

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



# the Wind Ensemble

Todd Fiegel, conductor



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4:00 p.m. • Sunday • May 3  
Gantner Concert Hall

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## Program

*Fanfare on Motifs* ..... Arnold Schoenberg  
from "Die Gurrelieder" (1874-1951)

*Children's March* ..... Percy Grainger  
(1882-1961)

Five Movements for 10 Winds ..... Carl Orff  
from *Carmina Burana* (1895-1982)

- I. Fortune plango vulnera arr. Wanek
- II. In trutina
- III. Tanz
- IV. Amor volat undique
- V. In taberna

*Surprise, Pattern, Illusion* ..... Daniel Bukvich  
(Prehistoric Cave Ceremonies) (1985) (b. 1954)

- I. Lascaux
  - Prelude (Into the Cavern)
  - A Burst of Painted Animals
- II. Trois Freres
  - Prelude
  - The Sorcerer
- III. Tuc D'Audoubert
  - Prelude (The Stalagmite Crystal Chamber)
  - Clay Bison
  - Out Into the Night

Tim Lane, flute

## Intermission

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

*O, Man Now Weep for Thy Great Sin* ..... J. S. Bach  
(1685-1750)  
arr. Grainger

*Valse* ..... Ernst Toch  
(1887-1964)

*Dance Movements* ..... Philip Sparke  
(b. 1951)

- I. Ritmico
- II. Molto Vivo (for the Woodwinds)
- III. Lento (for the Brass)
- IV. Molto Ritmico



## Program Notes

### *Fanfare on Motifs from "Die Gurrelieder"*

This dedication came as a result of Stokowski's request in 1945 for an opening fanfare to one of his concerts at the Hollywood Bowl. Schoenberg was unable to finish the work, however, due to eye trouble so it lay unperformed in the Schoenberg archives until 1977 when it was completed from sketches and played for the first time at the opening of the Arnold Schoenberg Institute by the Brass and Percussion Ensemble of the University of Southern California, conducted by Robert Wojciak.

(Leonard Stein)

### *Children's March*

Australian-born Percy Aldridge Grainger first studied piano with his mother, a professional teacher; later, with Louis Pabst in Melbourne. At the age of ten he gave a series of recitals which financed his study in Germany. In 1900 he first started his career as a concert pianist, with sensational successes in such widely separated places as England, Australia, and South Africa. He came to America in 1915, winning acclaim for his playing. At the outbreak of World War I he enlisted as an army bandsman (an oboist), soon being promoted to the Army Music School. He became a United States citizen in 1919, and again made many worldwide concert tours.

The period beginning with the end of the First World War and extending into the early 1920's saw the publication of five miniature masterworks for wind band by Percy Grainger. These five works, *Irish Tune from County Derry*, *Shepherd's Hey*, *Children's March*, *Colonial Song*, and *Molly on the Shore* have established his position as the most important composer of serious music for wind band of his time. Of these five scores, three are settings of British folk music, displaying Grainger's genius as an arranger. Only *Children's March* and *Colonial Song* consist entirely of original content. However, four of these pieces existed in a number of prior versions. They were usually orchestral in orientation, so that it is not unreasonable to consider them to be transcriptions (although of unusually high caliber) of repertory borrowed from the orchestral world. Of these five masterworks for wind band, only *Children's March* is an original composition conceived from the outset as a work for band. The death of Grainger's beloved mother in 1922 seems to have had a distinctly chilling effect on his working habits, and it was not until the 1930's that more original band works appeared.

(R. Mark Rogers)

### *Five Movements for Ten Winds from "Carmina Burana"*

Carl Orff studied at the Munich Academy and privately with Heinrich Kaminski. In 1925 he helped to found the Gunter Schule which aims at the education of the lay public in creative musicianship. The principles developed by Orff have been adopted by elementary school educators in the United States and throughout the world. In 1935-36 his first stage work, *Carmina Burana*, was produced and was an outstanding success.

The original score of Carl Orff's *Carmina Burana* (1936), subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures," calls for vocal soli, three choirs, and large orchestra. This wind



ensemble arrangement, however, is entirely instrumental in concept, the vocal music having been fully incorporated into it.

Orff derived the inspiration and texts for his score from a thirteenth-century anthology of songs and poems written in medieval Latin, German, and French by the "goliards," the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. Containing approximately two hundred songs and poems—both sacred and secular—the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism, from religious contemplation to unabashed worldliness. The texts are frank avowals of earthly pleasure; eating, dancing, drinking, gambling, lovemaking; the beauty of life and glorious springtime! (Thomas Giles)

### *Surprise, Pattern, Illusion*

Daniel Bukvich is Professor of Percussion at the University of Idaho. A man of immense energy, Bukvich has taught many courses and ensembles at the school, counting in one semester alone for example, percussion, marching band, jazz ensemble, jazz choir and music theory, in addition to arranging all the music for his ensembles and writing a new freshman-level music-theory text! His Masters Degree project was *Symphony No. 1, "In Memoriam Dresden,"* which has been performed numerous times in Eau Claire and in thousands of performances around the world. His compositional style is clever and evocative and usually involves elaborate and unique percussion sounds.

