

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

presents



Wind Ensemble

Todd Siegel, conductor



Music for Prague 1968
by Karel Husa

Sunday • November 23, 1997
5:00 p.m. • Gantner Concert Hall



PROGRAM

Paris Sketches (1994) Martin Ellerby
(b. 1957)

- I. Saint-Germain-des-Prés
- II. Pigalle
- III. Père Lachaise
- IV. Les Halles

A Cornfield in July and The River (1995) William Penn
(b. 1943)

Daniel Newman, tenor

~intermission~

Divertissement, op. 36 Emile Bernard
(1843-1902)

- I. Andante sostenuto - Allegro molto moderato
- II. Allegro vivace
- III. Andante - Allegro non troppo

Music For Prague 1968 Karel Husa
(b. 1921)

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

PROGRAM NOTES

Paris Sketches

Martin Ellerby studied composition with Joseph Horovitz at the Royal College of Music and with Wilfred Josephs under the auspices of the Worshipful Company of Musicians. His compositions have been awarded numerous prizes and have been performed extensively in the United Kingdom, Europe, Scandinavia, Australia, and Japan, as well as the USA.

Ellerby is currently the head of composition at the London College of Music at Thames Valley University. He is the composer in residence for the Williams Fairey Band and held similar positions with the National Youth Brass Band of Great Britain and the Brass Band Berner Oberland in Switzerland.

Paris Sketches is the composer's tribute to a city he loves, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it, rather as did Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells, a prominent feature of Paris life.

"Saint-germain-des-Pres," the Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

"Pigalle," the Soho of Paris. This is a burlesque with scenes cast in the mould of a balletic scherzo, humorous in a kind of Stravinsky meets Prokofiev way. It's episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

"Père Lachaise." This is the city's largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie's *Gymnopédies*, themselves a tribute to a still more distant past, is affectionately evoked the movement concludes with a quotation of the 'Dies Irae.' The mood is one of softness and delicacy, which has been matched with more transparent orchestrations. The bells are gently, nostalgic, wistful.

"Les Halles." A fast, bustling finale, the bells triumphant and celebratory. Les Halles is the old market area, and, like "Pigalle," this is a series of related but contrasting episodes. Its climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache, actually in the district of Les Halles. A gradual crescendo initiated by the percussion prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz.

A Cornfield in July and The River

William Penn is the Composer in Residence and a visiting Associate Professor of Composition at the University of South Carolina in Columbia. He was formerly on the theory and composition faculty at the Eastman School of Music, visiting Associate Professor of Composition and Electronic Music at the University of Connecticut, and Director of the Electronic Studio at the University of Arizona. He has written music for Broadway, off-Broadway, film, television, and radio. Penn is the recipient of over twenty ASCAP music composition awards in both "serious" and "pop" categories, and two ASCAP-

Deems Taylor Awards, as well as various National Endowment for the Arts, Meet the Composer, and ADDY awards.

Hamlin Garland (1860-1940) was an American short-story writer and novelist whose most recognized work was in the area of realistic portraits, dealing with the lives, times and hardships of Northern Midwest farmers at the turn of the century. Tradition has it that he was born in a log cabin in Wisconsin. An educational pursuit prompted his move to Boston in 1884, where he was influenced by the realism of William Dean Howells. He subsequently returned to the Midwest in 1887, where he began to write his first stories based on the lives of the American farmer. The two major collections of short stories that came from this period are *Main-Travelled Roads* (1891) and *Prairie Folk* (1892); a companion volume, *Other Main-Travelled Roads* was published in 1910. *A Daughter of the Middle Border*, his second of four autobiographical narratives, won a Pulitzer Prize.

A Cornfield In July and *The River* is the fifth and last song from William Penn's *Garland Songs*, a collection of songs for medium voice and piano. Throughout the piece, Penn utilizes various instrumental colors—with a preponderance of percussion—to evoke the images offered by the text, from the stark dryness of the xylophone and Eb clarinet to the warmth of the texture created by piano, marimba, horns, and fluegelhorns.

The text was adapted from Garland's "Among the Corn Rows" from *Main-Travelled Roads* (1891) and "The River" from *Boy Life On The Prairie* (1899).

