

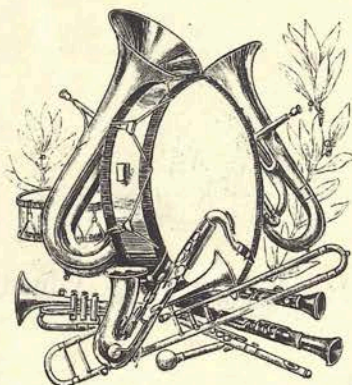


Symphony Band

Rodney B. Hudson, conductor

Wind Symphony

Richard Mark Heidel, conductor



October 13, 2002 • 2:00 P.M.

Gantner Concert Hall
Haas Fine Arts Center
University of Wisconsin-Eau Claire

PROGRAM

SYMPHONY BAND

Rodney B. Hudson, Conductor

Olympic Fireworks David Stanhope (b. 1952)

English Dances - Set I, Op. 27 Malcolm Arnold
(b. 1921)

Transcribed by Maurice Johnstone

1. Andantino
2. Vivace
3. Mesto
4. Allegro risoluto

Be Thou My Vision David Gillingham
(b. 1947)

Fairest of the Fair John Philip Sousa
(1854-1932)

Edited by Frederick Fennell

Russian Sailors' Dance Rheinhold Gliere
(1875-1956)

Transcribed by Eric Leidzen

INTERMISSION

WIND SYMPHONY

Richard Mark Heidel, Conductor

Overture to Candide Leonard Bernstein
(1918-1990)

Transcribed by Clare Grundman

Colonial Song Percy Aldridge Grainger
(1882-1961)

English Dances - Set II, Op. 33 Malcolm Arnold
(b. 1921)

Transcribed by James Sudduth

1. Allegro non troppo
2. Con brio
3. Grazioso
4. Giubiloso-Lento e maestoso

Passacaglia (Homage on B-A-C-H) Ron Nelson
(b. 1929)

1993 Prize Winner

of

The National Band Association Competition Contest
The American Bandmasters Association/Ostwald Competition
The Sudler International Wind Band Composition Competition

The Glory of the Yankee Navy John Philip Sousa
(1854-1932)

Edited by Frederick Fennell

PROGRAM NOTES

Olympic Fireworks was given its premiere by the Sydney Symphony Orchestra, with the composer conducting, at the closing ceremony of the Sydney 2000 Olympics. As well as being played during the final fireworks, it was also played during the entrance of the athletes. The wind band version was written at the same time. Much of the work is based on the composer's *Ceremonial Fanfare No. 1* for brass quintet. *Olympic Fireworks* is made up of four main sections. The first begins with sparkling sixteenth-note patterns followed by a rising theme in triplets. The second (announced by the horns) introduces a new triplet theme with rising and falling duplets answering; these themes are developed to some extent before the third section, a chorale-like melody with the original sixteenth-note patterns dancing over the top. The fourth section repeats much of the opening part, adding a majestic coda. ~*Southern Music Co.*

Arnold's mastery of orchestration is evident on every page of his *English Dances*, the first set of which was completed in 1950 and the second in 1951. Listening to them, one might think that the composer had done considerable research in order to resurrect several forgotten folk-tunes, but in fact, every theme used is original. The Dorian, Mixolydian, and Aeolian modes, those most characteristic in folk music, are used for the set of dances.

