

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



Symphony Band

Rodney B. Hudson, Conductor

Wind Ensemble

Todd Fiegel, Conductor



4 p.m. • Sunday • March 9, 1997
Gantner Concert Hall

Program

The Symphony Band Rodney B. Hudson, conductor

- Divertimento in F* Jack Stamp
I. Fanfare (to Fisher Tull) (b. 1954)
II. Fate: In Memoriam of William Schuman
III. Fury (to Joan Tower)
IV. Faith (to Bud, Gary and Mike)
V. Frolic (to David Diamond)
- Children's March, Over the Hills and Far Away* Percy Grainger
(1882-1961)
- LAUDE, Chorale, Variations and Metamorphoses* Howard Hanson
(1896-1980)

~intermission~

The Wind Ensemble Todd Fiegel, conductor

- Divertimento for Winds and Percussion* (1993) Roger Cichy
I. Exaltation (b. 1956)
II. Follies
III. Remembrance
IV. Salutation
- Valdres* Johannes Hanssen
(1874-1967)
- A Summer Day 1996* Ivar Lunde, Jr.
(b. 1944)

~Premiere Performance~

- Second Suite in F for Military Band* Gustav Holst
I. March (1874-1934)
II. Song without Words—"I'll love my love"
III. Song of the Blacksmith
IV. Fantasia on the 'Dargason'
- Festive Overture* Dmitri Shostakovic
(1906-1975)
tr. Donald Hunsberger

Program Notes

Divertimento in F

Divertimento in F was commissioned by the Louisiana State University Wind Ensemble, Frank Wickes, Director. A work of five contrasting movements, each was written to illustrate a different compositional style and to portray a different emotion.

"Fanfare" is a grand announcement using quartal and quintal harmonies, imitative counterpoint and some minimalist techniques. It is dedicated to the composer's composition teacher, Fisher Tull. "Fate" is a musical tribute to the great American composer William Schuman, employing many of Schuman's techniques, especially the use of polychords. It contains a brief quote from Schuman's *Third Symphony*. "Fury," a dissonant, angular and harmonically thick movement, was influenced greatly by American composer, Joan Tower with whom the composer studied at the time of its creation. Mixed meter is used to convey the illusion of accelerando. Dedicated to four of the composer's closest friends, all of whom are clergy, "Faith" weaves the composer's feelings of friendship, love of hymns, and sense of personal faith into this five variation set on the Scottish hymn tune "Dundee." The final movement, "Frolic," is the most lighthearted of the movements and completes the work by quoting material from the first movement. This movement is dedicated to the American composer, David Diamond. (Jack Stamp)

Children's March, Over the Hills and Far Away

In this work, cast in a sunny, care-free mood, the composer has carried into practice certain theories with regard to scoring for the military band. Grainger was of the opinion that it is in the lower octaves of the band and from the larger members of the reed families that the greatest expressivity is to be looked for, and consequently we find in his *Children's March* a more liberal and more highly specialized use of such instruments as the bassoons, English horn, bass clarinet, contra-bassoon, and the lower saxophones than is usual in writing for military band. The march was first performed by the Goldman Band in 1919 and was recorded in its original form by the same band with the composer at the piano. (Richard Franko Goldman, the Goldman Band)

LAUDE, Chorale, Variations and Metamorphoses

Howard Hanson and his music occupy a niche high in the edifice of American music. His outstanding work in all categories, together with his academic background, leave little doubt of his pre-eminence in the world musical arena, not only as a relentless protagonist of contemporary music in America, but throughout the entire world. Born in Wahoo, Nebraska, in 1896, Dr. Hanson studied music at the Institute of Musical Art, New York, and at Northwestern University. In 1921, he was the first composer to enter the American Academy in Rome, having won its *Prix de Rome*. Upon his return to the United States in 1924, he became director of the Eastman School of Music in Rochester. Dr. Hanson has taken an active part in various educational activities and was a frequent lecturer on music education. The Pulitzer Prize, awarded to him in 1944 for his *Symphony No. 4*, is one of the many honors and distinctions he received both in his country and abroad.

The composer has prefaced his score with the following paraphrase of Psalm 150:

Praise Him with the sound of the trumpet,
with psaltery and harp,

with timbrel and dance,
with string instruments and organs.

Praise Him upon the loud cymbals, the high-sounding cymbals
Let everything that hath breath praise the Lord.

