

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

*The UW-Eau Claire*  
***Concert Band***

Rodney Hudson, Conductor

***Fall Concert***



Wednesday, December 7, 1994

8:00 p.m.

Gantner Concert Hall

## Program

### Americans We

Henry Fillmore  
(1881-1956)

Fillmore had problems deciding on a title for this march. His band was giving a series of concerts at the local zoo so he would introduce the new work as *The Cincinnati Zoo* one day and *Pure Food and Health* the next! Finally, realizing that it was probably his finest march, he published it in 1929 as *Americans We* and dedicated it to "all of us." Noting the exuberance in this march, Paul Yoder reminisced recently that Fillmore had once told him that he wrote music "to make people happy."

(Information from Paul Yoder)

### Symphonic Variations on Amazing Grace

Traditional  
arr. by Claude T. Smith

John Newton was a British slave trader who lived in Africa. He had a reputation of being one of the cruelest slave traders, involved in the beating and raping of slaves as they were sold to the more wealthy white people. Newton was also known as a crazy man, often having "fits" during which he would foam at the mouth. During these episodes he had to be chained for his own safety as well as for the safety of others. After becoming a Christian he never had the "fits" again, although he did have many ups and downs emotionally. He became convinced of the fact that the slave trade was very wrong and actually lobbied before Parliament in London for the abolishment of slave trading. He wrote the words "that saved a wretch like me" to express how he really felt to show indeed how amazing God's grace is.

(Lee Anna Rasar)

### Symphony #1 (In Memoriam Dresden-1945)

Daniel Bukvich  
(1954- )

- I. Prologue
- II. Seeds in the Wind
- III. Ave Maria
- IV. Fire Storm

On the night of February 13, 1945, Allied forces fire-bombed the undefended German city of Dresden. Swollen by the flow of refugees fleeing the advancing Russian Army to almost twice its normal population, the "Fire Storm" killed approximately 150,000 men, women, and children.



Movement I establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based.

The title of Movement II refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The movement portrays the fury of the bombing attack.

The material in Movement III reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack.

In Movement IV the sounds of the "Fire Storm" are recreated. Musically, the last movement serves as a resolution to the tension built up in the previous three movements.

(Daniel Bukvich)

#### American Variations

Jerry H. Bilik  
(1933- )

In this work, the familiar Scottish folk tune Barbara Allen--one of the earliest popular songs in America--is woven into a series of stylistic settings representing the diverse cultural heritage of the American people. It depicts musically the essence of our country as a land where the recurring theme of human dignity transcends the endless variety of its individual citizens.

(Jerry Bilik)

#### *Intermission*

#### Suite in Bb

Gordon Jacob  
(1895-1984)

- I. March
- II. Solemn Music
- III. Finale

*Suite in Bb* is Gordon Jacobs second suite for band. It has established itself as a respected musical work in the repertoire for the concert band. *An Original Suite for Military Band* (his first work written for the band medium) introduced audiences to original folk song literature. The *Suite in Bb* presents additional march and folk song repertoire of Great Britain.

(Rodney Hudson)

## Remembrance of Things to Come

Jack Stamp

*Remembrance of Things to Come* is an ethereal and reflective work for winds and percussion that incorporates many characteristic elements of 20th Century music: frequent use of extremes, in this case extremely thin orchestration and transparent textures; emphasis on less expressive percussive timbres; use of new and unorthodox "instruments" and colors; a broad, chromatic approach to tonality; fragmented melodic ideas composed with instruments, not the human voice, in mind; use of modes as the basis for melodies and motives; harmony created by the overlapping of individual melodic lines (harmony as a product of melody, rather than the other way around); mixed meters and asymmetrical phrase lengths; dissonant harmonic structures.

(Jack Stamp)

## The Golden Ear

Mariano San Miguel  
(1880-1935)

The *pasodoble torero* (bullfighter two-step) has the fanfares, trumpet solo, and ornamentation expected in the music for Spain's most popular sport, regarded as a test of bravery, skill, and grace by the Spanish populace. After the banderilleros have driven their darts into the bull and the matador has made his kill, one of his most prized possible awards (dependent upon the opinion of the judges--and the spectators) is the ear of the bull. During the drama the band also plays an important part since it is permitted to play only when the presiding officer believes that the torero is performing exceedingly well. Regardless of how the award appears to the first-time visitor to the bullfight arena, it is indeed an "ear of gold" to the matador.

