

University of Wisconsin-Eau Claire

presents:



Wind Symphony

Richard Mark Heidel, conductor

Symphony Band

Rodney B. Hudson, conductor

October 15th, 2000
2:00 pm
Gantner Concert Hall

Program

Symphony Band *Rodney Hudson, Conductor*

- Pastime (A Tribute to Baseball) Jack Stamp
(b. 1954)
- Plymouth Trilogy Anthony Iannaccone
(b. 1943)
- I. Overture
- II. Reflection
- III. Carrousel (Rag)
- Alleluia Randall Thompson
(1899-1984)
arr. Lewis J. Buckley
- March of the Belgian Parachutists Pierre Leemans
(1897-1980)
arr. Charles Wiley
- Prelude, Siciliano and Rondo Malcolm Arnold
(b. 1921)
arr. John Paynter

Intermission

Wind Symphony *Richard Mark Heidel, Conductor*

- Rocky Point Holiday Ron Nelson
(b. 1929)
- Elegy John Barnes Chance
(1932-1972)
- Mock Morris Percy Aldridge Grainger
(1882-1961)
arr. Joseph Kreines
- Divertimento for Band, Op. 42 Vincent Persichetti
(1915-1987)
- Prologue
- Song
- Dance
- Burlesque
- Soliloquy
- March
- Dance of the Jesters Peter Ilyich Tchaikovsky
(1840-1893)
from *The Snow Maidens*
arr. Ray Cramer

Program Notes

Shortly after receiving the commission for *Pastime* from the Santa Clara County (California) Band Directors Association, I had the opportunity to visit Candlestick Park for a Giants baseball game. I was shocked to hear that after the 1999 baseball season, Candlestick would be razed for a new stadium. My thoughts took me to the 1962 World Series between the Giants and the Yankees. I realized that it was the first World Series I could remember (I was eight years old.). I decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general. This was early in the summer of 1998. Little did I know what a terrific baseball season it would be. Therefore, I have incorporated salutes to the 1962 Giants with accolades to the 1998 baseball season, all loosely woven around two motives from the anthem of the seventh inning stretch "Take Me Out to the Ball Game." (*Jack Stamp*) This performance is also given as a tribute to the "World Series" annually held in the month of October.

Plymouth Trilogy was commissioned by the Michigan Council of the Arts and Plymouth Arts Council in 1982 for the Plymouth Middle School Band. *Plymouth Trilogy* is in a lighter vein than most other works by the composer. It is tuneful throughout the course of its three contrasting movements: Overture, Reflection, and Carrousel. The Overture is a simple (six-eight) march which presents its melodic material in fragments before assembling them into a complete theme, heard first as a saxophone solo. Reflection and Carrousel transform thematic material from the Overture to create, respectively, contemplative and carefree (sprightly) movements. The Carrousel, in particular, summarizes the straightforward tonal and melodic character of the suite. (*Anthony Iannoccone*)

Alleluia is a work originally composed for a cappella chorus and of a deeply religious nature. It has become a perennial favorite in the choral repertoire. It was first performed at Tanglewood, Massachusetts at the inaugural session of the Berkshire Music Center, on July 8, 1940. [Lewis J. Buckley, conductor of the United States Coast Guard Band, has effectively transcribed the vocal parts to appropriate instrumental sections of the concert band. Utmost care was given to maintain the timbre and dynamic balance of the original work.] (*Nicolas Slonimsky/Rodney Hudson*)

March of the Belgian Parachutists While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Major Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home. Friends told him later that they had heard the march at a circus in France, a wedding party in India, and a military music pageant in the United States! The arrangement heard most often in the U.S. was made by Charles Wiley at the request of his Lamar University Band students. (Francis Pieters)

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set fourth in boastful brilliance. (John Paynter)

Rocky Point Holiday was Ron Nelson's first major work for band. It was commissioned in 1969 by Frank Bencrisutto for the University of Minnesota Concert Band's Russian tour. The work blends jazz elements and classical construction resulting in a truly "American" wind band composition. Nelson wrote the piece while on vacation at Rocky Point—a seaside resort in Rhode Island.

