

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

*presents the*

## WIND SYMPHONY

**PETER HABERMAN, CONDUCTOR**

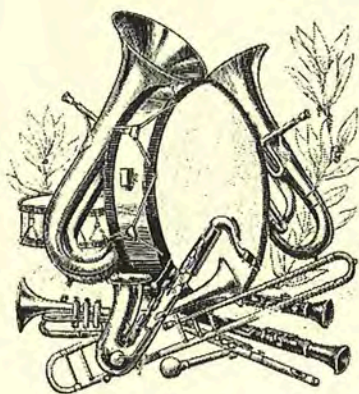
**RANDAL DICKERSON, GUEST CONDUCTOR**

**BRYCE BIELEC, STUDENT CONDUCTOR**

WINNER, 2010 STUDENT CONDUCTING COMPETITION

**ANNA TORGERSON, PIANO SOLOIST**

WINNER, 2010 STUDENT CONCERTO COMPETITION



## *The European Influence*

**Sunday, May 2, 2010**

**2:00 p.m.**

**Gantner Concert Hall**

**Haas Fine Arts Center**



[www.uwec.edu/mus-the](http://www.uwec.edu/mus-the)

*Excellence. Our Measure, Our Motto, Our Goal.*

## Program

Festive Overture ..... Dmitri Shostakovich (1906-1975)  
Op. 96 (1954) Arr. Donald Hunsberger  
Dr. Randal Dickerson, guest conductor

Rhapsody in Blue (1924) .....George Gershwin (1898-1937)  
Arr. Donald Hunsberger  
Anna Torgerson, piano  
2010 Winner of the Concerto Competition

Symphony in B Flat (1951) .....Paul Hindemith (1895-1963)  
I. Moderately fast, with vigor  
II. Andantino grazioso, Fast and gay  
III. Fugue, Rather broad

## Intermission

Prelude, Siciliano ..... Malcolm Arnold (1921-2006)  
and Rondo (1963) Arr. John Paynter  
Bryce Bielec, student conductor  
2010 Winner of the Conducting Competition

Prelude Op. 34 ..... Dmitri Shostakovich (1906-1975)  
No. 14 (1933) Arr. H. Robert Reynolds

Carmina Burana (1936) ..... Carl Orff (1895-1982)  
Arr. John Krance

- I. O Fortune, variable as the moon
- II. I lament fortune's blow
- III. Behold the spring
- IV. Dance – on the lawn
- V. The noble forest
- VI. Were the world all mine
- VII. The Gold of Love flies everywhere
- VIII. I am the Abbot
- IX. When we were in the tavern
- X. I am suspended between love and chastity
- XI. Sweetest boy
- XII. Hail to thee, most beautiful
- XIII. Fortune, Empress of the World

## Program Notes & Biographies

***Festive Overture*** is among the most-performed transcriptions for band. The work, written in 1954, follows the release of his *Tenth Symphony* in 1953 and the restoration of Shostakovich in official circles as a “composer of the people.” The 1948 decree, aimed at many composers but singling out Shostakovich, condemned his music as too German and the preferred listening of “...nobody but foreign bandits and imperialists.” A hiatus followed the decree, and the next major work following it (the *Tenth Symphony*) was dark, and retained a distinctive Russian flavor. The overture received its first performance on the thirty-seventh anniversary of the October revolution. (Richard Miles)

***Rhapsody in Blue*** was first performed by the Paul Whiteman Orchestra at a concert in New York’s Aeolian Hall on February 19, 1924. Gershwin had written the score a few weeks previously (at Whiteman’s request), and the famous arranger Ferde Grofe had orchestrated it page by page as it came from the pen of the composer. It was written for piano and jazz orchestra, and at the concert Gershwin played the piano part himself. He hadn’t as yet scored the music for the piano and played the part, as he said, “from the music in my mind.” The work scored such a success that it has been performed repeatedly ever since. Settings have been made for numerous combinations, including theater orchestra, symphony orchestra, and concert band. This setting masterfully combines aspects of all three renditions. (Norman Smith)

***Symphony in B Flat*** was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. The three movement symphony shows Hindemith’s great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The third movement is in a fugal form, with each family of instruments superimposing the three main themes from the work on each other. All of these superimposed themes combined with the different textures of the instruments, builds the sound to a roar, and a conglomeration of themes from all three movements ends the piece grandly. (Norman Smith)

***Prelude, Siciliano and Rondo*** This three movement work was first written in 1963 for brass band under the title *Little Suite for Brass*. Paynter's arrangement for wind band includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms. The ABACA design is enjoyable for the listener while giving the composer's imaginative melodies a natural, almost folk like, setting. The *Prelude* begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive *Siciliano* is both slower and more expressive than the other movements, thus affording solo instruments and smaller choirs of sound to be heard. The rollicking five-part *Rondo* provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance. (Norman Smith)

The ***Twenty-Four Preludes*** for piano were composed in 1932-33, and the *Prelude in E-flat minor*, opus 34, No. 14 was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of *fff* dynamics after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal.

***Carmina Burana*** Carl Orff's original score calls for vocal soloists, three choirs, and large orchestra. The band arrangement, however, is entirely instrumental in concept, the vocal music having been fully incorporated into the band itself.

The *Carmina Burana* is a 13th-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 700 years ago. Containing approximately 200 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.

