

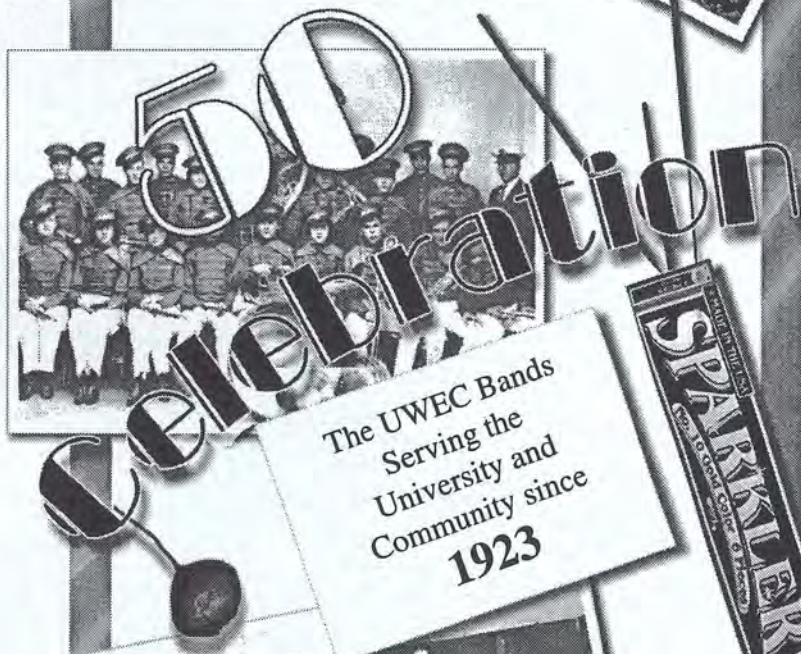
University of Wisconsin-Eau Claire • Department of Music & Theatre Arts
Celebrating 50 Years

WIND ENSEMBLE

Todd Fiegel, conductor

SYMPHONY BAND

Rodney B. Hudson, conductor



4 p.m. • October 12
Gantner Concert Hall



PROGRAM

Symphony Band Rodney B. Hudson, conductor

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

Othello (1977) Alfred Reed
(b. 1921)

- I. Prelude (Venice)
- II. Aubade (Cyprus)
- III. Othello and Desdemona
- IV. Entrance of the Court
- V. The Death of Desdemona, Epilogue

Slava! Leonard Bernstein
(1918-1990)
tr. Clare Grundman

INTERMISSION

Wind Ensemble Todd Fiegel, conductor

La Procession du Rocio Joaquin Turin
(1882-1949)
I. Triana en Fête
II. La Procession tr. Alfred Reed

The Engulfed Cathedral Claude Debussy
(1862-1918)
tr. Merlin Patterson

Celebration (1992) Philip Sparke
(b. 1951)

PROGRAM NOTES

by Steve Catron

Gavorkna Fanfare

Jack Stamp is Conductor of University Bands at Indiana University of Pennsylvania. Prior to this appointment, he served as Chairman of the Division of Fine Arts and Director of Bands at Campbell University in North Carolina. Dr. Stamp received a Bachelor of Science degree in Music Education from Indiana University of Pennsylvania, a Master of music degree in Percussion Performance from East Carolina University, and a Doctor of Musical Arts degree in Conducting from Michigan State University. His principal composition teachers were Robert Washburn and Fisher Tull.

Prior to his appointment at Campbell University, Dr. Stamp taught in the Wilmington, North Carolina public schools. He served as conductor of the Duke University Wind Symphony (1988-1989) and the award-winning WRAL British Brass Band (1988-1990). Active throughout the country as guest conductor, clinician, and adjudicator, Dr. Stamp has also made numerous appearances in the percussion section of the North Carolina Symphony.

Gavorkna Fanfare exploits the idea of a fanfare for full wind band rather than just the traditional instruments of brass and percussion. It was composed for and dedicated to Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony. The term "Gavorkna" has no specific meaning. It is simply a personal joke between the composer and Eugene Corporon.

