

University of Wisconsin-Eau Claire

presents

Wind

S.Y.M.P.H.O.N.Y

Richard Mark Heidel, Conductor



November 19th • 7:30 p.m.

Gantner Concert Hall

Program

Procession of the Nobles from Mlada Nikolai Rimsky-Korsakov
(1844-1908)

Trans. Erik Leidzen
Ed. Van Ragsdale

Pie Jesu (from Requiem) Gabriel Faure
(1845-1924)

Andrew Lloyd Webber
(b. 1949)

Arr. James C. Sudduth

Zion's Walls Aaron Copland
(1900-1990)

Arr. Glenn Koponen

The Master Singers

Dr. Gary Schwartzhoff, Conductor

Zion Dan Welcher
1996 ABA/Ostwald Award Winning Composition (b. 1948)

Intermission

Fanfare for the Common Man Aaron Copland
Professor Rodney Hudson, Guest Conductor

Quiet City Aaron Copland
Arr. Donald Hunsberger

Professor Robert Baca, Trumpet
Professor Ivar Lunde, English Horn

Lincoln Portrait Aaron Copland
Trans. Walter Beeler

Dr. Ted Wendt, Narrator
Dean, College of Arts and Sciences

Program Notes

Procession of the Nobles

During the season of 1868-1870 the director of the Imperial Theaters in St. Petersburg conceived the idea of staging an elaborate "Opera-Ballet" based on a subject taken from Slavonic mythology. For this work, which was to be known as *Mlada*, he commissioned music from Cui, Borodin, Moussorgsky and Rimsky-Korsakov, the leading representatives of new Russian School. The project never materialized and most of the music written for the occasion by these four masters found its way eventually into one or another of their own later productions. But, it was all of twenty years before Rimsky-Korsakov decided to take up the old myth again and make it the basis an opera-ballet of his own. *Mlada* consists of four acts. The scene is set near the coast of the Baltic Sea and the time is the early ninth or tenth century. Several pagan customs prevalent at the time are introduced into the story. Sometime after the production of his opera-ballet, Rimsky-Korsakov arranged a suite of five numbers from its music. The last number from this suite is presented here under the title of *Procession of the Nobles*. (Erik W. G. Leidzen)

Pie Jesu

The links that combine the *Pie Jesu* of Gabriel Faure and Andrew Lloyd Webber are the instrumental interludes between the original soprano voice solos, each containing the same intervallic relationship. The oboe solos are from the Faure, while Webber is heard in trombone and clarinet choirs, and finally tutti. Both melodies are simple statements of the text: "Merciful Lord Jesus, grant them rest, rest everlasting." This performance is dedicated to the memory of James C. Sudduth, the conductor's mentor, musical inspiration, and friend.

Zion

Zion is the third and final installment of a series of works for Wind Ensemble inspired by national parks in the western United States, collectively called "Three Places in the West." As in the other two works (*The Yellowstone Fires and Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at pictorial description. *Zion* is a place with unrivalled natural grandeur, being a sort of huge box canyon in which the traveller is constantly overwhelmed by towering rock walls on every side—but it is also a place with human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although *Zion Canyon* was never

a "Mormon Stronghold," the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: "Zion's Walls" (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and "Zion's Security," which I found in the same volume where Copland found "Zion's Walls"—that inexhaustible storehouse of nineteenth-century hymnody called "The Sacred Harp."

My work opens with a three-verse setting of "Zion's Security," a stern tune in F# minor which is full of resolve. "The words of this hymn are resolute and strong, rallying the faithful to be firm, and describing the 'city of our God' they hope to establish.) This melody alternates with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins: a driving rhythmic ostinato based on a 3/4-4/4 alternating meter scheme. This pauses at its height to restate "Zion's Security" one more time. In a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion—until the sun warms the ground sufficiently for the second hymn to appear. "Zion's Walls" is set in 7/8, unlike Copland's 9/8-6/8 meters (the original is quite strange, and doesn't really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention form here to the end of the piece, with flowingly optimistic "Zion's Walls" finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

Zion was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland. (Dan Welcher)

Fanfare for the Common Man

Fanfare for the Common Man was composed on commission from Eugene Goossens, then conductor of the Cincinnati Symphony, as one of a series of ten fanfares written by American composers to foster patriotic spirit during the Second World War. Copland's fanfare is the only one that remains in the repertory. Part of the reason for this is surely its splendid title, but even more is the soaring, heroic character of its opening trumpet theme. The measured tread of the fanfare builds to a magnificent climax with imitations of the opening theme between the trombones and tuba on the one hand and the horns and trumpets on the other. Copland was obviously pleased with his work; three years later he returned to the piece, elaborating it and using it to introduce the final movement of his *Third Symphony*. (Steve Ledbetter)