Divertissement

Jean Emile Auguste Bernard was an accomplished organist, pianist, and composer. He studied at the Paris Conservatory and became organist of the Paris Church of Notre Dame des Champs, retiring from the post in 1895. Bernard's serious and reflective disposition was shown in most of his compositions, from an organ *Fantasy and Fugue*, which obtained the prize offered by the Societe des Compositeurs de Paris in 1877, to a *Concerto for Violin*, that was dedicated to Sarasate and played by him at one of the Conservatoire concerts in 1895. Other compositions include a *Suite* for violin and pianoforte, *Fantasy* and a *Koncertstück* for pianoforte and orchestra, *Andante and Rondo* for cello and orchestra, and the cantata *Guillaume le Conquerant* for baritone, chorus and orchestra.

Bernard was a contemporary of Gabriel Fauré and César Franck, and like them composed works suitable for new instruments of the time. Paul Taffanel, the famous flute master and instructor, had redesigned the flute to accommodate the wider ranges and greater technical demands of composers. Bernard was invited by the flutist to write a wind chamber work. The *Divertissement*, op. 36, was written expressly for Paul Taffanel and premiered by the Societe di Musique de Chambre Pour Instruments a Vent (as was Gounod's *Petite Symphonie*, performed by the Wind Ensemble last year.) It is the only wind chamber work written by Bernard.

Music For Prague 1968

Karel Husa was born in Prague, Czechoslovakia in 1921. In an attempt to escape the influence of the Nazis, who had invaded Czechoslovakia, he began his study of composition at the Prague Conservatory in 1941. He was granted a fellowship to study with Arthur Honegger at the Ecole Normale de Musique in Paris. Eventually he became a student of Nadia Boulanger at the Paris Conservatory. Husa was a well respected composer and conductor prior to coming to the United States in 1954 to accept a teaching position at Cornell University. Many of his compositions illustrate the successful amalgamation of twelve-tone technique with Czech melody, rhythm, and brilliant colors. Husa's second *String Quartet* was awarded the Pulitzer Prize.

Music for Prague 1968 was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington, D.C., on January 31, 1969, Dr. Kenneth Snapp conducting, in a concert for the Music Educators National Conference.

Music for Prague 1968 is a very important work in the evolution of music for the concert band. Its amalgamation of serial compositional technique, Czech melody, and innovative instrumental techniques and orchestration were landmark, but it is the overriding sense of humanity and powerful emotion that permeate these modern techniques that have led to well over 8000 documented performances of this composition!

The composer writes: "Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison.

The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

--Notes by Steve Catron

Todd Fiegel

Wisconsin native Todd Fiegel is Director of University Bands and Assistant Professor of Music at UWEC. In that capacity he conducts the wind ensemble and marching band, teaches beginning and advanced conducting, and administers the UWEC band program. Since his arrival in 1995, the wind ensemble has become one of the premiere windbands in the state and the Blugold marching band has brought great recognition and pride to the campus and community. Dr. Fiegel was previously on the Faculties of the University of Montana and Idaho State University and served as Artist-in-Residence Conductor at the University of Missouri-Kansas City. He holds a doctorate in conducting from the University of Colorado, where he studied with Allan McMurray; his other degrees are from the University of Wisconsin-Madison, where he worked with H. Robert Reynolds. Fiegel is very active as a clinician and guest conductor in both the United States and Canada, in which country he has conducted from westernmost Vancouver Island to the eastern coast of Newfoundland. He has also conducted in Japan. A serious devotee of film music, Fiegel lectures frequently on the subject, has authored journal articles, and has conducted his own silent-film score *Celluloid Tubas* in well over a hundred performances coast to coast. Interestingly, it was this composition that first brought him to the UWEC campus when he conducted the work with Basically Brass, the UWEC euphonium and tuba ensemble, at the 1992 Viennese Ball.

