

The University of Wisconsin-Eau Claire • Department of Music and Theatre Arts
presents



Symphony Band

Rodney B. Hudson, Conductor

Wind Ensemble

Todd Fiegel, Conductor



8 p.m. • Monday
November 25, 1996
Gantner Concert Hall

Program

The Wind Ensemble Todd Fiegel, conductor

- "Profanation" from *Jeremiah, Symphony No. 1* Leonard Bernstein
(1918-1981)
tr. Frank Bencriscutto
- Symphonies of Wind Instruments* Igor Stravinsky
(1882-1971)
- Apocalyptic Dreams* (1995) David Gillingham
(*Symphony for Winds and Percussion*) (b. 1947)
- I. The Vision
 - II. Cataclysmic Events
 - III. Messianic Kingdom

Intermission

The Symphony Band Rodney B. Hudson, conductor

- Esprit de Corps* (1985) Robert Jager
(b. 1939)
- Jesu, Joy of Man's Desiring* Johann Sebastian Bach
(1685-1750)
tr. Alfred Reed
- Carmina Burana* Carl Orff
(1895-1982)
arr. John Krance
- I. O Fortune, variable as the moon
 - II. I lament fortune's blow
 - III. Behold the spring
 - IV. Dance—on the lawn
 - V. The noble forest
 - VI. Were the world all mine
 - VII. The God of Love flies everywhere
 - VIII. I am the Abbot
 - IX. When we were in the tavern
 - X. I am suspended between love and chastity
 - XI. Sweetest boy
 - XII. Hail to thee, most beautiful
 - XIII. Fortune, Empress of the world

Program Notes

"Profanation" from *Jeremiah*, *Symphony No. 1*

Twenty-four-year-old composer Leonard Bernstein composed his first symphony, *Jeremiah*, in 1942 and dedicated it to his father. The first performance was given by the Pittsburgh Symphony Orchestra, the composer conducting, in 1944. "Profanation" comprises the second movement of the work. The first movement describes the solemnity of the *Amidah*, an important prayer in the Jewish liturgy, and its themes become fundamental to the other movements, as well. In fact, the entire symphony can be seen as a giant sonata form wherein the first movement is the exposition, the second, the development, and the third, the recapitulation. Between movements of serious nature, including the lamentation of the fall of Jerusalem that is sung by solo mezzo-soprano in the third, "Profanation" contrarily evokes the mockery of corrupt priests, its jazz-like and sometimes violent rhythms presenting the cantor's themes from the first movement. It is interesting to note that the highly rhythmic nature of this work certainly foreshadows the later compositional technique of minimalism, as practiced by modern composers Philip Glass, John Adams, and others; but through Bernstein's inventive variation and orchestration of material, its fascinating minimalistic tendencies are not immediately apparent. (Todd Fiegel)

Symphonies of Wind Instruments

This major contribution to early twentieth-century wind band repertoire was composed in 1921 and is joined by Stravinsky's *Octet* (1918) and *Concerto for Piano and Winds* (1923) as pivotal works in the evolution of music conceived purely for wind bands. The title *Symphonies* in this case does not refer to the classical form of the symphony; rather, it is from the French meaning of the word: *sounds*. After the death of his friend Claude Debussy, Stravinsky was asked to provide a work for piano, to be included along with works of other of Debussy's friends, in a volume of music designed as an homage to the great French composer. Stravinsky used the chorale that he contributed to that effort as the concluding section (and basis) of this work for winds. *Symphonies* bears the inscription "*To the memory of Claude Debussy*" and is a study in evolution. Full of metric modulation (the technique involving the length of one rhythmic value becoming the length of a different value later), its style is one of short, accented notes and frequently moving rhythms growing into the sustained tones of the chorale at the work's conclusion. Just as one's life evolves throughout, and life, itself, evolves into death, the composition seems a fitting dedication to his friend. Stravinsky described the work as "an austere ritual, which is unfolded in terms of short litanies between different groups of homogenous instruments." Along its lifeline, its themes are presented in different rhythmic presentations and among varying instrumental combinations, with the oboe family regularly defining its individual sections, until the transparent sounds of the brass intone the final chorale. (Todd Fiegel)