Quiet City

Composed in 1939 as incidental music for a play by Irwin Shaw, *Quiet City* was reset by Copland the following year for solo trumpet, solo English horn and string ensemble. The mood of the work contrasts questioning lines and long cantilena phrases in the two solo voices with an accompaniment at once still and subdued, and later alternately fervent and moving. (*Donald Hunsberger*)

Lincoln Portrait

Soon after the United States was drawn into World War II, Andre Kostelanetz approached three American composers with the suggestion of composing three musical portraits of eminent Americans, to express the "magnificent spirit of our country." The proposal resulted in Virgil Thomson's *The Mayor LaGuardia Waltzes*, Jerome Kern's *Portrait for Orchestra of Mark Twain*, and Copland's *Lincoln Portrait*.

The first sketches were made in February 1942, and the portrait was finished on April 16th of that year. Concerning his work, Copland wrote:

I worked with the musical materials of my own, with the exception of two songs of the period: the famous "Camptown Races" and a ballad known today as "Springfield Mountain." In neither case is the treatment a literal one. The tunes are used freely in the manner of my use of cowboy songs in *Billy the Kid*.

The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself. (*Norman Smith and Albert Stoutamire*)

Aaron Copland

If any one musician can be singled out as the "dean of American music," it is Aaron Copland. Without his scores, without his generous encouragement of an entire generation of young American composers, without his unstinting labors to create and maintain an audience for music in 20th century America, we might never have enjoyed the lively and vital musical scene we know today. Copland, born in Brooklyn, New York on November 14, 1900, emerged as a classic during his lifetime. With his ballet and theatre scores on the one hand—including *Appalachian Spring*, *Billy the Kid*, and *Rodeo*, to name only a few - and his contributions to the orchestral and recital repertory - including notably the

Statements and Connotations for Orchestra, the symphonies, El Salon Mexico, Lincoln Portrait, the Orchestral Variations, the Sonata for Piano, and the Piano Variations - he created, encouraged, and enriched the repertory, leading the way to a musical climate genuinely "made in America." His original works for band, which he conducted at times, are an important part of this contribution. It is a tribute to Copland the man and the musician that he is regarded by the musical public and his professional colleagues alike with admiration, respect, and above all true affection. (*Richard Franko Goldman*)

Robert Baca

Robert Baca is Associate Professor of Trumpet and Director of Jazz Studies at the University of Wisconsin-Eau Claire, teaches Jazz Improvisation and Jazz History, and directs the first and third Jazz Ensembles. His versatility as a composite trumpet player and his contributions to music teaching have gained him wide recognition in the classical areas of the performing arts. He has taught privately in public school systems for over 15 years and has worked as a band director in the Lockport, Illinois public schools. His professional background includes touring as a member of the Frank Sinatra Orchestra; the Buddy Rich Band; and with the Mel Torme, Tony Bennett, Charles Aznavour, Andy Williams, and Pia Zadora Orchestras. He has performed on occasion with the Milwaukee Symphony, as principal trumpet with the Cincinnati Pops Orchestra, and has had prolific work as principal trumpet and soloist with various orchestras. Mr. Baca is active in studio recording and location contract work in New York City, Indianapolis, Cincinnati, and Minneapolis. He has performed for Broadway shows at the Ordway, State and Orpheum Theatres, and plays trumpet on Garrison Keilor's "Prairie Home Companion" radio show when in Minneapolis. Mr. Baca has performed as a guest soloist with over 200 professional, college, high school, and junior high school ensembles; with the Costa Rica National Symphony Orchestra, and the Chinese National Military Concert Band. Recently, he was guest soloist with the Costa Rican National Concert Band and Jazz Ensemble and was invited as a guest soloist to perform with the Chinese National Military Concert Band.

Ivar Lunde, Jr.

Ivar Lunde, Jr., former principal oboist of the Norwegian National Opera, was educated at the Conservatory of Music, Oslo, Norway, and the Mozarteum, Salzburg, Austria. His teachers of oboe include Kees Lahnstein and Andre Lardrot; of Baroque oboe Grant Moore and James Caldwell; of composition, his father, Ivar Lunde, Sr.; and of conducting Trygve Lindemann, Hermann Scherchen, and Carl Melles. He has taught and performed in Europe and the United States, and appeared as oboe soloist with the Bergen Philharmonic and the Oslo Philharmonic, and many smaller orchestras in Norway, Sweden, Austria, and the United States.

