

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

presents the

University Band
Randal Dickerson, conductor
Matt Tiller, student conductor



Spring Concert

Monday, April 28, 2008
7:30 p.m.
Gantner Concert Hall
Haas Fine Arts Center



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Program

The Hounds of SpringAlfred Reed

Yorkshire Ballad James Barnes

Into the Joy of SpringJames Swearingen

- I. Winter's Fury
- II. Spring's Awakening
- III. A Celebration of Joy

Prelude, Siciliano, and Rondo Malcolm Arnold

- I. Prelude
- II. Siciliano
- III. Rondo

Matt Tiller, student conductor

To the Summit Robert W. Smith

Handel in the StrandPercy Grainger

Program Notes

The Hounds of Spring Alfred Reed

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain*

*And soft as lips that laugh and hide
The laughing leaves of the trees divide
And screen from seeing and leave in sight
The god pursuing, the maiden hid.*

Algernon Charles Swinburne, Atlanta in Calydon

"When the hounds of spring are on winter's traces," a magical picture of young love in the springtime, forms the basis for the present purely musical setting, in traditional three-part overture form of this lovely paean ... an attempt to capture the twin elements of the poem exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success.

The *Hounds of Spring* was commissioned by and is dedicated to the John L. Forster Secondary School Symphonic Band of Windsor, Ontario and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8th 1980 by the aforementioned group under the direction of the composer. (*Alfred Reed*)

Yorkshire Ballad James Barnes

Yorkshire Ballad was composed in 1985 after a visit to the Yorkshire Dales in Northern England. The piece follows the traditional ballad phrasing of AABA in a three statement setting with a climax during the final phrase of the third statement. This setting imitates the compositional techniques of Percy Grainger. Overall, the work is vastly diatonic in B flat major with a modulation to E flat major in the third statement. *Yorkshire Ballad* is 59 measures long and lasts around three minutes and forty-five seconds. It has also been transcribed and arranged by the composer for orchestra, solo tuba, tuba/euphonium ensemble.

James Barnes attended the University of Kansas, where he received the Bachelor and Masters of Music degrees in 1974 and 1975, respectively. He was the winner of the 1971 Kansas Music

Teachers Association student composition contest. He is currently a staff composer and arranger in the University of Kansas' band department. Barnes has composed for chamber ensembles and orchestra, as well as for band. His *Symphony, Opus 35* was the American Bandmasters Association Ostwald Competition winner in 1978. (*Levi Nichol*)

Into the Joy of Spring..... James Swearingen

May 25, 2001 marked my third journey to the city of Ashikaga, located in the Tochigi prefecture of Japan. All of the my visits have taken place in the spring and, as before, witnessing the azaleas in full bloom rekindled a spirit of great friendship which had been well established during those previous trips. It was during the concert on May 27 that ***Into the Joy of Spring***, commissioned by the Ashikaga City Wind Orchestra, was respectfully dedicated to the 30th anniversary of this community band's existence and to its current director Mr. Toshiya Saitoh. It should be noted that, with over 1200 people in attendance, many in the audience described the concert as being spectacular and that the performance by the musicians, on this work in particular, was deemed truly inspiring. Without a doubt, a feeling of great joy was transcended, not only to an enthusiastic audience, but to the heart of a grateful conductor/composer as well. (*James Swearingen*)

Prelude, Siciliano, and Rondo..... Malcolm Arnold

Originally composed for the standard British all-brass band and entitled *Little Suite for Brass*, Op. 80, this 1979 arrangement by the late John P. Paynter brings its beautiful character and melodies to wind ensembles. All three movements are written in short, clear five-part song forms, reflecting Malcolm Arnold's interest in folk songs and dances. The *Prelude* begins in a fanfare style and evolves through changing keys and themes; it slowly resolves into a quiet cantabile ending. The *Siciliano* is true to the character of its lilting and graceful namesake Sicilian dance; solo instruments carry the melody as brass and woodwinds provide contrasting textures. True in style, the rollicking *Rondo* explodes with the prominent theme that reappears again and again in alternation with contrasting themes.

Malcolm Arnold (b. 1921) has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. He was born in Northampton, a town with considerable musical tradition. He studied at the Royal College of Music, where he would later return as an instructor. His list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, and music for several films; he received an Oscar for his music for the 1958

film, *Bridge on the River Kwai*. His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra. (Norman E. Smith)

To the Summit Robert W. Smith

Subtitled "Strive for the Highest," this uplifting work was commissioned by the Southeast District of Kappa Kappa Psi and Tau Beta Sigma. Haunting woodwind solos are punctuated by the brass and percussion sections and consistent with Mr. Smith's work, each section contributes to the musical energy.

