

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

presents the

University Band

Randal Dickerson, conductor



Fall Concert

**Monday, November 28, 2005
7:30 p.m.**

**Gantner Concert Hall
Haas Fine Arts Center**



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Excellence. Our Measure, Our Motto, Our Goal.

Program

Esprit de Corps Robert Jager

Chorale, Op. 11 Gabriel Faure

Arranged by Larry Daehn

Scenes from "The Louvre" Norman Dello Joio

I. The Portals

II. Children's Gallery

III. The Kings of France

IV. The Nativity Paintings

V. Finale

A Festival Prelude Alfred Reed

Mars Gustav Holst

Winter Dances Brian Balmages

Program Notes

Esprit de Corps

Esprit de Corps is the second Robert Jager work commissioned by the United States Marine Band. Based on "The Marines Hymn," it is a kind of fantasy-march, as well as a tribute to the US Marine Band. It is also the composer's salute to the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments. While Esprit de Corps is a tribute to the Marine Band it is also a display piece for any fine group of band musicians.

The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their conductor, Colonel John R. Bourgeois. A comment on the initial tempo marking, "Tempo di Bourgeois," is in order here. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. When a tempo is supposed to be "bright" he makes sure it is exactly that. Because the tempo Esprit de Corps is to be *very bright* the marking just had to be "Tempo di Bourgeois!" (Hal Leonard Publishing)

Chorale, Op. 11

Gabriel Urbain Faure, a French composer and professor of music, was born in Pamiers, Ariège in 1845. One of the greatest of all French writers of songs with piano accompaniment, Faure also wrote operas, works for piano, orchestral music, and chamber works. His music is known for its artistry, beauty, and elegance.

Chorale is based on Faure's *Cantique de Jean Racine*, written in 1865 when he was a student. Originally scored for four-part chorus and organ, it won first prize in a composition contest. Faure dedicated it to Cesar Franck, who conducted it at its premiere in 1866. (Daehn Publications)

Scenes from "The Louvre"

This band version of "The Louvre" is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. The five movements of this suite cover the period of "The Louvre's" development during the Renaissance. Here themes are used from composers of that time. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965.

Edward Downes, the noted critic, has written about this work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joï's style.

The band work, commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered in 1966, conducted by the composer. (*Marks Music Corp.*)

A Festival Prelude

A Festival Prelude was written in commemoration of the 25th anniversary of the Tri-State Music Festival in Enid, Oklahoma. It was given its first performance on that occasion by the Phillips University Concert Band, to whom it is dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country, and has come to be regarded as one of this composer's most brilliant and powerful works for the modern concert band.

The scoring of this work embraces the modern conception of the integrated symphonic band, with fully balanced instrumentation and the separation of the brass into three distinct tone color groups: the Horns, the Trumpet-Trombone group, and the Cornet-Baritone-Tuba group. The woodwind writing is centered

around the balanced Clarinet choir as the basic woodwind color in the band, and the section balances and doubling are conceived as carefully as in the symphonic orchestras. (*Hal Leonard Publishing*)

Mars from "The Planets"

Holst's landmark orchestral suite "The Planets" is a musical interpretation of each planet. The composer stressed that the suite was not intended to be programmatic, and that each movement simply suggested the traits ascribed to the planet's influence on the horoscope.

Holst worked on the piece from 1913 to 1916, beginning with Mars and ending with Mercury. It was several years, however, before the full work was performed, in part because the cost of hiring the augmented orchestra was difficult during wartime: the piece requires two harps, celesta, organ, varied percussion, and a full complement of bass instruments including bass flute, bass clarinet, bass tuba, bass trombone, contrabassoon, and the seldom-used bass oboe. The first public performance was given on November 15, 1920, when the work met with immediate success.

It is no surprise that Holst's contemporaries saw in **Mars, the Bringer of War**, a parallel to the recent horrors of World War I. The movement begins forcefully with full winds and percussion sounding a rhythmic sequence in 5/4, forming an ostinato that gives the section its pulsing, relentless pace. Unresolved harmonies and unrelated chords are superimposed, creating a clashing dissonance that aptly depicts conflict. The final measures repeat the patterns of triplets, quarter-notes, and eighths that dominated the ostinato, but they now pound in short pulses separated by silence, in no apparent regular meter, bringing the movement to its emphatic close. (*OpenBook Technologies*)

Winter Dances

Winter is a time of year that can provide lasting memories, such as joy, anger, grief, and excitement. From the first hard snow of the new year to a leisurely walk through a snow-covered forest, *Winter Dances* depicts the spirit of this powerful season.

The piece opens with a brilliant fanfare and quickly moves toward its first theme. As the piece builds, the first theme returns with added power. The opening motif in the clarinets serves as the primary material for the second theme. Fragments materialize in solo lines, creating an ethereal impression for the listener.