Numerous solo and ensemble recitals have been performed in the United States and Scandinavia, many of which have been broadcast on national or public radio. He has been a guest performer with Period Instrument Ensembles such as Les Favorites, the resident ensemble at the University of Wisconsin-Eau Claire, Basically Bach in Chicago, The Musical Offering in Milwaukee, The Minnesota Bach Society in Minneapolis, and he has recorded with The Smithsonian Concerto Grosso in Washington D.C.

Mr. Lunde is also active as a conductor, having conducted symphony orchestras and chamber orchestras in both Europe and this country. In addition to his position as conductor and music director of the Chippewa Valley Youth Symphony he is Professor of Music at the University of Wisconsin-Eau Claire where he teaches oboe, theory, composition and music technology. He is resident conductor and principal oboist with the Eau Claire Chamber Orchestra and for ten years he was the conductor and music director of the Chippewa Valley Symphony.

Gary R. Schwartzhoff

Gary R. Schwartzhoff, Associate Professor of Music, is Director of Choral Activities at the University of Wisconsin-Eau Claire where he conducts the Concert Choir, Singing Statesmen, Chamber Choir and teaches conducting. Schwartzhoff received his Bachelor of Arts Degree from Central College in Pella, Iowa and a Master of Music Degree in Choral Conducting from the University of Northern Iowa, Cedar Falls, Iowa. A recipient of the Helen Kemper Doctoral Fellowship Award, he received a Doctor of Musical Arts Degree in Conducting at the University of Missouri in Kansas City.

Ted Wendt

Ted Wendt recently arrived in Eau Claire to serve as the new dean of the UWEC College of Arts & Sciences. His previous appointment was dean of the College of Fine Arts & Communication at Murray State University in Murray, Kentucky. Dean Wendt also holds an appointment in our Department of Music & Theatre Arts as a professor of theatre, and we hope to get him into one of our classrooms before too long. While most of Dr. Wendt's academic/artistic career involved stage direction-including many musicals and operas-he has made an occasional appearance as a performer. His last concert appearance was as the narrator for Peter and the Wolf, presented in Oklahoma by the Lawton Philharmonic Orchestra. The Lincoln Portrait has been a personal favorite of Dr. Wendt's ever since he heard a recording narrated by the late Adlai Stevenson; he is honored to be taking part in this celebration of the Copland centennial.

Wind Symphony
Richard Mark Heidel, Conductor

Flute

*Sandy Bell
Heidi Olsen
Jennifer Erickson
Melissa Weis
Leigh Durbahn

Oboe

*Laura Meyer
*Jill Johnson

Bassoon

*Toby Jerome Yatso
Beth Scherer

Clarinet

*Angela Nies
Jill Grehn
Lauren Bantz
Sarah Goerg
Laura Miller
Danielle Kesanen

Bass Clarinet

Stacy Kern

Contralto Clarinet

Emily Perrault

Alto Saxophone

*Jacob Karkula
Sarah Minette

Tenor Saxophone

Matthew McVeigh

Baritone Saxophone

Elizabeth Hartzke

French Horn

*Valerie Barton
Jeannine Stucklen
Bryan Jaeckel
Danae' Anderson

Trumpet

*Paula Meier
Thomas Krochock
Ryan Nelson
Daniel Urness
Andrew Dziuk
Sean Hanson
Melinda Allen

Trombone

*Curt Campbell
Sean Solberg
Gerry Murphy
Matthew Parrish
Nathan Medsker
David Aswegan

Euphonium

*Paul Rosen
Andrei Strizek

Tuba

*Derek Curless
Jeffrey Specht

Percussion

*David Kile
Timothy Doleys
Eric Becker
John Rickinger
Matthew Edlund
Daniel Marrs

Piano

Matt Steinbron

Harp

Rebekah Peterson

Assisted by:
Greg Weeden, Oboe
Sana Grajkowski,
French Horn

Band Staff:
Sandy Bell
Bryan Jaeckel

*Denotes Principal

*Mark Heidel and the members of the Wind Symphony wish to
thank Dr. Schwartzhoff and the Master Singers,
Professors Baca and Lunde, and Dean Wendt for
their special contributions to this evening's program.*

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.