Othello

Growing up in a musical home in Manhattan, Alfred Reed became well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school. Beginning formal music training at the age of ten, he studied trumpet and was playing professionally while still in high school. Reed became deeply interested in band music while a member of the 529th Army Air Force Band during World War II, producing nearly 100 compositions and arrangements for band before leaving military service. After the war, he studied with Vittorio Giannini at the Juilliard School of Music. Reed's academic degrees were earned at Baylor University, where he was conductor of the university's orchestra. With over 200 published works for band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Reed is one of the nation's most prolific and frequently performed composers.

For over 400 years, the works of William Shakespeare have inspired composers. The tragedy of *Othello* is a source for feelings of love, passion, and the deadly power of jealousy. This work was commissioned by Ithaca College, in memory of Walter Beeler, and completed in 1977. It was built upon incidental music for a new production of the play at the University of Miami's Ring Theater three years earlier.

The first movement, "Prelude," establishes at once the tense, military atmosphere that pervades so much of the play and reveals itself in

Othello's statement to the Duke of Venice in Act I, Scene III: "The tyrant custom hath made the flinty and steel couch of war my thrice-driven bed." The second movement, "Aubade", is a morning song, or serenade, played by itinerant musicians under Othello and Desdemona's window. Next, "Othello and Desdemona" portrays the deep feeling between them, passionate yet tender, and is prefaced by a quotation from Othello's famous speech to the Venetian Senate telling of his wooing her: "She loved me for the dangers I had passed, and I loved her that she did pity them." The fourth movement, "Entrance of the Court," represents the gathering of officials and guests who have come to honor Othello as a hero who has saved Venice from the enemy. Othello, driven half mad with rage and jealousy, first upbraids, then strikes Desdemona in full view of the court, to which Iago mocks, "Behold the Lion of Venice!" The final movement, "The Death of Desdemona; Epilogue", is a summation of the music and final resolution of the tensions generated and resolves all the wrenching apart of human nature that has preceded it. The music carries a quotation of Othello's famous last lines, spoken to the dead body of Desdemona: "I kissed thee ere I killed thee. No way but this...."

Slava!

Leonard Bernstein was probably one of America's foremost musical geniuses. He achieved instant conducting fame when, at the age of twenty five, with sixteen hours notice and without adequate rehearsal, he conducted a Sunday afternoon broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill., Bernstein did perhaps more than anyone else to make the listening of music exciting and knowledgeable to the layman for he was equally adept in the various activities of musical performance, composition, and analysis.

Bernstein attended the Boston Latin School and Harvard University where he studied composition with Edward Burlingame Hill, A. Tillman Merritt, and Walter Piston. Later he studied orchestration with Randall Thompson, conducting with Fritz Reiner and Serge Koussevitsky, and piano with Isabella Vengerova. His first important composition, the *Jeremiah Symphony*, was composed in 1944. He wrote two other symphonies, three ballets, an opera, a film score, works for violin, chorus, and six singers, with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. Bernstein used the elements of jazz in many of his compositions, including his *Mass*, which was composed for the opening of the Kennedy Center for the Performing Arts in Washington, D.C. Three of the more popular band transcriptions of his works include *On the Town* by Marice Stith and a concert overture, *SLAVA!*, by Clare Grundman, and *Candide*, which many consider to be his most famous work.

After serving as musical director of the Philharmonic Symphony Society of New York for many years, Bernstein devoted his time to composing, lecturing, and guest conducting. During an August, 1978 television spectacular celebrating his sixtieth birthday, William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists."

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the

National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. *SLAVA!* is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *SLAVA!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. The second theme, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the 'Coronation Scene' of Moussorgsky's *Boris Goudonov*, where the chorus sings the Russian word *slava!* (meaning "glory!"). In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

La Procession Du Rocio

Joaquin Turina began his musical education in Spain and completed it in France where he studied composition with Vincent d'Indy and piano with Moritz Moszkowski. Together with his compatriot, Isaac Albeniz, Turina endeavored to break away from the French influences that governed much of Spanish music during the first decade of the 20th century. In doing so he developed a new and idiomatic "Spanish" style for his compositions. The first work in this style was *La Procession Du Rocio*, which was given its premiere in Madrid in 1913. It was conducted by Enrique Fernandez Arbos, to whom the work is dedicated. The *Procession* was an instant and triumphant success and has remained one of Turina's most popular works in both Europe and America. Claude Debussy, a great admirer of the piece, described it as being "organized rather like a fresco or wall painting. The startling contrasts of light and shadow make the work immediately accessible to the listener in spite of its scope and grandeur."

