

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

UNIVERSITY BAND

RANDAL DICKERSON, CONDUCTOR

BRYCE SANVILLE, STUDENT CONDUCTOR



Monday, November 28, 2016

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center

academics**AND**artistry

The Power of



Program
University Band
Randal Dickerson, Conductor

Xerxes

John Mackey
(b. 1973)

October

Eric Whitacre
(b. 1970)

Encanto

Conducted by Bryce Sanville

Robert W. Smith
(b. 1954)

Third Suite

March
Waltz
Rondo

Robert E. Jager
(b. 1939)

Alleluia! Laudamus Te

Alfred Reed
(1921 – 2005)

Program Notes

Xerxes - John Mackey

"Xerxes" takes its name from Xerxes the Great, the King of Persia from 485 to 465 BC. The music, unexpectedly, is a concert march. Whereas most marches for concert band – at least the ones which which I'm familiar – are cheerful and in many cases patriotic (usually either American or British), I wanted to write a sort of anti-march; an angry nasty march, that still follows the traditional structure one would expect from a military march.

Xerxes, as the music hopefully suggests, was one of your nastier rulers, even by ancient standards. His claim to "fame" was invading and burning Athens to the ground. Xerxes was assassinated by Artabanus who in turn was murdered by Xerxes' son, Artaxerxes I.

It was, to put it lightly, a violent time. What better subject matter for a march? --John Mackey

October - Eric Whitacre

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn William, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was premiered on May 14th, 2000 and is dedicated to Brian Anderson, the man who brought it all together. – Eric Whitacre

Encanto - Robert W. Smith

Encanto opens with a stately fanfare played first by a small brass ensemble and then by the whole band. The syncopated main theme is first played by the clarinets, then passed to oboes, flutes, trumpets, and alto saxophones. The slow middle section

features several soloists in the flute, saxophone, and trumpet sections. The opening fanfare reappears at the end of the piece and leads decisively to a powerful ending.

Third Suite - Robert E. Jager

The "Third Suite" was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and is dedicated to him and his very fine organization. The Suite received its first performance by them in December 1965 from manuscript.

The Suite is a tuneful work for band, yet it has built into it certain elements which provide a challenge for the players and conductor. In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. In the "Waltz", the same kind of distortion of time occurs as in the previous movement, but now it is the familiar $\frac{3}{4}$ which receives the treatment.

The form of the "Rondo" is ABACABA. The movement opens with a five chord introduction in the full band. A solo cornet states the "A" theme, followed by a mood shift to minor for the "B" theme. The "C" theme introduced by the piccolos. After a loud timpani crash, the final "A" is heard "Presto." This builds to a climatic finale based on the five notes of the introduction.

Alleluia! Laudamus Te - Alfred Reed

Alfred Reed was a native New Yorker. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work. His Masters thesis was the Rhapsody for Viola and Orchestra, which later was to win the Luria Prize. It received its first performance in 1959, and was subsequently published in 1966. During his two years at Baylor, he also became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras and choruses. This led, in 1955, to his accepting the post of editor in a major publishing firm in New York.

In 1966 he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution of which he became director.

Alleluia! Laudemus Te is a hymn of praise without words, with the band serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate choir. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the orchestra as it is developed.

University Band Personnel

Flute

Antony, Sydney
Arneson, Claire
Badura, Rachel
Bartels, Emily
Blessinger, Rachel
Bosman, Alyssa
Davis, Kimberly
Frome, Olivia
Gaethke, Hannah
Gavigan, Renee
Glitto, Kylee
Gruben, Lydia
Huang, TzuLing
Jarvi, Hannah
Laverack, Kathryn
Macdonald, Laina
Mckern, Abigail
Nayoung, Ku
Nielsen, Vanessa
Post, Alanna
Roehl, Brandon
Schulz, Emily
Schwichtenberg, Abigail
Shaw, Jessica
Shear, Monica
Skrbec, Megan
Stangler, Abigail

Oboe

Johnson, Maggie
Larsen, Ray
Moore, Evan

Bass Clarinet

Berner-Milner, Isaiah

Clarinet

Anstett, Kenley
Brisk, Amanda
Coppinger, Kyra
Erdman, Spencer
Gregorich, Abby
Luethe, Terri
Miles, Madeline
Moua, La
Oestreich, Eli
Rosa, Tessa
Scafe, Brady
Stich, Samantha
Vircks, Rachel