Apocalyptic Dreams

The composer writes, "In 1984 I composed a work for symphonic band titled *Revelation*. The work was a tone poem centered around the book of Revelation from the Bible. Since this time I have remained interested in the expression of events of the "Apocalypse" through music. I never felt that I had completely expressed myself in the work, *Revelation*, so I set out to create a work on a much grander scale. The resulting work, *Apocalyptic Dreams*, is structured in the form of a three-movement symphony with each movement bearing the title of a part of this apocalyptic event. The first movement, "The Vision," sets the general mood for the entire symphony in that I have attempted to depict, through the music, the prophetic vision of the end of the world nearly unimaginable. Beginning quite mysteriously, the movement gathers intensity and emotion and is transformed into a dark and somber march with a melody of a malign flavor. The march climaxes in a loud frenzy and is followed by a sorrowful statement by the English horn. The movement closes with a dark and threatening statement by horns and trumpets building into a cluster by the entire ensemble which segues into the second movement. Marked "ferocious," the second movement alludes to the cosmic cataclysmic chain of events of the apocalypse. Following a quiet rustling of snaking chromatic lines in the woodwinds, there begins to erupt in the low brass a baleful motive which is the basis for the entire movement. This low brass motive is now heard in its original form. Ensuing is a fugal exposition of the motive, a somewhat different rhythmic guise. A fanfare-like passage in the trumpets, with underlying undulations by percussion and flutter tonguing woodwinds, announces the event of a sinister dance beginning with the percussion followed by the winds. The section builds to a climax of a clusters presented in bell-tone fashion. A coda in which sweeping chromatic lines in the woodwinds accompany horn and trombone augmentations of the "baleful motive" brings the movement to its rousing close and segues into the third and final movement. The pealing of the chimes begins the third movement. The chimes fade into a lustrous ostinato of bells, vibraphone, marimba and bass marimba. Entering above the ostinato is a theme in chorale fashion that is all-powerful, all-knowing and completely holy, alluding to the second "coming" of Christ. Following, is an interlude of four solo woodwinds (oboe, flute, English horn and clarinet) over a piano/percussion ostinato that proclaim the pureness of the Messianic Kingdom. This leads to a faster tempo and fanfare passages which announce the finale which quotes the celebrated hymn tune, "Break Fourth O Beauteous Heavenly Light" by Johann Schop. The movement ends with grandeur, evoking hope for all humanity." (David Gillingham)

Esprit de Corps

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 movements and its lighter 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 conductor, Colonel John R. Bourgeois. (Publisher)

Jesu, Joy of Man's Desiring

Bach, the great Cantor of Leipzig, composed nearly three hundred cantatas, of which over two hundred have been preserved. They are especially characteristic of Bach's genius, and they constitute by far the larger portion of his total output. Only one of his cantatas was published during his lifetime, but after his death they were widely dispersed; a large bundle of them being sold by his widow for about forty dollars. They were of little use to his sons, who followed the musical trend of their day, and it remained for Mendelssohn and others to rescue the works of the master composer from oblivion.

The cantata of which this chorale is a part is entitled *Herz und Mund und That und Leben*. It was composed for the Feast of the Annunciation, and the beautiful accompanying chorale occurs twice in the course of the work. (Carl Fischer, Inc.)

Carmina Burana

The original score of Carl Orff's *Carmina Burana* (1936), subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures," calls for vocal soli, three choirs, and large orchestra. The band arrangement, however, is entirely instrumental in concept, the vocal music having been fully incorporated into the band itself.

Orff derived the inspiration and texts for his score from a thirteenth-century anthology of songs and poems written in medieval Latin, German, and French by the "goliards," the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. Containing approximately two hundred songs and poems—both sacred and secular—the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism, from religious contemplation to unabashed simplicity to sophisticated symbolism, from religious contemplation to unabashed worldliness. The texts are frank avowals of earthly pleasure: eating, dancing, drinking, gambling, lovemaking; the beauty of life and glorious springtime!