*Surprise, Pattern, Illusion* was written for University of Idaho flute professor Richard Hahn. Bukvich's source for the composition is a series of prehistoric caves located in France that are filled with amazing art work from thousands of years ago. The following note is included in the score:

Prehistory has left no record more spectacular than the art in the main hall or rotunda of the Lascaux Cave in Southern France. The way in leads through a metal door, down a flight of stars, through another metal door, to the threshold of the hall. It is pitch dark inside, and then the lights are turned on. Without prelude, before the eye has a chance to become intellectual, to look at any single feature, you see it whole, printed in red and black and yellow, a burst of animals, a procession dominated by huge creatures with horns. The animals form two lines converging from left and right, seeming to stream into a funnel-mouth, toward and into a dark hole which marks the way into a deeper gallery.

Further into the cave . . . this place of hundreds of engravings contains only one painting. Viewed best from a point about halfway down the clay slope, it looms over the sanctuary from a high wall near the top of a deep crevice—a figure drawn in heavy outline, bent over in an almost impossible crouching position, with wide-staring owl-like eyes and the ears and antlers of a stag, with legs and body that look human and short forelimbs with paws rather than hands. The figure has a horse's tail and a vaguely beak-shaped nose. Many believe it represents a masked man dressed in some sort of ceremonial costume, and refer to it as "The Sorcerer."

These and other features were part of the buildup, preliminaries to the main attraction. Tuc, the final cave, ends in a small circular



chamber, a rotunda with nothing on its walls, no paintings, no engravings. The entire space has been used to enclose a pair of sculptures placed on the floor, right in the center of the rotunda, like jewels in a black setting. Two magnificent bison of unbaked clay, each about two feet long, are set upright and leaning against a rock fallen from the ceiling, preserved for 10,000 to 15,000 years by some miracle of topography, temperature, and humidity—delicate modeling and stroke marks in the clay indicating eyes, nostrils, manes, tails, horns, swelling humps and haunches.

... After hours of going deeper and deeper into a cave, one gathers a kind of psychological forward momentum, absorbed utterly in going on and on, in the sheer mechanics of avoiding projecting rocks and stalagmites and watching one's step. It was that way in Tuc. On coming unexpectedly to the rotunda, I turned and saw ahead the figures in the center...

At that moment, and for a moment only, I saw, not two miniature clay bison close at hand but two real-life, full sized bison at a great distance. They were climbing together up a slope, side by side, every line of mane and muscle sharp and in focus as if caught in photoflash, in a motion-picture frame. My perspective, my frame of reference, was transformed.

*(From The Creative Explosion: An Inquiry into the Origins of Art and Religion by John E. Pfeiffer.)*

### *Boys of the Old Brigade*

William Paris Chambers was born in Newport, Pennsylvania, in 1854, but spent most of his youth in nearby Newville, where he first began to study music. His principal instrument was the cornet, and, largely self-taught, he became a proficient performer in a relatively short time. He was also interested in conducting and became leader of the local Keystone Cornet Band when he was eighteen—the group was then dubbed "The Boy's Band," because of the youthfulness of its leader. At twenty-five he became conductor of the Capital City Band in Harrisburg, Pennsylvania. As a result of his success as both conductor and cornet virtuoso, Chambers gained a similar position with the well-known Great Southern Band of Baltimore, Maryland, in 1888 and stayed with that group until 1893.

Chambers wrote several cornet solos, but he was best known for his fine marches. The *Boys of the Old Brigade* was published in 1901 by Carl Fischer while Chambers was employed at the New York store. He 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. It is a revered war-horse of a march for the low brass sections and invariably is included in euphonium auditions for professional bands. (Norman E. Smith)

### *O, Man Now Weep for Thy Great Sin*

Grainger wrote, "... of all the composers who have ever existed ... Grieg and Bach are the ones I love most." The *Chorale-Prelude: O, Mensch* ... is taken from Bach's *Orgelbüchlein* collection. Grainger created the setting between 1937 and 1942.



### *Valse*

Austrian composer, pianist, and teacher Ernst Toch began a career in medicine but soon decided to devote himself exclusively to music. Entirely self-taught, he composed in a variety of genres, that included large choral and orchestral works, symphonies, and at least one composition specifically for the wind band, *Spiel* (1926). He became an American citizen in 1940 and won the Pulitzer Prize for his *Third Symphony* in 1956.