### ***Randal C. Dickerson, guest conductor***

Randal C. Dickerson is an Associate Professor of Music Education at the University of Wisconsin-Eau Claire, where he conducts the Blugold Marching Band (BMB) and the University Band, teaches courses in Music Education, and supervises student teachers. Since his arrival at UW-Eau Claire in 2000 the Blugold Marching Band has more than tripled in size and has taken its place alongside the other outstanding ensembles of the Department of Music & Theatre Arts. The BMB is now one of the largest and most active collegiate marching bands in the upper Midwest. Dickerson is an active adjudicator/clinician and a prolific arranger. Before coming to Eau Claire, Dr. Dickerson spent six years as Assistant Dean for Undergraduate Academic Affairs and Assistant Professor of Music at the University of Illinois. There he coordinated student and curricular affairs for the School of Music, Department of Theatre, Department of Dance, and the Art Education Division. During his seven years as a high school band director in Mississippi and Washington, Dr. Dickerson's ensembles were consistently rated superior and amassed awards from many festivals in the U.S. and Canada.

### ***Anna Torgerson, piano soloist***

Anna Torgerson is the 2010 Wind Symphony Concerto Competition winner. Anna is in her fifth year at UW-Eau Claire. She is a student of Namji Kim and is majoring in piano performance. In everything she is seeking the freedom to be vulnerable, articulate, understanding, to know and be known, to partake in the sharing of life.

### ***Bryce Bielec, student conductor***

Bryce is a senior Music Education major from Apple Valley, Minnesota. Throughout his career at UW-Eau Claire Bryce has enjoyed performing on trombone with the concert bands, jazz ensembles and the Blugold Marching Band. Bryce was selected as the student conductor for the University Band for the Spring 2010 semester. He was also recently named the 2010 Wind Symphony Conducting Competition winner. After graduation, Bryce hopes to teach middle school band.

### ***Peter Haberman, conductor***

Peter Haberman is an assistant professor of music and serves as the director of concert bands at the University of Wisconsin-Eau Claire where he conducts the Wind Symphony, teaches courses in conducting and repertoire, supervises student teachers, and coordinates the UW-Eau Claire band program. Prior to his appointment, Dr. Haberman held a similar position as director of bands at Bucknell University in Lewisburg, Pennsylvania. Preceding his college teaching career, Dr. Haberman spent several years teaching at the Mercer Island School District in Washington and the Maple Lake School District in Minnesota. He is honored to be the recipient of the Educator of the Year Award and the Principal's Award for Outstanding Teaching at Mercer Island, and the Maple Lake Employee of the Year Award. A native of Minnesota, he has earned degrees from Concordia College, the University of Montana, and the University of Minnesota where he completed a Doctor of Music Arts in conducting. Dr. Haberman maintains an active schedule as a guest conductor, adjudicator and clinician across the United States. His professional affiliations include the College Band Directors National Association, World Association for Symphonic Bands and Ensembles, and Music Educators National Conference.

**Wind Symphony  
Personnel Spring 2010**

**Flute/Piccolo**

Tyler Adam  
Nickole Burr  
Becky Czachor^  
Lauren Lamers^  
Ashley Zipperer

**Oboe**

Megan Blommer  
Alexandra Esser^  
Kelsey Seline

**English Horn**

Megan Blommer

**Bassoon**

Arica Hoppe^  
Michael Jobb

**Eb Clarinet**

Meredith Armstrong

**Clarinet**

Emily Adler  
Meredith Armstrong  
Stef Berkopec  
Kristin Freedlund  
Katelyn Fjelstad  
Cole Hanson  
Megan Pattarozzi^  
Bret Van Nuland  
Emily Wuest

**Bass Clarinet**

Nicole Hudachek^  
William Richter

**Contra Clarinet**

Aaron Hedenstrom

**Alto Saxophone**

Tyler Anderson  
Kyle Manley^

**Tenor Saxophone**

Brian Handeland

**Bari Saxophone**

Michael Vander-  
scheuren

**Trumpet**

Christopher Boyd  
Loren Endorf  
Jason Kubiawicz  
Kurt Shipe  
Elizabeth Tomlinson  
Ashley Vial^

**Horn**

Katie Althof  
Rachel Meyer^  
Jen Newton  
Vicky Wilda

**Trombone**

Joe Aumann  
Bryce Bielec  
Nicole Brellenthin  
Kyle Siegrist^

**Bass Trombone**

Will Horn

**Euphonium**

Bobbi Geissler  
Matthew Turek^

**Tuba**

Calvin Grier^  
Joseph Lasko  
Rob Margolis

**String Bass**

Kevin McInerney

**Keyboards**

Weston Thier

**Percussion**

Colin Carey  
Robert Hagen  
Peter Hanson^  
Mary Imsdahl^  
Mike Malone  
Derek Sandkamp  
James Sonnentag

^Principle Player

**Undergraduate T.A.**

Nick Drayton  
Megan Pattarozzi

## University of Wisconsin-Eau Claire Wind and Percussion Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Peter Haberman	Wind Symphony/Director of Bands
Dr. Jeffery Crowell	Percussion/Percussion Ensemble
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Christa Garvey	Oboe
Dr. Tim Lane	Flute
Dr. Nancy McMillan	Saxophone
Dr. Verle Ormsby, Jr.	French Horn/Horn Ensemble
Dr. Phillip Ostrander	Trombone/Symphony Band/ Trombone Ensemble
Dr. Jerry Young	Tuba/Euphonium/BASSically BRASS



Visit our web site for information about the  
Music & Theatre Arts Department:  
<http://www.uwec.edu/Mus-The>  
and the online events calendar:  
<http://www.uwec.edu/Mus-The/Events/calendar.htm>

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.