## Christmas Festival

Leroy Anderson  
(1909-1975)

Since Anderson wrote *A Christmas Festival* in 1950, many other composers have also arranged Christmas music for band or orchestra. In spite of the availability of more recent arrangements, this work, like many of Anderson's other compositions, seems to be increasing in popularity. Among the familiar songs included in the arrangement are: "Joy to the World," "Deck the Hall," "God Rest You Merry Gentlemen," "Good King Wenceslas," "Hark! the Herald Angels Sing," "Silent Night," "Jingle Bells," and "Adeste Fidelis."

(Norman Smith and Albert Stoutamire)



# Concert Band

## Rodney Hudson, Conductor

### Piccolo

Rebecca Wilkinson

### Flute

Sarah Besant

Kim Buchholz

Paul Dankers

Tiffany Harlan

Karen John

Tammy Miles\*

Stacy Nelson

Molly Possehl

Jessica Rapp

Alysha Walker

### Oboe

Shelby Bauter

Jessie Moore\*

Jennifer Schobert

### Bassoon

Jessie Marx

Tobin Shucha

### B Flat Clarinet

Tonya Beyer

Jennifer Emmel

Michelle Geertz

Amy Genke

Lee Ann Glomski

Lucy Jackson

Sara Lanphear\*

Eve Moen

Laurie Peterson

Erin Smith

Laura Vesper

### Alto Sax

Katie Juran\*

Andrew Krueger

Laura Winchell

Stacy Wirth

### Tenor Sax

Trent Brown

Sara Nelson

### Baritone Sax

Jesse Horne

### Trumpet

Shawn Barneson

Foster Beyers\*

Miranda Blakeley

David Burki

Brian Collicott

Scott Jaeger

Michael Knutson

Stefan Van Voorst

### Horn

Matt Everson\*

Kirsten Flaa

Amanda Flosbach

Greta Sutte

### Trombone

Amy Anderson

Shari Busse

Jeanine Johnson

Matthew Karweick

Bridgit Kin

Nathan Livingston

Heather Oliverson\*

### Euphonium

Joseph McCabe

Michael Strubel\*

Cara Wiedemann

### Tuba

Trevor Fladwood

Lori Knoener

Tracy Ruckwardt

Tim Skutley\*

### Percussion

Linda Kabat

Melissa Kadlec

Matthew Kendziera+

Grady McDonald

Andy Meixner

Benjamin Roe

Alicia Steinhauer+

\*Denotes Principal

+Denotes Co-Principal

## December Events

- 1 Concert: Jazz Ensemble I, 8 pm, Gantner Hall
- 2 Children's Opera: Alice in Wonderland, 10 am, 1:00 & 7:30 pm,  
Gantner Hall
- 4 Concert: Women's Concert Chorale, 2 pm, Gantner Hall
- 4 Concert: Jazz Ensemble III, 8 pm, Gantner Hall
- 5-6 Madrigal Dinner, 6:30 pm, Christ Church Cathedral
- 7 Student Recital: Hindemith Brass Quintet, 5 pm, Gantner Hall
- 7 Concert: Concert Band, 8 pm, Gantner Hall
- 8 Student Recital: Andante Brass Quintet, 5 pm, Gantner Hall
- 8 Concert: Jazz Ensembles IV & V, 8 pm, Gantner Hall
- 8-10 Theatre: Spokesong, 7:30 pm, Riverside Theatre
- 11 Theatre: Spokesong, 1:30 pm, Riverside Theatre
- 11 Concert: Holiday Concert, 2:30 & 7:30 pm, Zorn Arena
- 12-17 Theatre: Spokesong, 7:30 pm, Riverside Theatre
- 16 Concert: Foyer Concert, Noon, Fine Arts Lobby
- 16 UAC Concert: Lorie Line with Pop Chamber Orchestra, 8 pm,  
Gantner Hall

***NOTE: The times and dates of these events may be subject to change.  
Please check with the Department of Music & Theatre Arts (836-2284) or  
the Service Center (836-3727) if you have questions.***

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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 audience. The use of cameras and recording equipment cannot be permitted.