Daniel Newman

Dan Newman studied at the University of Wisconsin -Superior, and Madison where he received his Bachelor of music and Master of Music Degrees and at the Hochschule für Musik Rheinland in Düsseldorf, Germany where he received the Artists Diploma. Mr. Newman taught instrumental music at the junior and senior high levels for three years prior to returning to school for a Masters Degree in Vocal Performance. In 1978 he was the recipient of a DAAD Scholarship for study in Germany. Following his studies in Düsseldorf, Germany, he sang with the opera company in Wuppertal for three seasons before joining the faculty at the University of Wisconsin - Eau Claire. While in Germany, Mr. Newman also toured as tenor soloist singing the major liturgical roles for tenor. He continues to be an active soloist and clinician (voice, choral, diction, and vocal jazz) performing both on and off campus in recitals and concerts. Most recently he sang the roles of 'Don Ottavio' in Don Giovanni, and 'Belmonte' in Die Entführung aus dem Serail both operas by Mozart. His DMA in Vocal Performance is in progress at the University of Minnesota - Minneapolis where he is studying with Dr. Clifton Ware.

At the University of Wisconsin - Eau Claire, Mr. Newman teaches voice and directs the Vocal Jazz Ensemble. He published an article entitled "Vocal Health and Vocal Jazz" in the October 1995 issue of the Wisconsin School Musician. Mr. Newman is an active arranger for the vocal jazz medium.

He has just completed a pronunciation guide of Italian Diction for singers which is a two CD set using the texts found in the Alfred Publication "26 Songs and Arias" edited by John Glenn Patton. Additional pronunciation guides (CDs) are planned for German, French, and Spanish songs.

He is also an active member of the Wisconsin Chapter of the National Association of the Teachers of Singing where he is one of the auditions co-chairs.

University of Wisconsin-Eau Claire
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

Upcoming Concerts of the UWEC Bands

Symphony Band, Rodney B. Hudson, conductor
Dec. 3, 7:30 p.m., Gantner Hall
Wind Ensemble, Todd Fiegel, conductor
March 9, 5:00 p.m., Gantner Hall
Symphony Band, Rodney B. Hudson, conductor
March 11, 7:30 p.m., Gantner Hall
University Band, Steve Catron, conductor
April 22, 7:30 p.m., Gantner Hall
Wind Ensemble, Todd Fiegel, conductor
May 3, 4:00 p.m., Gantner Hall
Symphony Band, Rodney B. Hudson, conductor
May 10, 7:30 p.m., Gantner Hall

For information about the UWEC Bands

Contact:
(715) 836-4645
<http://www.uwec.edu/Academic/Mus-The/bands/>
E-mail: bands@uwec.edu

University of Wisconsin-Eau Claire Wind Ensemble
Todd Fiegel, Conductor

Piccolo

Sally Barbeau

Flute

Nikki Busick*

Jessie Kittel*

Lisa Pallesen

Rebecca Risberg

Oboe

Kevin Bartig*

Sara Brunsell

Heather Jo Strutt

Clarinet

Yvonne Bricco

Rebecca Campbell*

Jill Grehn

Rachel Lankford

Sara Lanphear

Karen Melby*

Terri Songer*

Erika Svanoe*

Lona Wallace

Bass Clarinet

Sam Pittenger

Contrabass Clarinet

Lona Wallace

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Bill Olson*

Trumpet

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Brandon Schoonmaker

Jeffrey Walk

Horn

Elizabeth Berry

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Jacqueline Olson

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Trombone

Mandy Alvar

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Gerry Murphy*

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Alex Redmann

Euphonium

Steve Catron*

Edward Jacobs

Tuba

Trevor Fladwood

Tim Skutley*

Percussion

Leah Dettmann

Cory Mahnke

Mary B. Schaeffer*

Brian Spurgeon

Alan Thompson

Piano

Irina Goldenberg

Assisting Musicians:

Anna Morris, trumpet

Scotty Needham, trumpet

Ryan Poquette, violin

Ethan Sobotta, bass

* principal

UWEC Bands Student Staff

Erika Svanoe, Bands Assistant

Karen Melby, Julie Olson,

Bands Council co-presidents

Mandy Alver, Valerie Barton, Amy Hales,

Paula Meier, Heather Jo Strutt, Toby Yatso

library, set-up, and office

Julie Olson, webmeister



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