Toch's music is characterized by driving rhythms and colorful accentuations. In 1930 he composed *Gesprochene Musik* (Spoken Music) for German speaking chorus; this work was joined much later by two in English, *Geographical Fugue* and *Valse* (1961). (Todd Fiegel)

### *Dance Movements*

Philip Sparke was born in London, England, and studied composition, trumpet, and piano at the Royal College of Music. Noted for his outstanding brass-band compositions, he, in recent years, has been applying his masterful craft to the concert-band medium.

The composer writes: "*Dance Movements* was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators Association Convention in January 1996. It is cast in four movements which play without a break; the second and third feature woodwinds and brass respectively.

The four movements are all dance-inspired, although no specific dance rhythms are used. The first has a Latin American feel and uses xylophone, cabasa, tambourine and wood block to give local color. The second Woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. The Brass movement was composed without specific dance analogy, but I think it can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein and I will readily admit that it owes its existence to the fantastic dance music in *West Side Story*."

(Philip Sparke)

### **The Bands at UWEC**

The band area of the University of Wisconsin-Eau Claire comprises three concert bands and the Blugold Marching Band. The wind ensemble is designed to offer an opportunity to accomplished musicians to perform challenging music of various instrumentation and styles. Utilizing the concept of one-person-per-part performance, original wind-band music from over three centuries, calling for anywhere from seven to forty-seven players, is performed. The symphony band is also designed primarily for the music major and carries on the tradition of excellence established by Dr. Donald S. George in his long tenure as UWEC Director of University Bands, by providing the opportunity to perform the highest quality large-band repertoire. The university band provides an experience for the predominantly non-music major to continue his/her enjoyment with instrumental music, and as such, performs high-quality literature that does not demand the rigorous preparation expected of the students in the other concert groups. The Blugold Marching Band, open to all students regardless of major, regularly performs to high acclaim at home football games.



For information about the UWEC Bands, contact:  
(715) 836-4645  
[http://www.uwec.edu/Academic/Mus-The/bands/  
bands@uwec.edu](http://www.uwec.edu/Academic/Mus-The/bands/bands@uwec.edu)

### **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 and Eugene Corporon. 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.

### **Tim Lane**

Tim Lane has played with the Cleveland Orchestra, the Orquestra Sinfonica de Veracruz, and the Ohio Chamber Orchestra. He has been a soloist and chamber music participant with the Roundtop Music Festival, the Arcady Music Festival, and with the San Antonio Chamber Players and is currently a member of the Wisconsin Woodwind Quintet, and Les Favorites (a period instrument ensemble). Dr. Lane is an active recitalist and has recorded a solo CD for Zuma Records entitled "Shards of Glass, Romantic Twentieth Century Flute Music." He has also recorded for Centaur and Tel Arc. His teachers have included Maurice Sharp, Alexander Murray, and William Bennett and he holds a Doctoral degree from the University of Illinois-Champaign/Urbana. Dr. Lane was a National Flute Association Convention Performer competition winner in 1996. He is currently Associate Professor of Flute at the University of Wisconsin-Eau Claire in Eau Claire, Wisconsin.

*The wind ensemble and Dr. Fiegel wish to thank Dan Newman for his assistance with amplification and MIDI equipment and Bill Mellien for his lighting design and set-up.*

**University of Wisconsin-Eau Claire Wind Ensemble**  
**Todd Fiegel, conductor**

**Flute**

Katie Nida  
Molly Possehl  
Lisa Pallesen  
Rebecca Risberg

**Saxophone**

Erik Christianson, alto  
Joseph Coughlin, alto  
Bill Olson, tenor  
Gene Power, baritone

**Euphonium**

Steve Catron

**Tuba**

Tim Skutley

**Oboe**

Kevin Bartig  
Sara Brunsell

**Trumpet**

Kevin Carlton  
Josh Lehigh  
Matthew Mealey  
Brandon Schoonmaker  
Jeffrey Walk

**Percussion**

Eli Johnson  
Jessica Lichty  
Mary B. Schaefer  
Brian Spurgeon  
Alan Thompson

**Clarinet**

Rebecca Campbell  
Karen Melby  
Terri Songer  
Erika Svanoe  
Lona Wallace

**Horn**

Elizabeth Berry  
Jennifer Johnson  
Jacqueline Olson  
Curtis Vellenga

**Piano**

Irina Goldenberg

**Bassoon**

Amy Fiumefreddo  
Robert Schlidt  
Toby J. Yatso

**Trombone**

Mandy Alvar  
Geoff Dugal  
Gerry Murphy

**Assisting Musicians**

Nathan Vlcek, tuba  
Ethan Sobotta, bass  
Paula Smith, harp

**Bands Assistant**

Amy Fiumefreddo

**Upcoming UWEC Bands Concert**  
Symphony Band, Rodney B. Hudson, Conductor  
May 10, 7:30 p.m., Gantner Concert Hall

**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, director of jazz studies

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

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