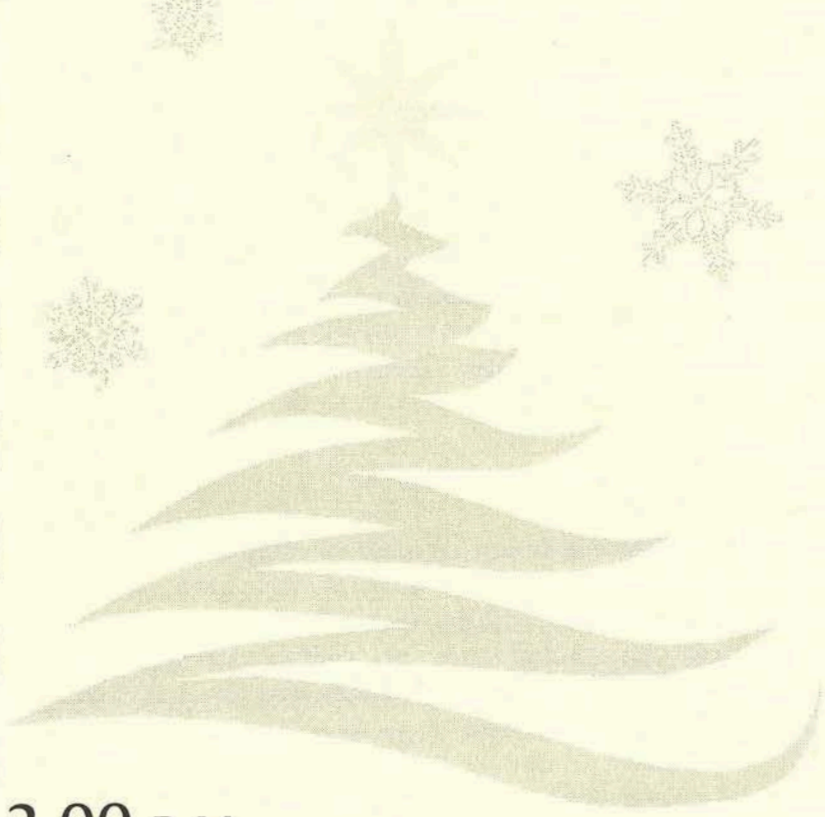


University of Wisconsin-Eau Claire
Department of Music & Theatre Arts

Symphony Band

Rodney B. Hudson,
Conductor



2:00 P.M.

Sunday, December 2, 2001

Gantner Concert Hall

Program

Folk Dance Dmitri Shostakovich
(1906-1975)

Ed. by H. Robert Reynolds

An American Elegy Frank Ticheli
(b. 1958)

Symphony No. 1 "Lord of the Rings" Johan de Meij
(b. 1953)

- I. "Gandalf" (The Wizard)
- III. "Gollum" (Sméagol)
- V. "Hobbits"

Intermission

Four Scottish Dances Malcolm Arnold
(b. 1921)

- I. Pesante Arr. by John P. Paynter
- II. Vivace
- III. Allegretto
- IV. Con brio

A Slavic Farewell Vasilij Agapkin
(1884-1964)

Ed. by John R. Bourgeois

Slava! Leonard Bernstein
(1918-1990)

Tr. by Clare Grundman

Program Notes

Folk Dances

Dmitri Shostakovich studied at the Petrograd Conservatory where he wrote his *Symphony No. 1 in F minor* which brought him world attention. During his early years following graduation in 1923 he wrote music to serve the political needs of his country. After criticism from the government he composed his famous *Fifth Symphony*. Just prior to World War II, he taught at the Leningrad Conservatory. Again he incurred government condemnation in 1948, but kept composing a series of serious works which surfaced after Stalin's death.

