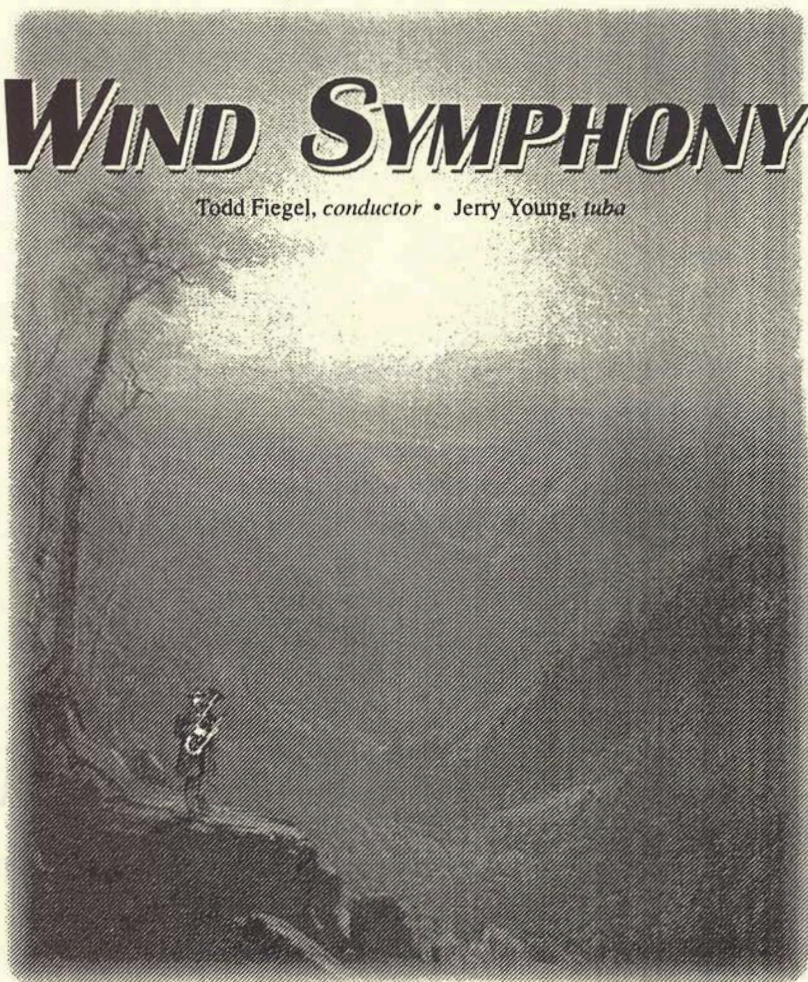


University of Wisconsin-Eau Claire  
Department of Music & Theatre Arts

# **WIND SYMPHONY**

Todd Fiegel, *conductor* • Jerry Young, *tuba*



## **Classics for Wind Band, Old & New**

4 P.M. • Sunday  
May 2, 1999  
Gantner Concert Hall



## Program

### *Classics for the Wind Band, Old and New*

*Gavorkna Fanfare* (1991) ..... Jack Stamp  
(b. 1954)

*...and the mountains rising nowhere* (1977) ..... Joseph Schwantner  
(b. 1943)

*Concerto for Tuba and Winds* (1987) ..... Bruce Broughton  
(b. 1945)

I. Allegro moderato

II. Aria, andante moderato

III. Allegro leggiero

Dr. Jerry Young, tuba

## Intermission

*Shenandoah* (1998) ..... traditional  
arr. Frank Ticheli

*Lincolnshire Posy* (1939) ..... Percy Aldridge Grainger  
(1882-1961)

I. Lisbon (Sailor's Song)

II. Horkstow Grange

(The Miser and his Man: A Local Tragedy)

III. Rufford Park Poachers (Poaching Song)

IV. The Brisk Young Sailor

(who returned to wed his True Love)

V. Lord Melbourne (War Song)

VI. The Lost Lady Found (Dance Song)

*Blue Shades* (1997) ..... Frank Ticheli



## Notes From the Conductor

One of the great pleasures the members of the wind symphony and I enjoy is the opportunity to work with the artist-faculty members of the University of Wisconsin-Eau Claire. In the past we have performed with Tim Lane and Dan Newman and for this concert we welcome Professor of Tuba Jerry Young to the stage. Dr. Young is highly respected as an author, educator, and performer. His teaching has influenced countless students, as well as the faculty who are fortunate to be able to teach with him. It is indeed an honor and personal pleasure for me to have him perform this challenging and beautiful work with us.