The printed orchestral score carries the following descriptive note by the composer: "Every year in Seville, during the month of June, there takes place in a section of the city known as Triana, a festival called the Procession of the Dew (*La Procession Du Rocio*) in which the best families of the city participate. They make their entry into Triana in their finest coaches following the image of the Virgin Mary, borne on a golden cart drawn by oxen and accompanied by bands and music.

All of Triana is celebrating the festival. The people dance the *soleare* and the *seguedilla*. In the midst of the dancing, a drunkard sets off a string of firecrackers, adding to the noise and confusion. At the sound of the flutes and drums which announce the Procession, all dancing ceases. A religious theme is heard several times and, as the golden ox-drawn cart appears, it breaks forth, triumphantly mingling with the joyous pealing of the church bells and the strains of the Royal March as played by the band accompanying the pageant. The Procession passes in a whirling burst of color and sound, and as it recedes, the festivities and dancing resume but eventually fade away.

The Engulfed Cathedral

Claude Debussy was the most influential French composer of his generation and the founder of modern musical impressionism. He entered the Paris Conservatory of Music in 1873 and remained there for eleven years, studying piano with Marmontel, and theoretical subjects with Guiraud (his chief composition teacher), Lavignac, Massenet, and Durand. For a while the routine work was distasteful to him, but from time to time he won various prizes and medals. Finally, in 1884, he obtained the highest honor from the conservatory, the *Prix de Rome*, for the cantata *L'Enfant Prodigue*. Though Debussy's piano music is probably responsible for his greatest recognition, his most well known instrumental works, *Prelude to the Afternoon of a Fawn*, *La Mer*, along with his string quartet, date from the decade before the outstanding piano contributions and took the lead in establishing his reputation.

From 1892 to 1902 Debussy gave most of his attention to the composition of his highly successful opera, *Pelleas et Melisande*. For many years he fought a gallant fight against cancer, but finally succumbed in 1918 during the long range bombing of Paris by the Germans.

Debussy uses the Brittany legend of the sunken Cathedral of the Y's as subject material for this prelude from his collection *Les Preludes*, No. 10, Book 1. The legend has it that as punishment for the sins of the people of Britain, the Cathedral of the Y's is engulfed by the sea. It rises out of the water each day at sunrise, then slowly sinks into the ocean.

Transcriber Merlin Patterson demonstrates the tonal flexibility and grandeur of the modern wind ensemble as he utilizes unusual instrumental combinations, extensive percussion, piano, and harp in this colorful setting.

Celebration

Philip Sparke was born in London and studied composition, trumpet, and piano at the Royal College of Music, where he also wrote several works for the College Wind Orchestra. He has numerous works for brass and wind bands to his credit and his conducting and adjudication activities have taken him to most countries of Europe and Scandinavia as well as the USA, Australia, New Zealand and Japan. *Celebration* was commissioned by the Tokyo Kosei Wind Orchestra and first performed by them at Matsue Plover Hall, Japan, Craig Kirchhoff conducting, on June 11th, 1992.

The composer states, "The work celebrates two things, firstly the incredible virtuosity of the Tokyo Kosei Wind Orchestra and secondly, and more generally, optimism of the human spirit—perhaps, more specifically, an important aspect of any band music: the glorious results that can be achieved when musicians play together towards a common goal, a whole that is greater than the sum of its parts.

"The piece opens with a sonorous fanfare from the brass. This is repeated against interpolations from the high woodwinds. Eventually, the texture thins and a solo flute introduces a new, tender theme. This builds through the band until the original fanfare reappears. But this loses its confidence and is dispelled by an off-stage flourish from the trumpets which introduces a more sinister element.

"The *Presto* arrives, with a brass figure derived from the opening fanfare and running passages in the winds. A robust trumpet tune intro-

duces the main theme of the *Presto* in the high winds. This is taken up by the whole band and a bridge passage derived from elements of this theme leads to a climax after which the horns introduce a new chordal fanfare, followed by the trumpets. The earlier bridge passage leads us back to a recapitulation of the main themes from the *Presto*. But the brass reintroduce the chordal fanfare against the main woodwind theme. From this point, the piece gains momentum into an extended coda which introduces new material until a series of strident chords bring it to a crashing close."