Orff exhilarates us with throbbing rhythms and battering-ram tunes, and moves us with chaste tenderness and heartfelt simplicity. From the original twenty-five sections, John Krance has arranged thirteen. (Thomas Giles, Mankato State College)

Dr. Todd Fiegel

Wisconsin native Todd Fiegel is Director of University Bands and Assistant Professor of Music at UWEC. In that capacity he conducts the wind ensemble and marching band, teaches beginning and advanced conducting, and administers the UWEC band program. Since his arrival in 1995, the wind ensemble has become one of the premiere wind bands in the state and the Blugold marching band has brought great recognition and pride to the campus and community. Dr. Fiegel was previously on the Faculties of the University of Montana and Idaho State University and served as Artist-in-Residence Conductor at the University of Missouri-Kansas City. He holds a doctorate in conducting from the University of Colorado, where he studied with Allan McMurray; his other degrees are from the University of Wisconsin-Madison, where he worked with H. Robert Reynolds. Fiegel is very active as a clinician and guest conductor in both the United States and Canada, in which country he has conducted from westernmost Vancouver Island to the eastern coast of Newfoundland. He has also conducted in Japan. A serious devotee of film music, Fiegel lectures frequently on the subject, has authored journal articles, and has conducted his own silent-film score *Celluloid Tubas* in well over a hundred performances coast to coast. Interestingly, it was this composition that first brought him to the UWEC campus when he conducted the work with Basically Brass, the UWEC euphonium and tuba ensemble, at the 1992 Viennese Ball.

Rodney B. Hudson

Mr. Hudson is Associate Professor of Music at the University of Wisconsin-Eau Claire where he teaches applied trombone and brass techniques, and conducts the Symphony Band, Brass Choir, and Trombone Ensemble. During the summer Mr. Hudson serves as trombone instructor at the International Music Camp located on the border between North Dakota and Manitoba and the Indianhead Fine Arts Camp at Shell Lake, Wisconsin.

He is active as a recitalist-clinician and performs with the University of Wisconsin-Eau Claire Faculty Brass Quintet, and is principal trombone for the Chippewa Valley Symphony during the academic year. He is a member of the International Brass Quintet at the International Music Camp during the summer term. He has also performed with the Bobby Vinton Orchestra, Jimmy Dorsey Orchestra and the Frequency Band under the leadership of Norman Bolter of the Boston Symphony.

Mr. Hudson received a BS degree in music education from Minot State University, where he studied trombone with Charles Moore. He holds MA and MFA degrees in performance from the University of Iowa, where he studied trombone with John D. Hill.

Prior to his appointment at the University of Wisconsin-Eau Claire, Mr. Hudson taught in the public schools in North Dakota and served as instrumental coordinator and conductor in the public school system in Brandon, Manitoba. He also served as brass instructor in the Conservatory of Music

at Brandon University. Mr. Hudson served as principal trombonist with the Minot Symphony Orchestra, University of Iowa Symphony Orchestra and the Brandon University Chamber Orchestra.

UWEC Wind, Percussion, and Band Faculty

Dr. Timothy Lane, flute
Ivar Lunde, oboe
Dr. Richard Fletcher, clarinet and saxophone
Dr. Kristine Fletcher, bassoon
Robert Baca, trumpet
Thomas Gilkey, horn
Rodney Hudson, trombone, symphony band
Dr. Jerry Young, tuba and euphonium
Ronald Keezer, percussion
Dr. Stephanie Graber, university band
Dr. Todd Fiegel, wind ensemble

The Bands at UWEC

The band area of the University of Wisconsin-Eau Claire comprises three concert bands and the Blugold Marching Band. The wind ensemble is designed to offer an opportunity to accomplished musicians to perform challenging music of various instrumentation and styles. Utilizing the concept of one-person-per-part performance, original wind-band music from over three centuries, calling for anywhere from seven to forty-seven players, is performed. The symphony band is also designed primarily for the music major and carries on the tradition of excellence established by Dr. Donald S. George in his long tenure as UWEC Director of University Bands, by providing the opportunity to perform the highest quality large-band repertoire. The university band provides an experience for the predominantly non-music major to continue his/her enjoyment with instrumental music, and as such, performs high-quality literature that does not demand the rigorous preparation expected of the students in the other concert groups. The Blugold Marching Band, open to all students regardless of major, regularly performs to high acclaim at home football games. Anyone desiring more information about the UWEC Bands should call the band office at (715) 836-4417.

