

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

presents

SYMPHONY BAND

Rodney B. Hudson, Conductor

Andrew Parks, French Horn

and

WIND SYMPHONY

Richard Mark Heidel, Conductor

Ivar Lunde, Jr., Oboe

~TOUR CONCERT~



Sunday, March 11, 2001

4:00 p.m.

*Gantner Concert Hall
Haas Fine Arts Center*

Program

Symphony Band *Rodney B. Hudson, Conductor*

Esprit De Corps Robert Jager (b. 1939)

Esprit De Corps is the second Robert Jager work commissioned by the United States Marine Band. (The first being *Tableau*.) Based on the "Marines Hymn," *Esprit De Corps* is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer's salute to the Marine Corps in general. Full of energy and drama, the composition has its solemn moments (for example, the quasi-waltz in the middle of the piece). While *Esprit De Corps* is a tribute to the Marine Band, it is also a display piece for any fine group of band musicians. The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their past conductor, Colonel John R. Bourgeois. (*Robert Jager*)

"Ye Banks and Braes O' Bonnie Doon" Percy A. Grainger
(1882-1961)

Grainger considered the folk singers the "kings and queens of song ... lords in their own domain—at once performers and creators." He once described concert singers as slaves to tyrannical composers. It was for the wind band a "vehicle of deeply emotional expression," that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire. "*Ye Banks and Braes O' Bonnie Doon*" is a sustained Scottish folk tune. Grainger's original setting of this was done in 1901 for "men's chorus and whistlers," and the present version for band was published in 1901. (*David Nelson*)

Variations on "America" Charles Ives (1874-1954)
Trans. William E. Rhoads

Variations on "America" is a witty, irreverent piece for organ which was composed in 1891. According to Ives' biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury and Brewster, New York, in the same year. His father would not let him play some of the pages at the Brewster concert because they had canons in two and three keys at once that proved to be unsuited to performance in church; they made the boys "laugh out and get noisy." This is the earliest surviving piece using polytonality. William Schuman wrote a remarkably effective orchestra transcription of this work in 1964 and it is this version upon which William Rhoads based his equally effective band transcription. (*Franko Colombo Publications*)

Concerto in C minor for Horn, Op. 8 Franz Straus (1822-1905)
Arr. Dan Phillips

- II. Andante
- III. Allegro Moderato

* *Andrew Parks, Horn Soloist*

The Franz Strauss *Horn Concerto*, a short, diligent and unpretentious essay, is interesting to us if only because it helps to illuminate the musical atmosphere in which Richard Strauss developed. Mendelssohn and Weber are the chief discernible influences in this work, though the slow movement has the character of an operatic aria by a composer such as Flotow. (*George Hall*)

The Chimes of Liberty Edwin Franko Goldman (1878-1956)
Arr. Loras J. Schissel

The year 1937 was a good one for Goldman marches; he wrote eight that year, including *Chimes of Liberty*. Richard Franko Goldman writes that he "doesn't know any story connected with the march, but it has always been an audience favorite." However, like Sousa, many of Edwin Franko Goldman's march titles were patriotic—for example "Builders of America," "America Grand March," "George Washington," "Abraham Lincoln," "Freedom Forever," and "Old Glory Forever" were all written just before or during the early part of World War II. With Italy having invaded Ethiopia in 1935, civil war in Spain in 1936, and Hitler's Panzer divisions preparing to invade Czechoslovakia in 1937, Goldman was not the only American who was wondering how long the chimes of liberty would continue to ring in this country. (*Norman Smith and Albert Stoutamire*)

Of Sailors and Whales W. Francis McBeth (b. 1933)
(Five Scenes from *Melville*)

- I. Ishmael
- II. Queequeg
- III. Father Mapple
- IV. Ahab
- V. The White Whale

Of Sailors and Whales is a five-movement work based on five scenes from Melville's *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is subdedicated to Robert Lanon White, Commander in the United States Navy (Retired), who went to sea as a simple sailor. (*W. Francis McBeth*)