The History of the UWEC Bands

by Todd Fiegel

The 1997-98 academic year marks the proud fiftieth anniversary of our department but it also represents an additional twenty-four years of bands on our campus. Way back in 1923, student leader Forrest Mortiboy and sixteen others presented the first UWEC band. The band was led by students during the first three years of its existence—Leland Forrest joined Mortiboy as leader in 1924-25 and he, in turn, shared leadership with Henry Kohl and Alfred Mayer for the 1925-26 season. That our bands' prosperity began with student leadership and continued for three years before gaining faculty supervision is both a tribute to Mortiboy and his colleagues and an illustration of the initiative and dedication that typifies the students in our department. The work ethic of our students is, frankly, one of the most rewarding aspects of my job as Director of University Bands, and also is one of the main reasons that I wanted to step into the big shoes left in my office by Dr. Donald S. George upon his retirement in 1995.

The 1928 yearbook indicates that Clara Ward was hired as the first director of the university band, a fact of great interest for another reason too, given the male dominance—especially in 1926—of the profession. Band members numbered between thirteen and twenty-four until Ward left UWEC in 1931.

No information can be found for the 1931-32 or 1934-35 seasons, but students again became involved in band organization: Virginia Weeks in 1932-33, Reginald Meyer 1933-34, and William Johnson, 1935-36. Interestingly, the band enjoyed its greatest membership up to that time, counting thirty-five players in the final season of student direction.

1936 marks the beginning of continuing faculty leadership of the band. Charles F. Harris was hired that year and before World War II he increased the membership to fifty-one, though the number averaged less than that during the war. With Harris came something else new to the band: uniforms. By 1937 the smartly attired ensemble was performing for Homecoming activities and in one large concert per year.

With the hiring of Robert A. Gantner (after whom our concert hall is named) in 1943, the UWEC band program embarked on a course of growth and achievement that lasts to this day. Band membership more than doubled from the thirty or so at the height of the war to a substantial sixty-three in 1955. Gantner began marching the band at football games and performing two or three other concerts each year. Annual tours are a matter of course now, but it was not until 1948-49 that Gantner took the band on its

first tour. Concerts were given at the high schools in Black River Falls, Whitehall, Wausau, Abbotsford, and Medford (coincidentally, a concert site on the wind ensemble's tour last spring.) New uniforms were purchased in 1950 and a student-directed pep band performed at several basketball games in 1951. Gantner organized the first high-school band clinic, which was held on our campus in 1952 and the band also performed at the dedication of the new Education Building that year.

Gantner continued to serve our students and department by remaining on the music faculty, but in 1956, Dr. Leo Christy was hired to take over leadership of the band. Through his seven years the band program continued the proud legacy that had flourished under Gantner's direction. Christy took the band on its first international tour, traveling to Winnipeg in 1959, and went on another extensive tour to St. Louis in 1963. In 1961 he organized the first stage band, and he served as the first advisor to our student MENC chapter, in 1962.

After a brief tenure as director by Dean Kool in 1963-64, Dr. Joseph Casey became the band's new conductor. 1964-65, Casey's first year, saw the largest UWEC band yet with seventy-three players; but it was the next year when the band experienced a huge jump in enrollment—to 120! It was at this time that the decision was made to break the group into two concert bands but combine them for the marching season. This necessitated the hiring of David Kuehn to conduct the newly formed second band, christened Concert Band, which complemented the more advanced Symphony Band. Kuehn was later replaced by James Stivers, who fulfilled that responsibility through the 1968-69 academic year. That year marked the first of twenty-seven of dedicated UWEC service as Director of University Bands by Dr. Donald S. George.

Dr. George brought to the program a sense of excellence and pride that became a trademark of the UWEC bands. He was responsible for the premiere performances of the band works of composers Ross Hastings (after whom our listening center is named) and Bob Margolis, owner and publisher of Manhattan Beach Music Co. His affiliation with Margolis brought substantial national recognition to the program because Manhattan Beach freely distributed recordings of the Symphony Band performing Margolis' music. (It was through these recordings that I, as a young college teacher in Ohio, first became aware of Dr. George's outstanding bands.)

