

University of Wisconsin – Eau Claire • Department of Music & Theatre Arts

Symphony Band

Rodney B. Hudson
conductor

Wind Symphony

Robert R. Bayless
conductor

SPRING CONCERT

7:30 P.M. • Sunday
March 5, 2000
Kjer Theatre

PROGRAM

Symphony Band Rodney Hudson, Conductor

Folk Song Suite Ralph Vaughan Williams
(1872-1958)

- I. March - "Seventeen Come Sunday"
- II. Intermezzo - "My Bonny Boy"
- III. March - "Folk Songs from Somerset"

Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the early English masters such as Purcell. He made his own modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and instrumentation. The musical subjects are all traditional, and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra. (*Norman Smith and Albert Stoutamire*)

Elegy for a Young American Ronald Lo Presti
(b. 1933)

Elegy for a Young American was written in 1964 and is dedicated to the memory of John F. Kennedy. The Indiana University Wind Ensemble premiered the work in April of the same year. Except for a ten measure allegro near the end, the tempo of the entire work is a slow adagio. Contrast and balance are achieved by solo instruments alternating with slow small sections of instruments and with the sound of the full band. (*Norman Smith and Albert Stoutamire*)

Satiric Dances Norman Dello Joio
(for a Comedy by Aristophanes) (b. 1913)

- I. Allegro pesante
- II. Adagio mesto
- III. Allegro spumante

Satiric Dances was composed in 1975 for the town of Concord, Massachusetts in commemoration of its bicentennial. The

texture is generally homophonic throughout the first and third movements, with occasional countermelodic activity. The second movement contains sections of polyphony, as well as homophony. Compositional techniques include the use of chromatic harmonies and melodies, especially based on octatonic scales. The form of Movement I is ABA with coda; Movement II is ABA; Movement III is ABA with coda. (*Richard Miles*)

Colossus of Columbia..... Russell Alexander
(1877-1915)

The rhythmic drive and excitement of this march, written in 1901, reflect the composer's important circus band experience. Alexander had arranged all of the music and had composed several marches during his five-year tour of Europe with the Barnum and Bailey Circus. It was during that fifth year that he wrote *Colossus of Columbia* and dedicated it to "the Continental Congress at Washington." After experiencing a variety of other governments and customs, the achievements of his own America (Columbia) must have indeed seemed "colossal" to the homesick young composer. (*Norman E. Smith*)

Wind Symphony **Robert Bayless, Conductor**

Andrea Chenier Umberto Giordano
(1867-1948)
Arr. J. J. Richards

One of the most dramatic numbers ever arranged for band, this composition is based on incidents in the life of Andrea Chenier a French poet. The action opens in the year 1789 at a ball given by the Countess de Coigny, where her daughter Madeleine prevails upon him to improvise a poem decrying the servitude of the poor. Chenier had thrown himself with enthusiasm into the French Revolution, but finally alarmed by its excesses, attacked the leaders who denounce him as a traitor and order his execution. Following the Revolutionary Tribunal's refusal to take her life in exchange for that of her lover, Madeleine bribes a jailer to substitute her name on the death list, for that of another woman, that she might die with him. The number closes as Chenier and Madeleine pass through the courtyard of St. Lazare prison on their way to the guillotine.

Salvation Is Created Pavel Tschesnokoff
 (1877-1944)
 Arr. Bruce Houseknecht

Salvation Is Created is an example of the choral literature of the Russian Orthodox Church. Although this work is only a total of forty-four measures in length, the emotional impact on the performers and listeners is truly an example of tension and release.

Concerto in F Major, Op. 75 Carl Maria von Weber
 UWEC Bands Concerto Competition Winner
 Bassoon Soloist: Toby Yatso

Carl Maria von Weber, a contemporary of Beethoven, is sometimes referred to as the father of German Romanticism. But like Beethoven, he was indeed bridging a transformation in musical eras. As a result Weber worked with several orchestras around Europe. His desire was for dramatic orchestration. From this work he formed friendships with skilled wind players. His *Concerto for Bassoon* was written in November of 1811 for Georg Friedrich Brandt, friend and principal bassoonist of the Munich Court Orchestra. For the eleven years to follow, Weber's piece was performed exclusively by Brandt. Finally in 1822, after revising some of the parts, Weber released it for publication.

