’s King George II. On April 16, 1746 an army of 7,000 Highlanders were defeated at the famous Battle of Culloden

Moor. It is this same battle that indirectly gives rise to the song of "Loch Lomond." After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by the low road – the route for the souls of the dead. In the song the spirit of the dead soldier shall arrive first, while the living soldier will take the high road over the mountains to arrive afterwards. The song is from the point of view of the soldier who will be executed: When he sings "ye'll take the high road and I'll take the low road" in effect he is saying that you will return alive, and I will return in spirit.

The original folksong uses a six note scale; the seventh scale degree is absent from the melody. The lyric intertwines the sadness of the soldier's plight with images of Loch Lomond's stunning natural beauty.

Loch Lomond was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premiere performance was given on June 18, 2002 by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.

Liturgical Dances David R. Holsinger

Liturgical Dances was commissioned in 1981 by Beta Mu Chapter of Phi Mu Alpha Sinfonia to honor the chapter's 50th Anniversary at Central Methodist College, Fayette, Missouri. Unlike many of Holsinger's other works, *Liturgical Dances* is not a programmatic composition, but rather a reflection of the composer's memories of his student days as a brother in Beta Mu. The music is both poignant and exuberant, "classic" and "modern," rambunctious and reflective. It pays tribute to Men of Music not only for their

dedication to a vocation, but also for their passion to the medium. The composer's tribute is probably best summed up in the subtitle, "Benedicamus Socii Domino" - Let us all, as companions, praise the Lord! (David Holsinger)

On, Wisconsin! W.T. Purdy

Arr. Harry L. Alford

The music for "On, Wisconsin!" was composed in 1909 by William T. Purdy with the idea of entering it in a Minnesota contest for the creation of a new university football song. Instead, Carl Beck persuaded him to dedicate the song to the University of Wisconsin football team, and Beck collaborated with the composer by writing the lyrics. The song was introduced at the University of Wisconsin in Madison in November 1909. It was later acclaimed by world-famous composer and bandmaster, John Philip Sousa, as the best college song he had ever heard.

Lyrics more in keeping with the purposes of a state song were subsequently written in 1913 by J. S. Hubbard, editor of the Beloit Free Press, and Judge Charles D. Rosa. Hubbard and Rosa were among the delegates from many states convened in 1913 to commemorate the centennial of the Battle of Lake Erie. Inspired by the occasion, they provided new, more solemn, words to the already well-known university football song.

Although "On, Wisconsin!" was widely recognized as Wisconsin's song, the state did not officially adopt it until 1959. Representative Harold W. Clemens discovered that Wisconsin was one of only 10 states without an official song. He introduced a bill to give the song the status he thought it deserved. On discovering that many different lyrics existed, an official text for the first verse was incorporated in Chapter 170, Laws of 1959, and it is contained in Section 1.10 of the statutes.

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FLUTE

Sarah Boomgaarden
Sarah Charney
Gina Duwe
Laura Hoffelt
Lisa Kosanke
Marie Mierzejewski
Katherine Richter
Christina Schoenborn
Keegan Shaw
Amber Treffert

OBOE

Jacqueline Lockerby
Kyle Robl

CLARINET

David Bashaw
Cara Fields
Veronica Helf
Mark Hostetler
Holly Johnson
Candance Jones
Marta Krist
Rachel Kuenzel
Gina Leonard
Stephanie Lueck
Christina Masar
Sherry Snider
Krista Ussery
Nichole Wilch
Bethany Williams

BASS CLARINET

Sara Culhane
Leah Gangl
Bonnie Diane Maczka
Claire Parda

CONTRABASS

CLARINET
Karen Brasda

BASSOON

John Weiser

ALTO SAXOPHONE

Jennifer Abramczak
Laura Bauer
Ashley Hahn
Lisa Hildebrand
Sean Hogan
Michael Lemay
Crystal Otto
Erin Quinlan
Joel Renstrom
Rebecca Ringersma
Jesse Wetzel
Heather Zart

TENOR SAXOPHONE

Nicholas Johnson
Lee Kuhn
Erika Mayhew
Alicia PennAllison
Reynolds

BARISAXOPHONE

Nicole Krueger

TRUMPET

Max Athorn
Amelia Brandt
Jake Covill
Michael Ganz
Patricia Gierl
Brian Hilson
Stephanie Holte
Kathlyn Hotynski
Darren LaPage
Ann Lundberg
Rachel Nelson
Paul Saganski
Elizabeth Schrader

FRENCH HORN

Kristen Barr
Kim Bezio
Adam Boll
Jacob Heyer
Rachel Kjos
April Peterson

TROMBONE

Brandon Barrette
Leslie Bergmann
Matthew Biederman
Eric Duwe
Robert Euler
Joel Helston
Jessica Janiuk
Brian Jansen
Joel Olsen

EUPHONIUM

Aaron Hammerman
Theresa Soules

TUBA

Matthew Goethel
Joseph Larkin
Liz Soules
Rebecca Soules

PERCUSSION

Leon Buck
Kendra Congdon
Sean Hauer
Kristine Johnson
Jared Loughrin
Heather Luhman

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.