The first dance is an andantino in the Dorian mode. The lilting theme is first heard on flute and oboe against an ostinato accompaniment by the horns, timpani, and muted trumpets. The second vivace dance is Mixolydian, having a flattened seventh degree of an otherwise normal major scale. The gloomy, Aeolian third dance has a simple pentatonic theme which is heard four times, each time rising a major third. The final allegro dance is in the Mixolydian mode with the theme being handed from one section of the band to another with the brass playing the chief role. ~*Norman Smith and Albert Stoutamire*

Be Thou My Vision, a reverent and powerful work, is based on the hymn tune "Be Thou My Vision" (also known as the old Irish ballad "Slane"), with its eternal message of faith and hope. It goes far beyond being an arrange-

ment of a familiar hymn tune, as the work provides moments of real drama in the shimmering tonal colors provided by the woodwinds and the glorious brass lines that break through like dazzling sunlight through the clouds. ~*D. Gillingham*

One of Sousa's favorite sayings was "A horse, a dog, a gun, a girl, and music on the side. That is my idea of heaven." When all of his march titles are examined, Sousa's appreciation of the fairer sex is obvious. In this instance the subject was a pretty girl who worked at the annual Boston Food Fair. Even though the March King never met the young lady, her memory inspired this title when he was preparing a new march for the food fair in 1908. *The Fairest of the Fair* is generally regarded as one of his most melodic and best-written marches. ~*Norman Smith and Albert Stoutamire*

The ballet *The Red Poppy* was written in 1927 (revised 1949). It deals with an uprising on board a Chinese ship and the successful intervention of Russian sailors. The *Russian Sailor's Dance* is the best-known excerpt from the ballet, and is founded on the popular Russian folk-tune titled "Yablochka" (Little Angel). The dance takes the form of a series of variations on this striking song. ~*Richard Franko Goldman*

Candide, the comic operetta based on Voltaire's work, had an unfortunately short musical life on Broadway in 1956. However its lively overture had its premiere by the New York Philharmonic Orchestra under the direction of the composer in 1957, and has become a favorite in the concert repertoire of both orchestras and bands. The work is very rhythmic, yet forceful, combining the classical and popular style into a clever and modern composition. ~*Carl Barnett*

Colonial Song is one of many works for band composed by Percy Grainger. The work was originally composed as a piano piece given to his mother as a 1911 "Yule gift." Listed in his own files as the first of a series called "Sentimentals," it remains the lone contribution to that category. *Colonial Song* was premiered in a series of concerts in February and March of 1913, conducted by Grainger and scored for soprano, tenor, harp, and orchestra. Grainger prepared the band version in 1918. ~*Richard Miles*

In his film writing, Malcolm Arnold developed an uncommonly keen sense of music's evocative power. His two sets of *English Dances*, composed in the early 1950's when he was still earning acclaim as a young composer, display this skill to the full. He has created miniature mood pieces which have all the vitality of the dance, each one highlighting some aspect of the English folk idiom. The fifth dance recalls the sound of the pipe and tabor. The sixth dance, like the first, is in 6/8 meter, but its mood is more lively; like all these dances, it never tires of repeating a good tune. The seventh is graceful, its wistfulness enhanced by the flat leading-note of its modal scale. The final dance is clearly a celebration, its melody strengthened by prominent use of the tonic and dominant as pivotal points. ~Margaret Archibald

Passacaglia (Homage on B-A-C-H) was composed by Mr. Nelson in fulfillment of a commission in honor of the 125th Anniversary of the founding of the University of Cincinnati College Conservatory of Music. It is conceived in a contrapuntal style reminiscent of Bach's great organ works. A set of continuous variations in a moderately slow triple meter built on an eight-measure melody which is repeated twenty-seven times, *Passacaglia* is a seamless series of tableaux which move from darkness to light. Written in homage to J.S. Bach, it utilizes, as counterpart throughout, the melodic motive presented by his name in German nomenclature: B-flat, A, C, and B-natural. Bach introduced this motive in his unfinished "Art of the Fugue," the textures of which are paraphrased in the third, fourth, and fifth variations. The famous melody from Bach's "Passacaglia in C minor" appears once in variation nineteen. ~Richard Miles

In 1909 the musical comedy *The Yankee Girl* needed a spirited march to help keep it alive, and Sousa came to the rescue with this march, dedicating it to the star of the show, Blanche Ring. The march was first titled *Uncle Sam's Navy*, followed by *The Honor of the Yankee Navy*, and, finally, *The Glory of the Yankee Navy*. While the march was being written, Admiral Robert E. Peary was helping to glorify the "Yankee Navy" by making his first successful trip to the North Pole. ~Norman E. Smith