Spring 1997 Performances of the UWEC Bands

Indianhead Honor Band & Wind Clinic Concert: Saturday, March 8, 7 p.m.,
Gantner Hall
Wind Ensemble & Symphony Band: Sunday, March 9, 4 p.m., Gantner Hall
Wind Ensemble: Sunday, April 20, 5 p.m., Gantner Hall
University Band: Monday, April 28, 8 p.m., Gantner Hall
Symphony Band: Sunday, May 4, 4 p.m., Gantner Hall

UWEC Wind Ensemble

Flute

Gwen Blume
Sarah Eberth
Jessie Kittel
Katie Nida

Oboe

Kevin Bartig
Valerie Klum
Heather Jo Strutt

Clarinet

Rebecca Campbell
Karen Melby
Samantha Pittinger
Terri Jo Songer
Erika Svanoe

Bassoon

Heidi Borgwardt
Bob Schlidt

Saxophone

Joe Coughlin
Chris Gjesfeld
Bill Olson
Matt Pivec

Trumpet

Kevin Carlton
Matt Mealey
Amy Minor
Anna Morris
Kyle Newmaster

Horn

Johanna Lovig
Tracy Matthai
Jacqueline Olson
Curt Vellenga

Trombone

Jeff Ilse
Matt Hall
Andy Jaeger (bass)
Heather Oliverson

Euphonium

Ed Jacobs

Tuba

Jon Mattison

Percussion

Nikkie Andrie
Leah Dettmann
Kris Larson
Mary Schaeffer
Julie Slater

Assisting Musicians

Jessica Lichty,
percussion
Derek Machan,
piano

UWEC Symphony Band

Flute

Sally Barbeau (picc.)
Sarah Besant
Nikki Busick*
Christine Ellwein
Jennifer Gregerson
Joeleen Roberts
Linda Thompson

Oboe

Tiffany O'Bryan
Terri Peterson*
Jaime
Schoolmeesters

Clarinet

Lori Ashmore
Marisa Berseth
Bethany Bulgrin
Jennifer Emmel
Michele Gressman
Rachel Lankford*
Katey Leisz
Jayna Peterson

Bass Clarinet

Liana Herron
Kayla Mourning*

Contrabass Clarinet

Ken Kiesow*
Billie Jo York

Bassoon

Julie Olson*

Alto Saxophone

Sara Doering
Jeremy Golnick*
Bryan Lang
Carrie Newberry

Tenor Saxophone

Chris Anderson
Kristin Takkunen*

Baritone Saxophone

Janice Culver*

Trumpet

Mike Betzel
Jon Gans
Ed Mudrak
David Munson
Scotty Needham*
Brandon Schoonmaker
Jeff Walk
Chris Woller

Horn

Valerie Barton
Anna Black
Chris Hahn
Lindsey Peterson
Katie Tinsley*

Trombone

Keith Carl
Geoff Dugal*
Jeanine Johnson
Chris Lacona
Gerry Murphy
Christa Oas
Alex Redmann
Jennifer Simpson
Mike Throndsen

Euphonium

Sarah Hanks
Joe McCabe*

Tuba

Trevor Fladwood
Lori Knoener*
Steve Skov
Tim Skutley
Nathan Vlcek

Percussion

Mark Bork
Levi Felling
Ryan Jones
Cory Mahnke*
Jason Price
Renee Sabish
Brian Spurgeon

Harp

Monica Schley

Piano

Nick Poss

Celesta

Barry Anderson

*Denotes Principal
Symphony Bar

UWEC Bands Staff

Erika Svanoe,
Bands Asst.
Julie Olson

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.