Dr. Hanson indicates that the chorale movement is from the very old Swedish chorale "All the world praises the Lord" which he, as a boy, sang in Swedish in the Lutheran service. (Carl Fischer)

Divertimento for Winds and Percussion

Divertimento for Winds and Percussion was written as a tribute to three American composers who shared a common interest: Aaron Copland, Leonard Bernstein, and George Gershwin were each intrigued with jazz, and each incorporated elements of the idiom into his own music. Roger Cichy became interested in Bernstein's writings on the influence of African-American music and the effects of jazz on the works of Copland and Gershwin. He has used the musical notes C (Copland), B (Bernstein) and G (Gershwin) to form the nucleus for much of the thematic and harmonic material in *Divertimento*. These three notes are dominant in three of the work's four movements.

The jazz idiom transfers well to *Divertimento*, including the use of syncopated rhythms and the flatted third, fifth, and seventh intervals of the blues scale. Written meters are often altered by grouping notes in a manner that displaces the normal agogic accents. (Typical is the eighth-note grouping of 3+3+2 in a 4/4 measure.) The interval of the seventh is derived from the C to B relationship, a prominent unifying element. "Remembrance," the third movement, strays from the C-B-G note combinations, but continues the use of idiomatic blues elements to form a jazz ballad, a lovely contrast to the other movements.

The original form of the work, *Divertimento for Strings, Winds, and Percussion*, was commissioned by the Des Moines Symphony Orchestra and premiered in September, 1993. Later transcribed and renamed by the composer, *Divertimento* was premiered by the Iowa State University Band at the College Band Directors North Central Convention in Omaha, Nebraska, in February, 1994. (Roger Cichy)

Valdres

Johannes Hanssen was one of Norway's most active and influential bandmasters, composers, and teachers during the first fifty years of the twentieth century. He was born in Ullensaker, a small town near Oslo, where he studied organ with his father and later, at the age of ten, taught himself to play trumpet. In 1964, at the age of eighty-nine, the composer was thrilled to learn that

Valdres has been selected among the world's ten best marches. Such a befitting accolade is particularly ironic, though, when one considers the early years of the work's existence.

Hanssen began writing this march in 1901 and completed it in 1904. Following its premiere, during an open-air band concert in Oslo, the composer (who was playing trumpet in the band) heard only two people applaud—his two best friends. He then arranged the work for the Orchestra of the National Theatre but Johan Halvorsen, the conductor (and also a composer!) turned it down. He later sold the march to a publisher for twenty-five kroner (about five dollars). From this inauspicious beginning *Valdres* has become known in almost every country where there are brass or wind bands. Although it was his first composition, Hanssen admitted near the end of his life that he had never written anything better.

The title has both geographic and musical connotations. *Valdres* is a beautiful region between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion, an ancient melody formerly played on the lure—a straight wooden trumpet which was long enough to play the same partials playable on a modern bugle. Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass. (Norman E. Smith)

Valdres was selected to be performed at this concert in honor of fellow Norwegian Ivar Lunde, Jr., the premiere of whose work *A Summer Day 1996* follows.

A Summer Day 1996

UWEC Professor of Music 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 André Lardot, 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.

Mr. Lunde is a prolific composer and has been awarded numerous prizes and commissions. *Ovation*, a fanfare for symphony orchestra, was a winning composition in the Milwaukee Symphony Fanfare Competition in 1990. In 1977 his *First Symphony* received shared First Prize in the Oslo Concert Hall Composition Contest for symphonic music. The Milwaukee Symphony, the Oslo Philharmonic, the Trondheim Symphony, the Milwaukee Chamber Orchestra and several community orchestras and numerous chamber ensembles have performed his works. Many of his works are published and recorded in the United States and Norway.

Mr. Lunde is also active as a conductor, having conducted symphony orchestras and chamber orchestras in both Europe and this country. In addition to teaching

oboe, theory, and composition at the University of Wisconsin-Eau Claire, he also serves as conductor and music director of the Chippewa Valley Youth Symphony.

Completed during the fall of 1996, *A Summer Day 1996* was written at the request of Dr. Todd Fiegel, Director of Bands at the University of Wisconsin-Eau Claire, for the university's Wind Ensemble. The work utilizes the many sonorities available in the ensemble, frequently giving way to thinner structures allowing individual players to play solo passages. Frequent changes in both meter and rhythmic material make for an interesting succession of beat patterns. The musical language is free-tonal throughout. (Ivar Lunde, Jr.)