The *Concerto* is written in the typical three movements, each movement brilliantly demonstrating a different aspect of the bassoon's stylistic capabilities. The first movement is strong and resolute with dotted rhythms and march themes. The second movement is slow and lyrical, very much in a singing and linear style of an aria. The third and final movement is a rondo and in the style of a scherzo, whimsical and vigorous and staccato. Mr. Yatso will be performing the second and third movements of the Weber Bassoon Concerto.

Symphony in Bb Paul Hindemith
 (1895-1963)

Paul Hindemith is one of the most important composers of the 20th century. He immigrated to the United States to avoid Nazi persecution and accepted a position on the Yale University faculty in 1940. He taught at Yale for the rest of his life. Hindemith's works have become standard repertoire in every major genre. In addition, he wrote solo sonatas for every string and wind instrument of the orchestra.

The *Symphony in Bb* is a landmark work for the wind band. Commissioned by the United States Army Band, it was premiered in Washington D. C. with the composer conducting. The work is as intellectually rigorous as it is musically attractive. The *Symphony* is a textbook example of Hindemith's interest in cyclic forms. All three movements employ a simultaneous recapitulation of the previously presented material. In the second movement, the material is literally repeated with a few changes in instrumentation. The third movement superimposes the expositions of the double fugue and brings back the exposition of the first movement. Hindemith also employs themes that are tightly constructed and developed motivically. Also Hindemith employs hemiola throughout the work.

Circus Bee Henry Fillmore
(1881-1956)

Whenever circus band musicians or followers get together for a talk session, they invariably, discuss, among other things, whether or not the present-day circus bands are playing music which is too "commercial" and also what music should be played for which circus acts—the overture, the clowns, the leopards, the performing dogs, etc. According to *Circus Fanfare*, the Windjammers' magazine, Fillmore's marches are high on the circus band popularity list. The *Circus Bee March* is one work which seems to capture all the excitement of the "big tent" whether it is performed by a six-piece band at the circus or a sixty-piece band on the concert stage.

Toby Yatso

Toby Jerome Yatso is a third year Bachelor of Instrumental Music Education major with an emphasis in bassoon. He studies bassoon under the instruction of Dr. Kristine Fletcher. Toby currently plays co-principal bassoon in the Wind Symphony, and principal bassoon in the University Symphony Orchestra and the Chippewa Valley Symphony. Toby has also recently performed his second full recital at UW-Eau Claire. Along with playing bassoon, Toby enjoys singing in the Concert Choir and performing in theatrical productions by the University and the community.

Symphony Band
Rodney Hudson, Conductor
Spring 2000

Flute

Mariel Carter
 Rachel Dahl
 Michelle DeGroot
 *Jennifer Gregerson
 Christina Lobe
 Amy McFarlane
 Kelly Prusak
 Melissa Weis

Clarinet

Jessica Bruch
 Jennifer Friederich
 Emily Perrault
 Molly Schneider
 Andrew Streitz
 Holly Tomter
 *Stephanie Walczak

Bass Clarinet

Kari Dal Santo

Oboe

Jenifer Arneson
 *Laura Van Zandt

Bassoon

Beth Scherer

Alto Saxophone

Adam Bassak
 Sarah Minette
 Max Robinson
 *David Strong

Tenor Saxophone

Jared Ziegler

Baritone Saxophone

Michael Roesch

Trumpet

Pat Cantagallo
 Matthew Jagow
 Jonathan LaFlamme
 *Brandon Ochoada
 Kipp Otterness
 Daniel Urness

Horn

Anthony Florez
 Angela Foster
 Sana Grajkowski
 Kyleen Gregerson
 Jill Johnson
 *Gina Liebsch
 Matthew Steinbron
 Mandy Wiebusch

Trombone

David Aswegan
 *Curt Campbell
 Adam Fekete
 Joseph Hartson
 Joshua Hertel
 Josh Knihtila

Euphonium

Tamara Plath
 *Derek Weiler

Tuba

Jason Brousseau
 Heather Brownlee
 David Snyder
 *Jeffrey Specht

Percussion

James Bungert
 *Matthew Edlund
 Daniel Fowdy
 Ryan Griffin
 Sterling Raskie
 David Whitman

