

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

Symphony Band



Rodney B. Hudson
conductor

Dr. Robert Bayless
guest conductor

Spring Concert & Tour

7:30 pm • Wednesday
May 5, 1999
Gantner Concert Hall



Program

American Overture Joseph Willcox Jenkins
(b. 1928)

This overture was written for the U.S. Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the French horns, and is a favorite of advanced high school and university bands. Although *American Overture* was Jenkin's first band piece, it remains his most successful work, and in his words, he is "hard-pressed to duplicate its success." (*Norman Smith and Albert Stoutamire*)

Armenian Dances (Part II) Alfred Reed
(b. 1921)

- I. Hov Arek (The Peasant's Plea)
- II. Khoomar (Wedding Dance)
- III. Lorva Horovel (Songs from Lori)

The *Armenian Dances*, Parts I and II, constitute a four-movement Suite for Concert Band or Wind Ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.

Part II, containing the second, third and fourth movements of this Suite, is built upon three Armenian folk songs, freely treated and developed in terms of the modern, integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. Hopefully, this instrumental setting will prove to be at least a small step in this direction.

Part II of the *Armenian Dances* was completed in the winter of 1975, and was first performed by Dr. Harry Begian and the University of Illinois Symphonic Band. (*Alfred Reed*)

On December 14, 1844, the remains of Carl Maria von Weber were moved from English to German soil. Wagner composed *Trauermusik* for the torch-light procession to Weber's final resting place, the Catholic Cemetery in Friedrichstadt.

The subtitle to the work, "Funeral Music on Themes of Carl Maria von Weber," and the preface to Leidzen are misleading. Both imply that Wagner borrowed and arranged only on Weber's melodies. Actually, Wagner took both melody and harmony from Weber. *Trauermusik* is, in fact, Wagner's "band transcription" of Weber's music.

The first part of *Trauermusik* is an arrangement of music from the overture to *Euryanthe* (mm. 129-143) which represents the vision of Emma's spirit in the opera. Wagner transposed the music down one-half step to Bb minor and added a dominant-seventh chord to connect the passage to the next section. Wagner also altered Weber's tempo indication, Largo, to "Adagio." Wagner retained Weber's meter signature (4/4), however.

The main section of the work (mm. 17-71) is taken from the cavatina *Hier dicht am Quell* [Near To This Spring] from Act II, scene 2 of the opera. Wagner's choice of this passage may have been influenced by the numerous textual references to death. Wagner transposed this music from G major to Bb major; he also added a repeat marking at the end of this section (returning to the beginning) to allow the work to be used throughout the two-and-one-half mile procession. Most importantly, Wagner also doubled Weber's note values, which calls into question the tempo relationship between this section and the opening.

The *Coda* of *Trauermusik* is taken from Act II, scene 7 (just before the final chorus) where Count Adolar "falls on his knees before Euryanthe, then rises in prophetic ecstasy at their reunion." Wagner probably chose this passage because it is an altered version of the "vision music" which opens *Trauermusik*. Wagner transposed this passage from C major to Bb major, adjusted the part-writing, and once again doubled the note values. In addition, he eliminated repeated notes and changed the rhythm of Adolar's melody in *Trauermusik*'s final trumpet passage.

From 1844 until 1926, the only generally known copies of the full score were held by Wagner and a score in the hand of Felix Mottl. The lack of an available full score and parts undoubtedly made performances of the work difficult. Only one performance of the work between its premiere and 1926 is known: a concert performance conducted by Johann Siebenkas in October, 1864. The origin and current location of these performance parts are unknown. This edition for wind band is done by Michael Votta and John Boyd. (*Michael Votta*)

Boys of the Old Brigade W. Paris Chambers
(1854-1913)

Dr. Robert Bayless, Guest Conductor

This march was published in 1901 by Carl Fischer while Chambers was employed at the New York store. Chambers may have had a specific brigade in mind in choosing this title, but, inasmuch as he had access to a wide variety of music and also enclosed the march title in quotation marks, it is possible that the name was borrowed from an older piece of music. One such tune was composed in 1874 by an Englishman, Odoardo Barri (1844-1920), whose real name was Edward Slater. He wrote the song for a Col. Goodenough to sing at one of the Royal Artillery concerts at Woolwich,; a march version was later arranged by W. H. Myddleton. During the early 1900's the American Al Sweet (who studied cornet with Chambers in New York about 1896) had the members of his White Hussars Band sing a sentimental version of *The Boys of the Old Brigade*. Although Sweet often joked about how "corny" the ballad was, the close harmony of the male voices sometimes brought tears to the eyes of the listeners. The words being:

Where are the boys of the old Brigade,
Who fought with us side by side?
Shoulder to shoulder, and blade by blade,
Fought till they fell and died!