Second Suite in F for Military Band

Gustav Holst is generally regarded as the father of the twentieth-century concert band. His *First Suite in Eb for Military Band* (1909) was the first major work in symphonic form to be composed by a highly respected and recognized composer specifically for the medium of the concert (or "military") band. Whereas the *First Suite* was wholly original in thematic conception, the *Second Suite* (1911) drew upon English folk music. While the melodies were not Holst's own, the presentation certainly is.

The first movement, "March," is typical of the British style and is in the form of ABA. It utilizes the folksongs *Morris Dance*, *Swansea Town*, and *Claudy Banks*. The song *I'll love my love* is the basis of the second movement, "Song Without Words." It is placed in a setting of two verses, the first played by solo clarinet, the second by unison flute, sopranino clarinet, oboe, and trumpet. Both the transparency of the scoring of the first verse and the cascading arpeggiatic accompaniment of the second are Holst trademarks. The text is that of a girl, lonely for her lover because his parents have forced him to go to sea in order to keep them apart. *Song of the Blacksmith*, the next movement, begins with sharp articulations portraying hammer struck on steel (even later calling for a real anvil.) Quickly joining is a characteristically jaunty melody reminiscent of the swagger and personality of the big men who usually practiced this once-invaluable craft. This movement was later set by Holst for men's chorus, with the sharp, syncopated rhythms represented textually by repetitions of the syllable "Kang." The fourth movement is the most elaborate of the suite. It comprises a fantasy on *The Dargason*—a circular tune, usually of eight measures in length and not ending on a key note (e.g., not providing a resolution at its conclusion). Here Holst utilizes typically lilting 6/8 rhythms to accompany this dance-like melody as it is stated by various instruments no fewer than twenty-five times. The use of tambourine and triangle imbue the atmosphere at times with a Gypsy-like quality. Holst twice combines the melody with the folksong *Greensleeves*. The composer obviously liked this movement, as he rescored it and included it two years later in his *St. Paul's Suite* for strings.

Recent research by musicologist Colin Matthews has revealed that Holst's manuscript did not include all the instruments that are traditionally utilized in

performances of this work and that many were added by the publisher. Holst's manuscript called for a core ensemble of only twentytwo though, of course, some doubling of parts might occur. The use of only one person on each part—as in tonight's performance—reveals a refreshing clarity that is usually unheard. (Todd Fiegel)

Festive Overture

Shostakovich's *Festive Overture* was completed in 1954, in the period between his *Symphony No. 10* (the scherzo movement of which was performed by the UWEC Wind Ensemble in April 1996) and the *Violin Concerto*. Arranged for the Russian Military Band by the composer in 1958, it has been scored for the American band by Donald Hunsberger. *Festive Overture* demonstrates one of Shostakovich's distinctive talents—the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. Observant listeners will notice what is generally regarded as the composer's rhythmic trademark: a repeated series of eighth-note, two sixteenth-note groupings, resulting in the sound of a gallop. (Miles Johnson and Todd Fiegel)

Dr. 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. 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. Interestingly, it was this composition that first brought him to the UWEC campus when he conducted the work with Basically Brass, the UWEC euphonium and tuba ensemble, at the 1992 Viennese Ball.

Rodney B. Hudson

Mr. Hudson is Associate Professor of Music at the University of Wisconsin-Eau Claire where he teaches applied trombone and brass techniques, and conducts the Symphony Band, Brass Choir, and Trombone Ensemble. During the summer Mr. Hudson serves as trombone instructor at the International Music Camp located on the border between North Dakota and Manitoba and the Indianhead Fine Arts Camp at Shell Lake, Wisconsin.

He is active as a recitalist-clinician and performs with the University of Wisconsin-Eau Claire Faculty Brass Quintet, and is principal trombone for the Chippewa Valley Symphony during the academic year. He is a member of the International Brass Quintet at the International Music Camp during the summer term. He has also performed with the Bobby Vinton Orchestra, Jimmy Dorsey Orchestra and the Frequency Band under the leadership of Norman Bolter of the Boston Symphony.

Mr. Hudson received a BS degree in music education from Minot State University, where he studied trombone with Charles Moore. He holds MA and MFA degrees in performance from the University of Iowa, where he studied trombone with John D. Hill.