Elegy is one of the most poignant and expressive works in the band repertoire. An artful simplicity provides this composition with its musical soul. Chance based *Elegy* on his earlier unpublished work for chorus and strings, "Blessed Are They That Mourn." Other wind band compositions by Chance include *Blue Lake Overture*, *Variations on a Korean Folk Song*, *Symphony No. 2*, and *Incantation and Dance*.

This transcription of *Mock Morris* is based on the string orchestra setting, composed in 1910. The composition is best described by Grainger in the preface in which he states that "no folk-music stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of tunes nor the general layout of the form keeps to the Morris dance shape."

Divertimento for Band was Persichetti's first work for band and it remains one of his most popular compositions. The *Divertimento*, in six short movements, demonstrates rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work was premiered by the Goldman Band on June 16, 1950.

Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his popular ballet scores are all heard in this invigorating *Dance of the Jesters* from *The Snow Maidens*.

Program notes provided by Frank Byrne, Ray Cramer, Norman Smith, and Albert Stoutamire.

Symphony Band Personnel

Fall 2000

Rodney Hudson, Conductor

Piccolo/Flute

Mariel Carter

Michelle DeGroot

Stacey Knutson

Chandra Laessig

Christina Lobe

*Amy McFarlane

Katie Solberg

Oboe

Kara Kangas

Anna Marx

*Greg Weeden

Bassoon

*Kelli Hanson

Bb Clarinet

Jessica Bruch

Jennifer Friederich

+Kim Gruett

Emily Perrault

Bill Olson

+Jennifer Phillips

Molly Schneider

Andrew Streitz

Holly Tomter

Bass Clarinet

Chris Raddatz

Alto Saxophone

Lindsey Andress

Sara Christianson

Angie Haskovec

*Michael Roesch

Tenor Saxophone

Branden Atherton

Baritone Saxophone

Sam Cotts

Trumpet

Trever Hagen

Jake Heyer

Nicole Lalond

Kipp Otterness

*Brian Thorstad

Greg Van Sickle

Horn

Jenna Behm

*Sana Grajkowski

Jill Johnson

Mandy Wiebusch

Trombone

Adam Fekete

Joe Hartson

Josh Hertel

*Josh Knihtila

James Yardley

Elizabeth Zellman

Euphonium

Mike Allen

*Dawn Holte

Tuba

Joel Helston

*Mark McGinnis

David Snyder

Percussion

+James Bungert

+Dan Fowdy

Eric Garfield

Ryan Griffin

Drew Ruenger

Susan Sundly

Harp

Rebekah Peterson

*Principal Chair

+Co-principal

Wind Symphony Personnel
Fall 2000
Richard Mark Heidel, Conductor

Flute

*Sandy Bell
 Heidi Olsen
 Jennifer Erickson
 Melissa Weis
 Leigh Durbahn

Contralto Clarinet

Emily Perrault

Alto Saxophone
 *Jacob Karkula
 Sarah Minette

Trombone

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

Oboe

+Laura Meyer
 +Jill Johnson

Tenor Saxophone

Matthew McVeigh

Euphonium

*Paul Rosen
 Andrei Strizek

Bassoon

*Toby Jerome Yatso
 Beth Scherer

Baritone Saxophone

Elizabeth Hartzke

Tuba

*Derek Curless
 Jeffrey Specht

Clarinet

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

French Horn

*Valerie Barton
 Jeannine Stucklen
 Bryan Jaeckel
 Danae' Anderson

Percussion

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

Bass Clarinet

Stacy Kern

Trumpet

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

Piano

Matt Steinbron

Harp

Rebekah Peterson

*Principal Chair
 +Co-principal

UW - Eau Claire
Wind, Percussion and Wind Band Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Richard Mark Heidel	Wind Symphony, Director of Bands
Prof. Rodney Hudson	Trombone/Symphony Band/Brass Choir
Prof. Ronald Keezer	Percussion/Percussion Ensemble/ Jazz Studies
Dr. Tim Lane	Flute
Prof. Ivar Lunde	Oboe
Prof. Nancy McMillan	Saxophone
Prof. Andrew Parks	French Horn
Dr. Jerry Young	Tuba/Euphonium/Low Brass Ensemble

Pre-Concert Music By:

Northwoods Quartet

Jim Gornick, soprano and alto saxophone

Jared Ziegler, alto saxophone

Matthew McVeigh, tenor saxophone

Mike Roesch, baritone saxophone

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.