

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

Symphony Band

Rodney B. Hudson
Conductor

with Guest Soloist

David Kile
Marimba

WINTER CONCERT

.....
7:30 P.M. • Sunday
December 3, 2000
Gantner Concert Hall
.....

Program

- March with Trumpets William Bergsma
(1921-1994)
- English Waltz Percy Grainger
(1882-1961)
- Kaddish W. Francis McBeth
(b. 1933)
- Greensleeves Alfred Reed
(b. 1921)

Intermission

- Morning Star David Maslanka
(b. 1943)
- Sonata for Marimba Peter Tanner
II. Andante sostenuto (b. 1932)
I. Allegro con brio
David Kile, Marimba
- Variations on a Shaker Melody Aaron Copland
(1900-1990)
- Old Home Days Charles Ives
(1882-1954)
I. Waltz
II. a) The Opera House (From "Memories")
b) Old Home Days (Chorus)
III. The Collection
IV. Slow March
V. London Bridge Is Fallen Down!

Program Notes

March with Trumpets

William Bergsma's *March with Trumpets* was the first of a series of works commissioned by Richard Franko Goldman in memory of his father, Edwin Franko Goldman. In addition to founding the band which (once again—in 1984) bears his name, E.F. Goldman set the precedent of commissioning new concert works for band from leading composers of the United States. The Goldman Band has given first performances of these and dozens of other works during its many years of summer concerts in Central Park, New York. Bergsma's march is a straight-forward grand march of traditional dignity and brightness. The title derives from English usage of the time of Shakespeare. (from *Galaxy Music Corporation*)

English Waltz

The working methods of Percy Grainger (1882-1961), like the man himself, were somewhat unorthodox. He was an incurable "tinkerer," constantly re-working pieces that had been sketched out years before, often producing a myriad of different settings of the same piece, sometimes taking decades to bring a work to its final form. The years 1895 through 1922 were years of feverish activity with many projects begun, but only a few finished. In 1922, Grainger was devastated by the suicide of his beloved mother, and he fell into a creative slump that lasted for the remainder of this life. Had it not been for the raw materials laid up during his early years which were to occupy him for the remaining 39 years of his life, Grainger might have ended his life in the living obscurity that befell his contemporaries Jean Sibelius and Charles Ives.

Grainger's *Youthful Suite* for orchestra was compiled in the 1940's, and consists of five pieces: *Northern March*, *Rustic Dance*, *Norse Dirge*, *Eastern Intermezzo*, and *English Waltz*, all begun shortly before the turn of the century. *English Waltz* was sketched for orchestra from 1899-1903, and in 1940-42 Grainger worked on it again with the intention of using it as the finale to the suite. Somewhat later (1943-45) the piece was "dished-up" for two pianos/four hands, a common procedure for Grainger, allowing him to hear the piece performed in "real time" to make certain that the form and structure of the piece were satisfactory. In late 1948, during a visit to Sweden (home to Percy's wife Ella), the final touches were added to the orchestral score and parts.

In Grainger's own words: "*English Waltz* reflects, to some extent, popular English waltz-types of the 1890's. Some of its phrases are cast in the 5-tone (pentatonic) scale so characteristic of English-speaking melody, instead of the 7-tone (diatonic) scale more usual in Viennese, German,

French, Belgian, Spanish and Russian waltzes. No folk tunes or popular tune-stuffs are used in any part of the *English Waltz*.

John Bird, the great biographer of Percy Grainger has written this about the suite: "These pieces show a preoccupation with unusual harmonic organization—for example, there are extended passages of parallel triads [see measure 273 of *English Waltz*]...and a fondness for closing on added sixth or secondary seventh chords. ...Apart from the purely academic interest of *Youthful Suite*, however, it is a most appealing work and it is strange that some of the constituent movements have not become favorites with the Promenade [Pops] audiences. Any single piece of the suite's five movements or any combination thereof could easily be performed in concert, and the multi-metric high kicking *English Waltz* makes a wonderful conclusion to this sadly neglected work." (Mark Rogers)

Kaddish

The Kaddish is the Jewish prayer for the dead. It is said by the bereaved each morning and evening for eleven months, then on each anniversary of the death thereafter.

The composition was written as a memorial for James Clifton Williams, beloved teacher of the composer of this work. The "heartbeat" that runs throughout the piece in the percussion is a rhythmic quote from a measure in the Chorale of Williams' *Caccia and Chorale*. (Francis McBeth)

Greensleeves

The melody of *Greensleeves* is one of the glories of English music; it is the second oldest secular piece of music that we know of, and was already an established classic in Shakespeare's time. I am grateful for the acceptance this adaptation for winds has had through the years since its first appearance in 1961, and I hope that this revised version will serve to make it even more a joy for players, conductors and audiences in the years to come. (Alfred Reed)

Morning Star

Morning Star was a surprise to me. In planning the piece, I came up with a great many ideas—enough for three or four pieces. When it came time to compose, I suddenly discarded all of that material and took up a little tune that came to mind. The result is a happy piece, a concept which does not usually attach itself to my music. The piece is a Rondo shape with the "A" portions being sets of variations on the brief theme. There are 32 variations in all. The orchestration, while offering enough to brass and percussion, strongly emphasizes wind color and open sounds.