(G. Bridges, L. L. Sams, R. Sanders, H. W. Schwartz, and O. Turner)

Intermission

Images Robert Sheldon
(b. 1954)

Images was commissioned by the Louisiana Music Educators Association District VII High School Honor Band, Thibodaux, Louisiana and was premiered in January of 1993. The piece is based on the beautiful ancient Welsh lullaby, "Suo Gan" (pronounced SEE-oh GONE).

(Robert Sheldon)

Second Suite in F Gustav Holst
(1874-1934)

- I. March
- II. Song without words "I'll Love My Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

The *Second Suite*, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The suite has four movements, each with its own distinctive character.

The opening march movement uses three tunes, set in the pattern ABCAB. Tune A is a lively morris dance, a type of dance that was very popular in the Renaissance, and was commonly danced in England as part of the May games. There were two groups of six male dancers each, plus several solo dancers, often including a boy with a hobby-horse. In Holst's setting, the tune's opening five-note motive is heard twice as an introduction, and then the tune itself begins. Tune B, a folk song called "Swansea Town," is broad and lyrical, played first by the baritone. This statement is followed by the entire band playing the tune in block harmonies—a typically English sound. The third tune, "Claudy Banks," is distinctly different from the other two having a lilting, swinging feeling derived from its compound duple meter.

The second movement is a slow, tender setting of an English love song, "I'll Love My Love." It is a sad tune, heard first in the oboe, with words which tell of two lovers separated by their parents, and of the deep love they will always have for each other.

"The Song of the Blacksmith" is complex rhythmically, much of it being in septuple meter. It demonstrates Holst's inventive scoring with a lively rhythm being played on the blacksmith's anvil.

"The Dargason" is an English country dance and folk song dating at least from the sixteenth century. Its peculiar property is that it does not really have an end but keeps repeating endlessly, almost like a circle. After "The Dargason" is played seven times, and while it continues to be played, Holst combines it with a well-known tune, "Greensleeves," a love song which later acquired different words and became a Christmas carol. With a complex combination of 6/8 and 4/5 meters, "The Dargason" alone "winds down" to the final chord of the suite. (R. John Spect, *Queensborough Community College*)

Incantation and Dance John Barnes Chance
(1932-1972)

Dr. Robert Bayless, Guest Conductor

The title of this piece suggests a religious orientation, but not toward any of the established religions of a Western or Eastern culture. To the standard deities, one offers prayers. Incantations are uttered in rituals of magic, demonic rites, the conjuring up of spirits evil and benign. And when the spirit comes and the worshiper is possessed, there is dancing, wild and abandoned.

The *Incantation* of Chance's piece serves formally as an introduction. It is full of mystery and expectation, wandering, unstable, and without tonality. Instruments are gradually added, but the general dynamic level remains soft, hushed, waiting.

The *Dance* also begins quietly. But percussion instruments quickly begin, one by one, building a rhythmic pattern of incredible complexity and drive. The other instruments are added and the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls—the woodwinds fly in swirling scales. Here is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation. Then—the dance is over—the worshiper is fulfilled. (R. John Spect, *Queensborough Comm. College*)

A Slavic Farewell Vasilij Ivanovitj Agapkin
(1884-1964)

This classic Slavic march was originally called *Farewell to a Slavonic Woman*, and since its premier during World War I, it has become the best-known, best-loved march in Russia and in the surrounding independent states of the former Soviet Union.