Intermission

Wind Symphony

Richard Mark Heidel, Conductor

Prelude, Op. 34, No. 14 Dmitri Shostakovich (1906-1975)
Trans. H. Robert Reynolds

The *Twenty-four Preludes* for piano were composed in 1932-33, and the *Prelude in E-flat minor, Opus 34, No. 14* was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of *fff* dynamics after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal. (*H. Robert Reynolds*)

Blue Shades Frank Ticheli (b. 1958)

Blue Shades alludes to the Blues, and a jazz feeling is prevalent — however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the Blues: “Blue notes” (flattened 3rds, 5th, 7th) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades*, burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky, blues, haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era. (*Frank Ticheli*)

Concertino in C Carl Maria von Weber (1786-1826)
Ed. Hermann Dechant

**Ivar Lunde, Jr., Oboe Soloist*

A prototypical 19th-century musician-critic, von Weber sought through his works, words and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. A seminal figure

of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz and Liszt.
(*New Grove Dictionary of Music and Musicians*)

How High the Moon Morgan Lewis (b. 1906)
Arr. David Kile

Percussion Ensemble

La Fiesta Mexicana H. Owen Reed (b. 1910)

The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican "Fiesta," which is an integral part of this social structure, is a study in contrasts: it is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

II. Mass

The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

III. Carnival

Mexico is at its best on the days of the Fiesta - a day on which passion governs the love, hate, and joy of the Mestizo and the Indio. There is entertainment for both young and old — the itinerant circus (first part of movement), the market, the bull fight, the town band, and always the "cantinas" with their band of "Mariachis" — on the day of days: Fiesta. (*H. Owen Reed*)

Tam O'Shanter Malcolm Arnold (b. 1921)
Arr. John P. Paynter

Tam O'Shanter (not to be confused here with the Scottish woolen cap) is the title and hero of a poem by the Scottish poet, Robert Burns (1759-1796). He is a drunken farmer who, while riding home late from Ayr, in a stormy night, disturbed a witch's party in the haunted church of Alloway. The hags pursued him to the keystone of the bridge over the river Doon, but had to stop there as they could not cross running water. One witch, however, plucked the tail from his mare, Maggie. (*John Paynter*)

The poem concludes with the following admonition:

"Now, wha' this tale o' truth shall read,
Ilk man and mother's son, take heed:
Whene'er to drink you are inclin'd,
Or cutty-sarks run in your mind,
Think, ye may buy the joys o'er dear,
Remember Tam o' Shanter's mare."

Barnum and Bailey's Favorite Karl L. King (1891-1971)
King wrote this march for the thirty-two-piece Barnum and Bailey Circus Band in 1913 at the request of its director, the noted minstrel show cornetist, Ned Brill. King was twenty-two at the time and was preparing to join the band as a euphonium player. The euphonium part in this march (and in most of his other marches) shows his love for that instrument—he liked to hear the countermelody part “romping around.” In a 1980 international music survey *Barnum and Bailey's Favorite March* ranked fourth in the top 140 marches.
(Norman E. Smith)

About Our Soloists

Ivar Lunde, Jr., former principal oboist of the Norwegian National Opera, was educated at the Conservatory of Music, Oslo, Norway, and the Mozarteum, Salzburg, Austria. His teachers of oboe include Kees Lahnstein and Andre Lardrot; of Baroque oboe Grant Moore and James Caldwell; of composition, his father, Ivar Lunde, Sr.; and of conducting Trygve Lindemann, Hermann Scherchen, and Carl Melles. He has taught and performed in Europe and the United States, and appeared as oboe soloist with the Bergen Philharmonic and the Oslo Philharmonic, and many smaller orchestras in Norway, Sweden, Austria, and the United States. Numerous solo and ensemble recitals have been performed in the United States and Scandinavia, many of which have been broadcast on national or public radio.