Shostakovich composed in a variety of styles using folk music, humor, altered harmonies and many other compositional techniques. Few composers have been as highly honored and few are as highly respected by the music profession and the concert-going public. Composed in Shostakovich's light-hearted style, this single movement work is filled with the joy and exuberance of the Russian people. The many folk melodies are combined in a string so that musical energy abounds and the spirit of folk dances can easily be imagined. The first version of Dmitri Shostakovich's composition was instrumented by M. Vakhutinsky for Russian bands. (*H. Robert Reynolds*)

An American Elegy

An American Elegy, is above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods—hope, serenity and sadness—become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climatic quotation of the Columbine *Alma Matter*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice—a heavenly message. The full ensemble returns with a final exalted statement of the main theme. (*Frank Ticheli*)

Symphony "The Lord of the Rings"

Johan de Meij's first symphony "The Lord of the Rings" is based on the trilogy of that name by J. R. R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. The work has been composed for a normal concert band strength, augmented by a soprano saxophone, flugelhorn and piano. The symphony was written in the period between March 1984 and December 1987 and shows Johan de Meij in his true colors as a composer who, so far featured as a transcriber and arranger of the symphonic repertoire, light music and music for the screen. The symphony "The Lord of the Rings" had its premiere in Brussels on 15th March 1988, and was executed by the "Groot Harmonie-orkest van de Gidsen" under the baton of Norbert Nozy. With his first symphony Johan de Meij became the winner of the Sudler International Wind Band Composition Competition 1989.

Explanation of the three movements:

I. "Gandalf" (The Wizard)

The first movement is a musical portrait of the wizard Gandalf. His wise and noble personality is expressed by a stately motif. The sudden opening of the *Allegro vivace* is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful grey horse "Shadowfax."

III. "Gollum" (Sméagol)

The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

V. "Hobbits"

The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens" in which Frodo Gandalf sail away in a white ship and disappear slowly. (*Johan de Meij*)

Four Scottish Dances

These dances were composed early in 1957, and are dedicated to The BBC Light Music Festival. They are all based on original melodies but one, the melody which was composed by Robert Burns.

The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted (reversed) arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin. (*Malcolm Arnold*)

A Slavic Farewell

This classic Slavic march was originally called *Farewell to a Slavonic Woman*, and since it's premiere during World War I, it has become the best-known, best-loved march in Russia and 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 his parents died when he was eight 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 his 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*)

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 Meritt, 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 their 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 slide-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 Moussorsky's *Boris Boudonov*, 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.

Symphony Band

Rodney Hudson, Conductor

Flute

*Kara Sorenson
Alicia Green
Katie Schwartz
Laura Barth
Jennifer Check
Erin Page
Katherine Shreve
Lisa Cowan

Oboe

*Jill Johnson
Anna Marx

Bassoon

Karen Prechel
Amy Van Maldegiam

Bb Soprano Clarinet

*Erin Volland
Nancy Coddington
Emily Perrault
Jessica Bruch
Maggie Anderson
Clare Peter
Elizabeth Miller
Megan Ulrich

Bass Clarinet

Jarrett Cooper

Eb Alto Saxophone

*Paul Wratkowski
Branden Atherton
Jonathan Juedes
Joslin Steffan

Bb Tenor Saxophone

Martin Brueggemann

Eb Baritone Saxophone

Anthony Sieg

Bb Trumpet

*Mike Olson
Dan McGoeys
Brian Thorstad
Greg Van Sickle
Jake Morris
Jake Heyer

Horn

*Sana Grajkowski
Matt Knithila
Jennifer Johnson
Mandy Wiebusch

Trombone

*Pat Bents
Adam Boll
Becky Yoose
Colin Gilliland
James Yardley
Josh Heyer

Euphonium

*Tamara Plath
Nick Johnson
Kyle Peterson

Tuba

*Joel Helston
David Temple
Jason Brousseau

Percussion

Neil Blaze
*James Bungert
Eric Garfield
Andrew Ruenger
Susan Sundly
Michael Van Hemert

Assisted by:
Yukiko Fujimura, Piano
Rebekah Peterson, Harp
Beth Scherer, Contra
Bassoon

* Principal



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.