Prior to his appointment at the University of Wisconsin-Eau Claire, Mr. Hudson taught in the public schools in North Dakota and served as instrumental coordinator and conductor in the public school system in Brandon, Manitoba. He also served as brass instructor in the Conservatory of Music at Brandon University. Mr. Hudson served as principal trombonist with the Minot Symphony Orchestra, University of Iowa Symphony Orchestra and the Brandon University Chamber Orchestra.

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

Thomas Gilkey, horn

Rodney Hudson, trombone, symphony band

Dr. Jerry Young, tuba and euphonium

Ronald Keezer, percussion

Steven Wells, university band

Dr. Todd Fiegel, wind ensemble, director of university bands

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. Anyone desiring more information about the UWEC Bands should call the band office at (715) 836-4417.

Upcoming Performances of the UWEC Bands

Wind Ensemble

Todd Fiegel, conductor

Sunday, April 20, 5 p.m., Gantner Hall

University Band

Steven Wells, conductor

Monday, April 28, 8 p.m., Gantner Hall

Symphony Band

Rodney Hudson, conductor

Sunday, May 4, 4 p.m., Gantner Hall

UWEC Symphony Band
Rodney Hudson, Conductor

Piccolo

Sally Barbeau

Flute

Sally Barbeau
Elizabeth Borgwardt
Teresa Clark
Christine Ellwein
Jennifer Gregerson
Amy Hales, principal
Jennifer Hyslop
Joleen Roberts
Linda Thompson

Oboe

Terri Peterson
Jaime Schoolmeesters, principal

Clarinet

Marisa Berseth
Bethany Bulgrin
Michele Gressman
Rachel Lankford
Sara Lanphear, principal
Katey Leisz
Tom Luer
Jayna Peterson
Nikki Wolf

Bass Clarinet

Liana Herron
Kayla Mourning, principal

Contrabass Clarinet

Ken Kiesow, principal
Liv Svanoe

Bassoon

Corinna Foley
Julie Olson, principal
Samantha Parker

Alto Saxophone

Erik Christianson, principal
Sara Doering
Bryan Lang
Carrie Newberry

Tenor Saxophone

Kristin Takkunen, principal
Andrew Frisinger

Baritone Saxophone

Jeremy Golnick

Trumpet

Mike Betzel
David Burki
Jon Gans
Ed Mudrak
David Munson
Brandon Schoonmaker
Jeff Walk, principal
Chris Woller

Horn

Valerie Barton
Anna Black
Chris Hahn
James Howard
Lindey Peterson, principal

Trombone

Keith Carl
Jeanine Johnson, principal
Gerry Murphy
Christa Oas
Alex Redmann
Mike Throndsen

Euphonium

Michael Etheridge
Sarah Hanks
Joe McCabe, principal

Tuba

Trevor Fladwood
Tim Skutley, principal
Nathan Vlcek

Percussion

Mark Bork
Levi Felling
Cory Mahnke, principal
Jason Price
Renee Sabish
Brian Spurgeon

Assisting Musician

Kevin Bartig, piano

UWEC Wind Ensemble
Todd Fiegel, Conductor

Flute

Gwen Blume
Jessie Kittel
Katie Nida
Nicole Roeder

Oboe

Kevin Bartig
Heather Jo Strutt

Clarinet

Rebecca Campbell
Karen Melby
Samantha Pittenger
Terri Jo Songer
Erika Svanoe

Bassoon

Heidi Borgwardt
Julie Olson
Bob Schlidt

Saxophone

Joe Coughlin
Chris Gjesfeld
Bill Olson
Matt Pivec

Trumpet

Kevin Carlton
Matt Mealey
Amy Minor
Anna Morris
Kyle Newmaster

Horn

Johanna Lovig
Tracy Matthai
Jacqueline Olson
Curt Vellenga

Trombone

Geoff Dugal
Matt Hall
Heather Oliverson
Todd Schendel

Euphonium

Ed Jacobs

Tuba

Micky Wrobleski

Percussion

Nikkie Andrie
Leah Dettmann
Kris Larson
Jessica Lichty
Mary Schaeffer
Julie Slater

Assisting Musicians

Sara Lanphear, clarinet
Tom Bartman, percussion

UWEC Bands Staff

Erika Svanoe, Bands Assistant
Julie Olson

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.