Other recording projects were also fruitful. In 1995 two compact discs of ragtime music, in collaboration with Steven Kent Goodman, were released, and Dr. George's CD of the band music of Claude T. Smith has gained international prominence.

Replacing James Stivers on the band faculty with Dr. George in 1970 was James Curnow, whose many contributions included acclaimed marching shows (like the famous "Circus" show) and numerous arrangements, as well as the composition of the Blugold Fight Song. He later went on to a long affiliation with the University of Illinois bands and now is one of our most prolific band composers.

Curnow's departure from the faculty in 1971 marked the beginning of the distinguished tenure of Rodney B. Hudson who is still an integral part of the UWEC band program. Conductor of the Concert Band, for many years

the director of the Blugold Marching Band, and now conductor of the Symphony Band, Rodney Hudson has had a profound impact on hundreds of students who have come through the UWEC music program.

1973 saw the formation of a third concert band, known at various times since, as Concert Band II and University Band. Formed as a vehicle for the continued enjoyment of instrumental music by non-music majors, the group still flourishes today. In addition to serving as a conducting ensemble for students pursuing master's degrees in music education or conducting, the group has been conducted by numerous faculty members over the years. They include Donald S. George, Rodney Hudson, Bill Henley, Ronald Keezer, Ivar Lunde, Jr., Jerry Young, Stephanie Graber, Stephen Wells, and myself.

Our Blugold Marching Band became its own entity in the mid-80s. No longer would the membership be derived from combining the two music-major concert bands; instead, it branched off completely independently of the concert groups. Many students gained valuable knowledge and experience as they assisted in the preparation of the group.

I asked Dr. George if any concerts from his twenty-seven years really stand out in his mind. He said, "Oh, many," but the one that first came to mind was the premiere performance of Bob Margolis' masterful—and massive—*Terpsichore* in the early 1980s. It remains one of his fondest memories.

The creation of the Wind Ensemble in 1995 added yet another aspect to our program. Its flexible instrumentation allows the performance of music from an even greater historical period than that usually represented by a large concert band. Original wind music of Mozart, Strauss, and Stravinsky now shares the stage with modern masters Maslanka and Schwantner, as well as music conceived for large band. We have maintained the association with Bob Margolis and Manhattan Beach Music and have already recorded for him, with more recordings planned for this year. In addition, the Wind Ensemble documented its inaugural tour with a 1996 live compact disc that was recorded by UWEC alum John Georgeson in his outstanding facility at Verona High School, where he enjoys great success as Director of Bands.

Today the UWEC band program services more than 300 students in four bands. The Wind Ensemble and Symphony Band are designed to offer a music major-level experience to its members, the University Band prospers with over 100 mostly non-music majors, and the Blugold Marching Band comprises students of all disciplines as it performs at home football games and in the Homecoming parade.

Donald S. George recently told me, "They were terrific bands all the way through. They always had the attitude that they want to do it right." Just as in 1923, therein lies the element that built the UWEC bands and continues their growth today: UWEC students want to do it right.

*(Thanks to B.M.E. student Julie Olson
for her research assistance.)*

Symphony Band

Flute

Jodi Becker
Christine Ellwein
Amy Hales*
Jennifer Hlava
Jessica Kelly
Katie Nida, principal
Heather Nyseth
Angela Stodola

Oboe

Sarah Mindel
Jaime Schoolmeesters,
principal

Clarinet

Bethany Bulgrin
Keely Pease
Amanda Retzak
Jennifer Schiferl
Eleanor See, principal
Kaia Simon
Lisa Wilhelm
Arwen Williams

Bass Clarinet

Liana Herron

Contra-alto Clarinet

Liv Svanoe

Bassoon

Corinna Foley
Annemarie Travia,
principal

Alto Saxophone

Jason Breen
Sara Doering
Laura Jeffers, principal
Eugene Power

Tenor Saxophone

Karen Fischer

Baritone Saxophone

David Strong

Trumpet

Monica Allen
Sean Hanson
Paula Meier*
Anna Morris, principal
Scotty Needham
Andrew Neesley
Kipp Otterness
Christopher Waller