Classics old and new--how does one begin to identify those musical monuments? When looking at the wealth of repertoire written for the large wind band in the twentieth century, a number of composers stand out. Among them--and thought by many to be at the top of the list--is Percy Grainger. Like Gustav Holst, his compositions for band are staples of our literature and are among the most performed of all band music--especially remarkable because they were written during the infancy of the modern concert band. Grainger's free chromaticism and harmonic innovation along with his rhythmic ingenuity and unique orchestration still sound fresh, and though they are constantly emulated, they have been rarely equaled. *Lincolnshire Posy* was written for the 1939 American Bandmasters Association Convention in Milwaukee and was based on performances of folksingers whom the composer recorded on wax cylinder during walking tours of England's county of Lincolnshire some thirty-five years earlier. The ever-optimistic Grainger, in addressing the work's intended use by school bands, included this note to conductors, "Bandleaders need not be afraid of the two types of irregular rhythm met with in the *Lincolnshire Posy*.... [which] lie well within the powers of any [!] normal high school band. The only players that are likely to balk at those rhythms are seasoned professional bandsmen, who think more of their beer than of their music." Sixty years later, they are still an immense challenge--and equally as rewarding.

Pulitzer-Prize-winning composer Joseph Schwantner has written only three works for wind ensemble but each is a masterpiece. His sonorities, ethereal yet powerful, with extensive demands on percussionists, and including his own brand of rhythmic challenge, have been heard in probably thousands of performances of this work. It has become a milestone in the history of composition for wind instruments. He dedicated the work to Carol Adler, the author of the brief poem after which the piece is entitled:

arioso                      bells  
sepia  
moon-beams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence                      chimes

At what point does a composition or composer gain the recognition and professional respect that elevates his/her status to "classic?" Frank Ticheli has, in a few short years, contributed many, many fine works to the repertoire of the concert band, as well as that of other ensembles. Writing in a huge variety of styles and for all levels of performers, from beginning student to professional, his works have taken the band world by storm.

*Shenandoah* is the second in a series of arrangements of folksongs that Ticheli is creating, the first being *Amazing Grace*, which I had the pleasure to conduct with our University Band in 1995. One of Percy Grainger's legacies is the vast number of folksongs that he arranged. These beautiful settings by Ticheli, in effect, continue that tradition.

In the short time that has elapsed since *Blue Shades* was composed it has reached a popularity matched by few new compositions. Mr. Ticheli says of the work,

"[After completing an earlier work for big band and symphony orchestra] I felt a strong need to composer another...that would



combine my love of early jazz with my own musical style. Four years and several compositions later I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work 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" 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."

My students and I wish to thank you for your support of the UWEC Bands and hope that you enjoy the classics, old and new, that we are delighted to present to you today.

Todd Trigel

**University of Wisconsin-Eau Claire  
Wind Symphony  
Todd Fiegel, conductor**

**Flute**

Sandy Bell  
Jennifer Chase  
Caarin Hagen  
Chandra M. Laessig  
Christina Lobe  
Lisa Pallesen

**Piccolo**

Heidi Olsen

**Oboe**

Samantha Pittenger  
Jaime Schoolmeesters  
Heather Jo Strutt

**Clarinet**

Rebecca Campbell  
Jill Grehn  
Karen Melby  
Angela Nies  
Kristy Novak  
Bill Olson  
Matt Pivec  
Elena See  
Robyn Smail  
Lisa Wilhelm

**Bass Clarinet**

Erik Christianson  
Amanda Savin

**Bassoon**

Heidi Borgwardt  
Amy Fiumefreddo  
Julie K. Olson  
Toby Yatso

**Alto Saxophone**

Jason Breen  
Joe Coughlin  
Sarah M. Minette  
Gene Power

**Tenor Saxophone**

James Gornick  
Max Robinson

**Baritone Saxophone**

David Strong

**Trumpet**

Kevin Carlton  
Paula Meier  
Greg Van Sickle  
Brandon Schoonmaker  
Jeff Walk  
Chris Woller

**Horn**

Valerie Barton  
Nikki Busick  
Chris Hahn  
Jenny Henrickson  
Jeannine Stucklen

**Trombone**

Mandy Alvar  
Ben Covi  
Keith Hilson  
Josh Knihtila  
Matthew L. Parrish  
Sean Solberg

**Euphonium**

Joe McCabe  
Dan Natzke

**Tuba**

Trevor Fladwood  
Nathan Vlcek

**String Bass**

Ethan Sobotta

**Percussion**

Jack Forbes  
Eli Johnson  
John Rickinger  
Mary B. Schaefer  
Adrian Suarez  
Alan Thompson

**Piano**

Jill Grehn

---

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.