* principal chair

UW-Eau Claire Wind, Percussion and Wind Band Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Robert R. Bayless	Wind Symphony/University Band/ Marching Band, Director of Bands
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
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
Robert Bayless, Conductor
Spring 2000

Flute

* # Sandra Bell
 Jennifer Chase
 Sydney Francis
 Courtney Gritzmacher
 Sara Heitzinger
 Heidi Olsen

Oboe

* Laura Meyer

Bassoon

* Robert Schlidt
 * Toby Yatso

Clarinet

Lauren Bantz
 Sara Goerg
 Jill Grehn
 Angela Nies
 Kristen Novak
 Jenny Phillips
 * Terri Songer
 Lona Wallace

Bass Clarinet

Stacy Kern

E♭ Contra Clarinet

Laura Miller

Alto Saxophone

* Jim Gornick
 * Gene Power

Tenor Saxophone

Jason Breen

Baritone Saxophone

Jacob Karkula

Cornet

* Dylan Kruziki
 Ryan Nelson
 Brandon Schoonmaker

Trumpet

~ Pat Cantagallo
 Sean Hanson
 Andrew Neesley

Horn

Valerie Barton
 * Chris Hahn
 Bryan Jaeckel
 + Jennifer Johnson
 Jeannine Stucklen

Trombone

* Benjamin Covi
 Keith Hilson
 Nathan Medsker
 Sean Solberg

Euphonium

* Paul Rosen
 Andrei Strizek

Tuba

Derek Curless
 * Steve Skov

Contra-Bass

Eric Solberg

Percussion

Eric Becker
 Tim Doleysh
 * David Kile
 Dan Marrs
 Eric Pollard
 John Rickinger

Keyboard

Zach Helmstad

* principal
 chair
 # librarian
 + tour director
 ~ addition for
 Hindemith

March Events

- 1 Joint Student Recital: Sean Hanson, trumpet and David Strong, saxophone, 5:00 p.m., Phillips Hall
- 2-4 Theatre: *Pippin*, A Musical Comedy by Roger O. Hirson, Music & Lyrics by Stephan Schwartz, Directed by Richard Nimke, 7:30 p.m., Kjer Theatre
- 5 Concert: Wind Symphony, Robert Bayless, conductor, and Symphony Band, Rodney Hudson, conductor, 7:30 p.m., Kjer Theatre
- 6 Senior Recital: Sarah Eberth, flute, 7:30 p.m., Phillips Hall
- 12 Concert: The Eighth Annual "Celebraton of Choral Music" presented by the American Choral Directors' Association featuring the Concert Choir and Singing Statesmen, Gary Schwartzhoff, conductor, 2:00 p.m., Schofield Auditorium
- 13 Joint Student Recital: Flute Studio, 5:00 p.m., Phillips Hall
- 14 Student Recital: SNATS, 5:00 p.m., Phillips Hall
- 14 Artists Series: Pilobolus Dance Company, 7:30 p.m., State Regional Arts Center
- 15 Faculty Recital: Wisconsin Woodwind Quintet, 7:30 p.m., Gantner Hall
- 16 Alumni Recital: Amy Schneider, soprano and David Moody, piano, 7:30 p.m., Gantner Concert Hall
- 27 Student Recital: Curtis Vellenga, French horn, 7:30 p.m., Gantner Hall
- 29 Guest Recital: Rebecca Rollins - *Piano Music of Women Composers*, 5:00 p.m., Phillips Hall
- 29 Artists Series: Chester String Quartet with Tim Lane, flutist, 7:30 p.m., Gantner Hall
- 31-4/1 JazzFest: Critiqued performances, clinics and guest artist master classes, All Day, Haas Fine Arts Center
- 31 Concert: JazzFest - Colleges, featuring Jazz Ensemble I, Robert Baca, conductor, Honor College Big Bands and Combos, and Guest Artists Jon Faddis, trumpet, and Bill Reichenbach, trombone, 7:30 p.m., Eau Claire Memorial High School Auditorium
- 4/1 Concert: JazzFest - High Schools, featuring Jazz Ensemble I, Robert Baca, conductor, Honors High School & Junior High Big Bands and Combos, and Guest Artists Jon Faddis, trumpet, and Bill Reichenbach, trombone, 7:30 p.m., Eau Claire Memorial High School Auditorium

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.