Vasilij Ivanovitz Agapkin was born in Sjatjerovo in 1884. When he was a child, his parents moved to Astrachan near the Black Sea. Tragically, both parents died when he was 8 years old, leaving him homeless. Soon after, he was accepted as an apprentice "band boy" in the 308th Tsarjob Battalion in Astrachan. He remained a musician in the army and, in 1912 during his enlistment with the 7th Cavalry Regiment in Tambov, he composed *A Slavic Farewell*, or *Farewell to a Slavonic Woman*. Agapkin also worked as a cinema pianist, playing accompaniments for silent films.

According to legend, the inspiration for this march came from Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic forces fought together, and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and families.

The march became popular in World War I, during which time Agapkin served as the musical director of the Tjekan 7, a forerunner of the KGB. Agapkin died in 1964, but with the transformation of the former Soviet Union into independent states and the resulting shift of borders and location name changes, it has been very difficult to pinpoint the exact place of his birth or to determine the site of his death.

In 1990, the United States Marine Band toured five cities in the then-Soviet Union, during which *A Slavic Farewell* was performed as the final encore. These performances of the Soviets' most famous march resulted in enthusiastic, emotional, spontaneous ovations, cheers and rhythmic clapping. (John R. Bourgeois)

Rodney Hudson, Conductor

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.

Robert R. Bayless, Guest Conductor

Robert Bayless, a native of Ohio, received a Bachelor of Science degree in Music Education and a Masters of Music Education degree from Kent State University. Dr. Bayless received a teaching assistantship at Kent State while working towards completion of a Doctorate in Music Education. In addition, Dr. Bayless was awarded the dissertation fellowship from the music department and served as an ONTAP adviser for incoming graduate assistants at Kent State. His dissertation studied the leadership qualities of high school large group ensemble directors.

Among the performance honors received by groups conducted by Dr. Bayless include: the Anglo-American Bicentennial Festival, Royal Albert Hall, London, England; UNESCO-ISME Conference, Hanover, Germany; International Society of Music Educators Convention, Montreaux, Switzerland; Mid-West Band and Orchestra Clinic, Chicago; Washington National Cathedral Easter Services, Washington D.C.; Mid-East Band Clinic, Pittsburgh; Blossom Music Center International Festival, Cleveland; American School Band Director's Ohio State Meeting; Ohio Music Education Association Fiftieth Anniversary Concert; and the Ohio Music Education Association State Meetings.

Symphony Band
Rodney Hudson, Conductor
Spring 1999

Piccolo

Heather Huettl

Flute

*Jennifer Gregorson
Courtney Gritzmacher
Katie Horn
Kelly Prusak
Katherine Solberg

Oboe

Sarah Mindel
*Dawn Moehring

Bassoon

Amy Fiumefreddo
Julie K. Olson

Clarinet

Kari Babler
Laura Miller
Emily Perrault
Amanda Retzak
Jennifer Schiferl
Holly Tomter
*LonaWallace
Stephanie Walczak

Bass Clarinet

Adam Bassak
Heather Gray

Alto Saxophone

*Jarrett Cooper
Michael Moccia
Michael Roesch
Charles Southworth

Tenor Saxophone

Karen Fischer

Baritone Saxophone

Jared Ziegler

Trumpet

Monica Allen
Kelly Heyer
Ed Mudrak
Andrew Neesley
*Ryan Nelson
Dan Urness

Horn

Angela Foster
Sana Grajkowski
Kyleen Gregorson
*Lindey Peterson
Mandy Wiebusch

Trombone

David Aswegan
Monica Barum
Curt Campbell
*Andrew Imoehl
Nathan Medsker
Elizabeth Zellman

Euphonium

Catherine Podulke
Tamara Plath
*Paul Rosen
Derek Weiler

Tuba

Derek Curless
Monica Reiss
*Steve Skov

Percussion

Eric Becker
*Mark Bork
Tim Doleysh
Eric Pollard

Assisted by:

Nathan Fredenburg,
percussion
John Rickinger,
percussion
Monica Schley, harp

*Denotes principal chair

Spring Tour

Colfax High School, Colfax, WI
Ellsworth High School, Ellsworth, WI
Buffalo High School, Buffalo, MN
Chaska Middle School, Chaska, MN

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.