Symphony Band Personnel

Fall 2002

Flute/Piccolo

Breta Borstad
Leah Greenwood
Kate Hurd
Kristine Johnson
Amy McCoy
Jessica Moebius
*Melissa Weis
Christine Wiggin

Oboe

+Anna Marx
+Beth Nelson

Bassoon

Caitlin Burich
*Amy Van Maldegiam

Bb Clarinet

*Nancy Coddington
Amanda Eischen
Chelsea Heston
Rebecca Hutchinson
Andrea Johnsen
Jill Johnson
Danielle Kesanen
Clare Peter

Bass Clarinet

Jacob Boyle

Contra-Bass Clarinet

James Geddes

Alto Saxophone

Branden Atherton
Robert Bohnert
Jonathan Juedes
Nikki Otten*

Tenor Saxophone

Andrew Lester

Baritone Saxophone

Casey Anderson

Trumpet

Ryan Cavis
Jake Heyer
+Jake Morris
Josh Nims
+Brandon Ochoada
Kyle Sulerud
Brian Thorstad

Horn

Jessica DeVillers
*Kelly Heidel
Betsy Schroeder
Mandy Wiebusch

Trombone

Adam Boll
Phillip Dorn
*Colin Gilliland
Josh Heyer
Randy Pingrey
Henry Seroogy
Becky Yoose

Euphonium

*Nick Johnson
Kyle Peterson

Tuba

+Glen Mercier
+David Snyder
David Temple
Matthew White

Percussion

+Maggie Bailey
Chad Federwitz
+Eric Garfield
Jeremy Papke
Melissa Sommers
Susan Sundly
Michael Van Hemert

*Denotes Principal

+Denotes Co-Principal

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Music & Theatre Arts Department:
<http://www.uwec.edu/Mus-The>

Wind Symphony Personnel

Fall 2002

Flute

*Heidi Olsen
Kara Sorensen
Laura Barth
Michelle DeGroot
Rachel Dahl
Alisha Green
Amy McFarlane
Sandy Bell

Oboe

*Greg Weeden
Kathleen Maza
Eric Plotts

Bassoon

*Kelli Hanson
Beth Anne Scherer

Clarinet

*Angela Nies
Sarah Goerg
Lauren Bantz
Elizabeth Wilson
Jenny Phillips
Laura Miller
Kristin Bar
Emily Perrault

Bass Clarinet

Chris Raddatz

Contra-Alto Clarinet

Nancy Coddington

Alto Saxophone

*Jared Ziegler
Paul Wratkowski

Tenor Saxophone

Matt McVeigh

Bari Saxophone

Evan Benidt

Trumpet

*Tom Krochock
Andrew Dziuk
Paul Stodolka
Dan McGoe
Sean Hanson
Mike Olson
Greg Van Sickle

French Horn

*Bryan Jaeckel
Nicole Gerlach
Matt Knihtila

Trombone

*Joe Hartson
Sean Solberg
Pat Bents
Kenyon Scheurman
James Yardley
Josh Hertel

Euphonium

*Dawn Holte
Andrei Strizek

Tuba

*Mark McGinnis
Joel Helston
Jeffrey Specht

Percussion

*Tim Doleys
Dan Marrs
Matt Edlund
Eric Becker
Zach May
Maggie Bailey

Piano

Kristin Yost

Assisted By

Paula Smith, Harp
UW-Eau Claire Faculty
Nathan Burdick,
Percussion
Kelly Heidel, French horn
Chelsea Heston, Clarinet
Stacy Kern, Contra
Bassoon/Alto Clarinet

Band Administrative

Assistants

Bryan Jaeckel
Heidi Olsen

*Denotes 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.