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog. He is currently published exclusively by the C.L. Barnhouse Company and serves as the Director of Product Development for C.L. Barnhouse and Walking Frog Records. (C.L. Barnhouse)

Handel in the Strand.....Percy Grainger

Born in 1882, the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to go and study at Frankfurt for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

The composer provided the following information on *Handel in the Strand*: "My title was originally *Clog Dance*. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because the music seemed to reflect both Handel and English musical comedy (The 'Strand' — a street in London — is the home of London musical comedy) — as if jovial old Handel were careening down the Strand to the strains of modern English popular music." (Norman E. Smith)

University Band Personnel Spring 2008

Flute

Claire Bailey
Lindsay Bertz
Stephanie Gustafson
Liz Hanley
Sarah Kruse
Toni Laurich
Melissa Long
Katie Nestingen
Amanda Nutt
Emily Nyeggen
Steven Peters
Jessica Quinnell
Lindsay Rindal
Cory Tischman
Lucy Marquardt
Kara Wisniewski
Mary Foy
Jennifer Bossenbroek
Kathryn Glodowski
Theresa Krenzke
Caroline Schwedler
Ashley Przybylski
Shannon Kienbaum
Dana Studee
Vanessa Meyer
John Uhrich
Angela Vetsch
Jessica Hinchley

Oboe

Kelsey Meixner
Sue Bartig

Bassoon

Jenna Evans
Megan Mulholland

Bass Clarinet

Emily Schulz

Contrabass Clarinet

Ashley Gidley
Jessica Ensrude

Clarinet

Courtney Berg
Yharnet Browne
Katriya Giombi
Julie Goplin
Nicole Lay
Josh McHugh
Shila Meyer
Andrea Hopf
Krista Ussery
Ashley Monness
Amy Kind
Hannah Farr
Heather Mundt
Michael Vanderscheuren
Joe Tierney
Steven Peters
Dana Murphy
Robert St. Louis

Alto Saxophone

Megan Gavitt
Oakley Moser
Cody Organ
Nolan Peterson
Amy Quinlan
Ryan Schenck
Elise Stizman
Johana Steffel
Eric Rohland
Tara Sanderson
Jessica Sprain
Nicole Leighton
Anthony Schuh
Elizabeth Leska
Kyle Olson

Tenor Saxophone

Carrie Price
Katie Rydlund
Sarah Slezak

Baritone Saxophone

Alex Luedtke
Amanda Stowell

Trumpet

Britta Bauer
Ryan Caloud
Jake Covill
Aimee Cushing-Leubner
Greg Fischer
Mark Forseth
Evan Gillick
Forrest Herr
Cory Mack
Tim Pasche
Alex Piela
Sam Redman
Paul Saganski
Adam Stapleton
Alex Wittig
Mike Drew
Stefan Wiesgalla
Justin Emmert
Tom Stecker
Jessie Hazer
Lindsay Brunshidle
Sean Murphy
Danny Buonauro
Jeff Jahangir
Natalie Szews
Jordan Jindrick
Maria Peloquin
Shaun Workenaour
Caleb Weeks
Andrea Smith
Josh Zamzow
Jessi Davis
Eric Houle
Matt Tschudy
Tomas Dominguez
Kayla Theiste
Chris Brown

Horn

Emma Dammann
Maria Kopecky
Anna Merry
Kirsten Strobush
Laura Hutchens
Ryan Rico
Megan Hoffman

Trombone

Kelsey Conroy
Erin Knutson
Isaac Ledford
Kia Schuster
Adam Feldbruegge
Michelle Roemmich
Tony Meincke
Robert Lamer Mayer
David Steinbarger
Kristin Wood
Mark Salzman

Euphonium

Anne Bitney
Scottie Krueger
James Sinkel

Tuba

Jordan Baker
Becky Soules
Travis Kaney
Mark McKamey
Brian Handeland

Percussion

Andrew Ackerman
Anna Havens
Andy Stuttgarten
Sara Zahn
Jillian Imoehl
Bret Walejko
Brad Cebulski
Andrew Sazama
Daniel Hartson

University of Wisconsin-Eau Claire Wind and Percussion 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. Christa Garvey	Oboe
Dr. Richard Mark Heidel	Director of Bands/ Wind Symphony
Dr. Tim Lane	Flute
Dr. Nancy McMillan	Saxophone
Dr. Verle Ormsby, Jr.	French Horn/Horn Ensemble
Dr. Phillip Ostrander	Trombone/Symphony Band/ Trombone Ensemble
Dr. Jerry Young	Tuba/Euphonium/ BASSically BRASS



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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.