Alto Sax

Barger, Mikaela
Buhr, Elizabeth
Dahlberg, Jason
Haupt, Katelyn
Lasee, Christine
Merlin, Molly
Miller, Kirsten
Olson, Ceana
Osweiler, Avery
Palubicki, Macayla
Peterson, Austin

Tenor Sax

Akey, Andrew
Arora, Ivy Joy
Hietpas, Rachyl
Rautmann, Ross
Soto, Oliver
Steines, Aaron

Bari Sax

Burr, Ryan
Larson, Megan
Murphy, Kristofer

Trumpet

Anderson, Terrill
Bertelsen, Jack
Buehl, Klaudia
Cvikota, Jacob
Draxler, Elliot
Flintrop, Crystal
Godin, Ian
Gray, Ryan
Gronski, Jamie
Grover, Erik
Gundrum, Alissa
Jones, Heather
Jordan, Heather
Kaczmarek, Marie
Medenwald, Kallie
Noren, Jacob
Pedersen, Michael
Pinter, Nathan
Pronschinske, Nathan
Reed, Parker
Schuelke, Jacob
Walczak, Brittany
Webb, Spencer

Horn

Aarsvold, Bethany
Franciosi, Nicholas
Jonasen, Olivia
Neupert, Clara

Trombone

Campbell, Elliot
Dufresne, Jeffrey
Hoff, Payton
Kotecki, Cole
Krause, Joseph David
Long, Nicole
Mcnamara, Joseph
Olson, Makenna
Parizek, Stone
Thompson, Andrew
Trushenski, Kevin

Baritone

Ammann, Rachel
Draghicchio, Jacob
Konsela, Bradley
Zblewski, Susannah

Tuba

Nelson, Aaron
Nosbush, Jacob

Percussion

Acosta, Rita
Baughman, Nathan
Glodosky, Isabelle
Knoepker, Alex
Myers, Anna
Olson, Maile
Schmitz, David
Theiste, Briana

Randal Dickerson, conductor

Dr. Randal C. Dickerson is Associate Professor of Music at UW-Eau Claire, where he teaches instrumental music education methods, marching band procedures, supervises student teachers, and directs the University Band and Blugold Marching Band. Before coming to UWEC Dr. Dickerson was Asst Dean for Academic Affairs and Asst Professor of Music at the University of Illinois at Urbana-Champaign. During his seven years as a high school band director in Mississippi and Washington state his ensembles were consistently rated superior and amassed awards from many festivals in the US and Canada. He holds the Doctor of Education in Music (EdD) degree from the University of Illinois and both M.M.E. and B.M.E. from the University of Southern Mississippi. A prolific arranger of marching band music Dickerson also maintains a busy travel schedule of festival adjudication in the US, the Caribbean, and Europe. Since 2010 he has guest conducted and/or provided workshops for more than 50 bands and choirs outside the US.

Bryce Sanville is a Senior majoring in Instrumental Music Education. Bryce has been involved in music since 4th grade where he started out on violin. He later picked up playing guitar, viola, cello, bass, and saxophone through the rest of his grade school years. Bryce has conducted numerous musicals including *The Wedding Singer*, *All Shook Up*, as well as an Ethan Wickman original, *Robyn Hood*. He has done quite a bit of work with the Chippewa Valley Youth Symphony where he is the assistant conductor as well as viola section coach. He also has gotten a lot of experience teaching both privately and in large ensembles. He works alongside the Wilkinson sister's and their chamber music program as a chamber music coach and theory teacher. Bryce was offered an internship to teach in the D.C Everest school district where he is hired on as part of their staff for next semester while he completes his student teaching. Bryce would like to thank Dr. Dickerson for this opportunity that he has given him to grow even more.

UW-Eau Claire Music & Theatre Arts website:

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

online events calendar:

<http://www.uwec.edu/Mus-The/Events/calendar.htm>

facebook pages:

<http://www.facebook.com/UwecMusic#!/UwecMusic>

<http://www.facebook.com/pages/UWEC-Theatre/229071010473890>



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