Horn

Lindey Peterson, principal
Valerie Barton*
Mandy Wiebusch

Trombone

Aaron Berg
Ben Covi
Andrew Imoehl
Brandon Lawton
Kristin Morey, principal
Matthew L. Parrish

Euphonium

Michael S. Etheridge, principal
Sarah Hanks
Joseph D. McCabe
Dan Natzke

Tuba

Travis Buhler
Derek Curless
Monica Riess
Nathan Vlcek, principal

Percussion

Mark Bork
Chad Smith
Nathan Fredenburg
Eli Johnson
Jason Price
John S. Rickinger
Jesse Stacken

Wind Ensemble

Piccolo

Sally Barbeau

Flute

Nikki Busick, co-principal*

Jessie Kittel, co-principal

Lisa Pallesen

Rebecca Risberg

Oboe

Kevin Bartig, principal*

Sara Brunsell

Heather Jo Strutt

Clarinet

Yvonne Bricco

Rebecca Campbell, co-principal*

Jill Grehn

Rachel Lankford

Sara Lanphear

Karen Melby, co-principal*

Terri Songer, co-principal*

Erika Svanoe, co-principal

Bass Clarinet

Sam Pittenger

Contrabass Clarinet

Lona Wallace

Bassoon

Amy Fiumefreddo

Robert Schlidt, principal

Toby J. Yatso*

Saxophone

Erik Christianson, tenor

Joseph Coughlin, co-principal

Jim Gornick, baritone

Bill Olson, co-principal

Trumpet

Kevin Carlton

Josh Lehigh

Matthew Mealey, principal

Kyle Newmaster

Brandon Schoonmaker*

Jeffrey Walk

Horn

Elizabeth Berry

Jennifer Johnson

Jacqueline Olson

Curtis Vellenga, principal

Trombone

Mandy Alvar

Keith A. Carl

Geoff Dugal

Gerry Murphy, principal

Heather Lin Oliverson

Alex Redmann

Euphonium

Steve Catron, principal

Edward Jacobs

Tuba

Trevor Fladwood

Tim Skutley, principal

Percussion

Leah Dettmann

Cory Mahnke

Mary B. Schaefer, principal

Brian Spurgeon

Alan Thompson

Piano

Irina Goldenberg

Assisting Musicians

Monica Schley, harp

John Rickinger, percussion

UWEC Wind, Percussion, and Band Faculty

Dr. Tim Lane, flute

Ivar Lunde, Jr., oboe

Dr. Richard Fletcher, clarinet and saxophone

Dr. Kristine Fletcher, bassoon

Robert Baca, trumpet

Thomas Gilkey, horn

Rodney Hudson, trombone, symphony band

Dr. Jerry Young, tuba and euphonium

Ronald Keezer, percussion

Steve Catron, bands graduate assistant, university band

Dr. Todd Fiegel, wind ensemble, director of university bands

UWEC Bands Student Staff

Erika Svanoe, Bands Assistant

Karen Melby, Julie Olson, Bands Council co-presidents

Mandy Alvar, Valerie Barton, Amy Hales, Paula Meier,

Heather Jo Strutt, Toby Yatso, library, set-up and office

Julie Olson, webmeister

For information about the UWEC Bands, contact (715) 836-4645.

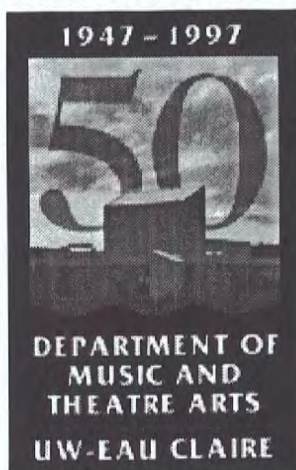
<http://www.uwec.edu/Academic/Mus-The/bands/>

bands@uwec.edu

Upcoming Concerts of the UWEC Bands

University Band, Steve Catron, conductor, Nov. 16, 7:30 p.m., Gantner Hall
Wind Ensemble and Chamber Winds, Todd Fiegel, conductor, Nov. 23, 5 p.m.,
Gantner Hall

Symphony Band, Rodney B. Hudson, conductor, Dec. 3, 7:30 p.m., Gantner Hall



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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 program and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.