Brian Balmages is an active performer, arranger, and composer. An accomplished trumpet player, he performs with the Miami Symphony Orchestra, Florida Chamber Orchestra, and the Skyline Brass. (*Brian Balmages*)

University of Wisconsin-Eau Claire Wind and Percussion Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
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. Richard Mark Heidel	Director of Bands/Wind Symphony
Dr. Tim Lane	Flute
Dr. Nancy McMillan	Saxophone
Dr. Phillip Ostrander	Trombone/Symphony Band/ Trombone Ensemble
Dr. Verle Ormsby, Jr.	French Horn
Dr. Jerry Young	Tuba/Euphonium/BASSically BRASS

University Band Personnel Fall 2005

Flute

Lindsay Bertz
Kristin Born
Angela Dekanich
Holly Dow
Kelsey Dunkle
Erin Fickau
David Fischer
Joanna Fulton
Leiha Gavin
Kathryn Glodowski
Katie Gronseth
Rebekah Hagemann
Laura Hoffelt
Rachel Kerr
Lisa Kosanke
Crystal Schmidt
Keegan Shaw
Kara Soukup
Nicole Strittmater
Amber Treffert
Nicole Williams
Connie Zeller
Kira Zeman

Oboe

Nicole Binash
Kelsey Meixner

Bass Clarinet

Becky Lawrence
Amy Meyer
Claire Parda
Candace Pautz

Contra Bass Clarinet

Karen Brasda

Contra Alto Clarinet

Kayla Lorenzen

Clarinet

David Bashaw
Alissa Crockford
Corey Cunningham
Stephanie Erickson
Jeremy Lukawski
Amanda Matecki
Emily Richardson
Phil Salwasser

Clarinet cont.

Clara Schmitt
Kristen Sherven
Claire Stromberg
James Thomas
Krista Ussery
Stephanie Unertl
Danielle Wilson

Alto Saxophone

Heidi Becker
James Berger
David Fischer
Alyssa Halfman
Anthony Janicki
Thomas Kauer
Michelle Kochan
Lee Kuhn
Ben Kunselman
Lindsay Rossmiller
Nathaniel Scherz
Elise Sitzman
Steven Turnquist
Sarah Watson
Allison Waxon

Tenor Saxophone

Dana Murphy
Zach Oliphant
Alicia Penn
Tom Wilson

Bari Sax

Megan Mulholland
Laura Van Vlack

Trumpet

Betsy Aspinwall
Amelia Brandt
Jake Covill
Dan Dassow
Megan Ellenbecker
Erin Giblin
Tracey Grubb
Joe Lasley
Ann Lundberg
Cory Mack
Sarah Miller
Josh Myers
Rachel Nelson

Trumpet cont.

Tim Pasche
Cassy Pluedeman
Paul Saganski
Tom Stecker
Robert Tait
Andy Van Den Elzen
Alex Wittig
Alex Zagorski

Horn

Amelia Barron
Janie Schoenhals
Stacie Weisse
Mick Wendland
Charles Willcutt

Trombone

Matt Biedermann
Ryan Frank
Mark McGinnis
Tony Meincke
Jesse Orth
Dillon Probst
Mark Salzman
Angelo Williamson

Euphonium

Cheryl Goetzman
Lindsey Russell
Rick Slembariski
Paul Stroik

Tuba

Jordan B. Baker
Casey Driscoll
Spencer Eklund
Chris Kemp
Becky Soules
Tom Steele

Percussion

Gina Bloczynski
Ian Ehlert
Alyssa Haugen
Katie LeBrun
Katelyn Pityer
Dan Stalker
Ryan Wilson

Upcoming November Events

- 29 Joint Student Recital: Cane Mutiny Bassoon Ensemble, 5:00 p.m., Phillips Recital Hall
29 Joint Student Recital: Josef Gapko, tenor and David Grossman, tenor, 7:30 p.m., Phillips Recital Hall

December Events

- 1 Concert: Jazz Ensemble IV & V, Robert Baca, director, 7:30 p.m., Gantner Concert Hall
1-3 Theatre for Young Audiences: *Little Women*, by Sandra Fenichel Asher, directed by Cheryl Starr, 7:30 p.m., Kjer Theatre
2-3 Madrigal Dinner: Featuring the Court Chamber Choir, Court Brass Choir and Court Recorders, 6:30 p.m., Council Fire Room, Davies Center
2 Concert: Jazz Ensemble I, Robert Baca, director, 7:30 p.m., Gantner Concert Hall
4 Concert: Symphonic Choir, Alan Rieck, director, 2:00 p.m., Gantner Concert Hall
5 Concert: Flute Ensemble, Tim Lane, director, 5:00 p.m., Phillips Recital Hall
5 Concert: Percussion Ensemble, Jeffery Crowell, director, 7:30 p.m., Gantner Concert Hall
6 Joint Student Recital: Errin Kilgore, cello and Mary Heimerman, violin, 5:00 p.m., Phillips Recital Hall
7 Student Recital: Ryan Cavis, trumpet, 5:00 p.m., Phillips Recital Hall
7 Concert: BASSically BRASS Ensemble, Jerry Young, director & University Trombone Ensemble, Philip Ostrander, director, 7:30 p.m., Gantner Concert Hall
7-10 Theatre for Young Audiences: *Little Women*, by Sandra Fenichel Asher, directed by Cheryl Starr, 7:30 p.m., Kjer Theatre
8 Student Organization Recital: Sigma Alpha Iota (SAI) 5:00 p.m., Gantner
8 Joint Student Recital: Voice Division, 7:30 p.m., Phillips Recital Hall
9 Lobby Concert: Traditional carols presented by UWEC Music Ensembles, 12:00 noon, Haas Fine Arts Lobby
11 Theatre for Young Audiences: *Little Women*, by Sandra Fenichel Asher, directed by Cheryl Starr, 1:30 p.m., Kjer Theatre
11 Holiday Concerts: Featuring the Wind Symphony, University Symphony Orchestra, Concert Choir, Singing Statesmen, Symphonic Choir and Women's Concert Chorale, 2:00 & 5:00, Zorn Arena

NOTE: THE TIMES AND DATES OF THESE EVENTS MAY BE SUBJECT TO CHANGE. PLEASE CHECK WITH THE DEPARTMENT OF MUSIC & THEATRE ARTS (836-2284) OR THE SERVICE CENTER (836-3727) IF YOU HAVE QUESTIONS.



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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.