Andrew Parks teaches horn at the University of Wisconsin-Eau Claire and can be heard performing with the Wisconsin Woodwind Quintet, Eau Claire Chamber Orchestra (ECCO), the ECCO Brass Quintet, and the Quintessence brass quintet. He also is horn instructor at the Indianhead Arts Center Concert Band Camp, a position he has held since 1998. Parks is a former member of the Rockford Symphony, Madison Brass and American Player's Theatre. Mr. Parks received his Bachelors Degree from St. Olaf College and his Masters of Music in horn performance from UW-Madison.

***Symphony Band
Personnel Spring 2001
Rodney B. Hudson, Conductor***

Flute

*Leigh Durbahn
Melanie Jensen
Stacy Knutson
Erin Page
Roshann Sarfehjo

Oboe

*Anna Marx
Laura Meyer
*Greg Weeden

Bassoon

*Kelli Hanson

Eb Clarinet

Jennifer Friederich

Bb Clarinet

Nancy Coddington
Jennifer Friederich
Kim Gruett
*Danielle Kesanen
Lukas Kirsch
Molly Schneider
Andrew Streitz
Holly Tomter

Bass Clarinet

Christopher Raddatz

Alto Saxophone

Lindsey Address
Sara Christianson
Angela Haskovek
*Jared Ziegler

Tenor Saxophone

Branden Atherton

Baritone Saxophone

Michael Stoczany

French Horn

Jenna Behm
Christine Entringer
Angela Foster
*Jennifer J. Johnson
Elizabeth Wielenberg

Trumpet

Melinda Allen
Jake Heyer
Matthew Jagow
Kipp Otterness
*Brian Thorstad
Greg Van Sickle

Trombone

Phillip Dorn
*Joe Hartson
Josh Heyer
Matthew Parrish
James Yardley

Euphonium

*Dawn Holte
Derek Weiler

Tuba

Jason Brousseau
Joel Helston
*David Snyder

Percussion

*Jim Bungert
Eric Garfield
David Hochstetter
Drew Ruenger
Susan Sundly

*Principal

UWEC Wind, Percussion and Wind Band Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
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
Prof. Ronald Keezer	Percussion/Percussion Ensemble/Jazz Studies
Dr. Tim Lane	Flute
Prof. Ivar Lunde	Oboe
Prof. Nancy McMillan	Saxophone
Prof. Andrew Parks	French Horn
Dr. Jerry Young	Tuba/Euphonium/Low Brass Ensemble

*Wind Symphony
Personnel Spring 2001
Richard Mark Heidel, Conductor*

Flute

*Heidi Olsen
Jennifer Chase
Sydney Francis
Sara Heitzinger
Amy McFarlane
Michelle DeGroot

Oboe

*Jill Mary Johnson
*Sara Brunsell

Bassoon

*Toby Jerome Yatso
Beth Anna Scherer

Bb Soprano Clarinet

*Angela Nies
Jill Grehn
Kristy Novak
Sarah Goerg
Elena See
Jenny Phillips
Lauren Bantz
Laura Miller
Bill Olson

Bass Clarinet

Stacy Kern

Contralto Clarinet

Emily Perrault

Alto Saxophone

*Jacob Karkula
Sarah Minette

Tenor Saxophone

John Timmers

Baritone Saxophone

Elizabeth Hartzke

French Horn

*Bryan Jaeckel
Jeannine Stucklen
Danae' Anderson
Sana Grajkowski

Trumpet

*Tom Krochock
*Andrew Dziuk
Sean Hanson
Daniel Urness
Nicole LaLond
Jon LaFlamme
Brandon Ochoada

Trombone

*Tom Johnstone
Sean Solberg
Adam Fekete
Josh Knihtila
Nate Medsker
Josh Hertel

Euphonium

*Paul Rosen
Andrei Strizek

Tuba

*Derek Curless
Mark McGinnis

Percussion

*David Kile
Tim Doleysh
Eric Becker
Matt Edlund
Dan Marrs
David Whitman

Harp

Gwen Blume

*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.