Morning Star is about beginnings: the dawning of a new day, the opening of a new hall, the beginning of adult life for the young people who premiered the piece, and for those who are playing it now. (David Maslanka)

Sonata for Marimba

Peter Tanner studied composition with Bernard Rogers, Louis Mannini, Thomas Canning and Alan Hovhaness at the Eastman School of Music. His percussion study was with William Street. He was a performer in the Eastman Marimba Ensemble which was one of the first of this medium to originate at the Eastman School. His military career featured him as marimba soloist with the United States Marine Band. Professor Tanner was a faculty member in the Music Department at the University of Wisconsin-Eau Claire from 1966-1969, thereafter moving to the University of Massachusetts where he taught until his retirement in 1999. The *Sonata for Marimba and Piano* originated as a student composition under Alan Hovhaness. Mr. Tanner states that "this was an early venture into the study and composition of sonata form at the Eastman School." The Sonata has become a staple work in the repertoire for this medium. The work was later arranged for concert band by John Boyd. (Peter Tanner)

Variations on a Shaker Melody

This set of five variations on the Shaker melody "Simple Gifts" is an excerpt from the composer's score to the ballet *Appalachian Spring*. The scenario of the ballet is a simple presentation of a Pennsylvania housewarming party in the Appalachian mountains by a Shaker man and his wife in pioneer times. The *Variations*, which is section seven of the ballet, is subtitled "Scenes of Daily Activity for the Bride and her Farmer-Husband." This setting for band was done by the composer. (Thomas Tyra, University of Eastern Michigan)

Charles Ives

Charles Ives's father, George, was an accomplished cornet player and Civil War bandmaster, who conducted orchestras, bands, and choirs in Danbury and was his son's first and most influential music teacher. While he insisted on the mastery of traditional music practice, his imaginative teaching also inspired Charles's remarkable experiments with new kinds of musical sounds.

The songs and sketches assembled in this suite reflect Ives's lifelong love of familiar tunes and homegrown music making.

1. *Waltz* begins and ends by quoting from Michael Nolan's popular Bowery waltz, "Little Annie Rooney." Ives's own verses to the

song imagine Annie, now a bride, and her festive wedding party at "the old dance ground."

- 2a. *The Opera House* is the first part of the song "Memories," and the text, also by Ives, recalls a youngster's breathless expectance as the pit band strikes up the overture.
- b. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main street, behind the village band," amid the ringing of church and schoolhouse bells. *Old Home Day* is the nostalgic title of the song from which this section is taken, and the obbligate line played during the repeat features bits and pieces of "The Girl I Left Behind Me," "Garryowen," and "Auld Lang Syne."
3. The title of *The Collection* refers to a church offering. This setting of George Kingley's hymn-tune Tappan introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir."
4. *Slow March*, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio, Saul.
5. *London Bridge Is Fallen Down!* is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives' unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives' sketches for organ or piano, which date from about 1891.

(Jonathan Elkus)

David Kile, Guest Soloist

David Kile is a senior studying Music at UW-Eau Claire, with an emphasis in percussion. He is also a Staff Sergeant with the Marine Corps, and remains on active duty while participating in the Staff Degree Completion Program. He has previously attended Wartburg College in Waverly, Iowa and UW-La Crosse. He has been a featured soloist with the Marine Corps Bands at his previous duty stations, which include San Diego, California, Twentynine Palms, California and Parris Island, South Carolina.

UW-Eau Claire

Wind, Percussion and Wind Band Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Richard Mark Heidel	Wind Symphony, Director of Bands
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

Symphony Band Personnel Fall 2000
Rodney Hudson, Conductor

Piccolo/Flute

Mariel Carter
Michelle DeGroot
Stacey Knutson
Chandra Laessig
Christina Lobe
*Amy McFarlane

Oboe

Kara Kangas
Anna Marx
*Greg Weeden

Bassoon

*Kelli Hanson

Bb Clarinet

Jessica Bruch
Jennifer Friederich
+Kim Gruett
Emily Perrault
Bill Olson
+Jennifer Phillips
Molly Schneider
Andrew Streitz
Holly Tomter

Bass Clarinet

Chris Raddatz

Alto Saxophone

Lindsey Andress
Sara Christianson
Angie Haskovec
*Michael Roesch

Tenor Saxophone

Branden Atherton

Baritone Saxophone

Sam Cotts

Trumpet

Trever Hagen
Jake Heyer
Nicole Lalond
Kipp Otterness
*Brian Thorstad
Greg Van Sickle

Horn

Jenna Behm
*Sana Grajkowski
Jill Johnson
Mandy Wiebusch

Trombone

Adam Fekete
Joe Hartson
Josh Hertel
*Josh Knihtila
James Yardley
Liz Zellman

Euphonium

Mike Allen
*Dawn Holte

Tuba

Joel Helston
*Mark McGinnis
David Snyder

Percussion

James Bungert
Dan Fowdy
Eric Garfield
Ryan Griffin
Drew Ruenger
Susan Sundly

Assisted by:

Rebekah Peterson, harp
Kevin Bartig, piano

*Principal Chair
+Co-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.