

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

presents

# University Band

Randal C. Dickerson, Conductor

Timothy Doleysh, Student Conductor



Monday, December 2, 2002  
7:30 p.m.

Gantner Concert Hall  
Haas Fine Arts Center



## Program

The Hounds of Spring .....	Alfred Reed
Ramstein Reflections .....	Brian Stiffler
Regenesis .....	John Higgins
Michigania .....	Michael G. Cunningham
I. Folksongs: Lowlander Low & Wonderful Crocodile	
II. Folksong: The Bachelor's Hall	
III. Folksongs: The Frog's Courtship & The Dying Miller	
Do Not Go Gentle Into That Good Night .....	Elliot Del Borgo
Dedicatory Overture .....	Clifton Williams
conducted by Timothy Doleysh	
Prelude, Siciliano, and Rondo .....	Malcolm Arnold
	Arr. John Paynter

## Program Notes

### The Hounds of Spring

Alfred Reed

"When the hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean ... an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender lover, in an appropriate musical texture.

The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success.

*The Hounds of Spring* was commissioned by, and is dedicated to, the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald Brown. The first performance took place in Windsor on May 8<sup>th</sup>, 1980, by the aforementioned group, under the direction of the composer.

### Ramstein Reflections

Brian Stiffler

*Ramstein Reflections* is a work for concert band based on the composer's impression of the largest American military community overseas and its reaction to the tragic events of September 11, 2001. The Kaiserslautern Military Community (KMC) is the heart of the US military presence overseas and is vital to American military operations throughout the European Theater.

The main theme introduced by the trumpets represents the strength and dignity of the KMC with woodwind flurries and percussion portraying its energy and vitality. The second section begins innocently, as did September 11, but grows more intense as the tragedy approaches, and unfortunately unfolds. The third section represents Operation Enduring Freedom. It starts swiftly in the trumpets and continues at a steady and unwavering pace. Entrances by clarinets, low voices, horns, and upper woodwinds



demonstrate the smoothness, coordination, and complexity of the escalating operations. Contrasting sections demonstrate extraordinary commitment and dedication as well as sadness and hope. In the final section, rather than being divided by September 11 and weakened by sustained efforts, the main theme returns stronger than before. Low voices carry the theme while syncopated percussion and acrobatic counter melodies prevail to the end.

### Regenesis

John Higgins

*Regenesis* is a descriptive overture, written to commemorate the 10<sup>th</sup> Anniversary of the cataclysmic eruption of Mount St. Helens in May 1980. With the force of 500 Hiroshimas, its towering wall of destruction enveloped over 230 square miles of forest and wildlife. Sixty people were drawn into its deadly embrace.

Subtitled "Song of the Planet" the piece reflects the ever-changing life cycles of our ecological system in which a suffocating swath of devastation can become a crucible of creation. It is organized into five continuous sections: Vistas, Warning, Cataclysm, Void, and Renewal.

### Michigania

Michael G. Cunningham

*Michigania* uses authentic Michigan folksongs. It is true that many folk song melodies sound alike, and the five melodies used in *Michigania* are no exception. It may be that when the American settlers moved west, they took with them common tunes which in time were varied as each group settled in different locales. Perhaps the titles and lyrics are unimportant here, since the band settings merely utilize the basic musicality of the lines. In any case, two are used in the first movement "Lowlands Low" and "Wonderful Crocodile." "Bachelor's Hall" is used in the middle movement, and "The Frog's Courtship" and "Dying Miller" are used in the final movement.

## Do Not Go Gentle Into That Good Night

Elliot Del Borgo

The Dylan Thomas poem "Do Not Go Gentle Into That Good Night" was the motivation for this musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound.

The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers—in the form of polytonal hymns—calls to mind the struggles and persistence of the human spirit and its refusal to "go gentle."

The piece closes with a strong sense of affirmation and continuance.

## Dedicatory Overture

Clifton Williams

*Dedicatory Overture* was commissioned by the Epsilon Upsilon Chapter of Phi Mu Alpha Sinfonia (National Honorary Music Fraternity) at Evansville College (Indiana) in celebration of the dedication of the college's new music building.

A concert overture in form, *Dedicatory Overture* employs the composer's own settings of the Evansville College alma mater hymn contrasted with much original material. The first performance took place during the spring of 1963 by the Evansville College Concert Band under the direction of Wesley Shepard. Composer Clifton Williams was a graduate of the Eastman school and held faculty appointments at the University of Texas and the University of Miami.

## Prelude Siciliano & Rondo

Malcolm Arnold/Arr. John Paynter

*Prelude Siciliano & 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 lilting expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sounds 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 forth in boastful brilliance.

**UW - Eau Claire  
Wind, Percussion and Wind Band 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. Richard Mark Heidel	Wind Symphony, Director of Bands
Prof. Rodney Hudson	Trombone/Symphony Band/Brass Choir
Dr. Tim Lane	Flute
Prof. Ivar Lunde	Oboe
Dr. Nancy McMillan	Saxophone
Prof. Andrew Parks	French Horn
Dr. Jerry Young	Tuba/Euphonium/Low Brass Ensemble

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Music & Theatre Arts Department:**

**<http://www.uwec.edu/Mus-The>**

**and the online events calendar:**

**<http://www.uwec.edu/Mus-The/calendar.htm>**

**University Band Personnel**  
**Fall 2002**

**Flute**

Amy Buck  
Sarah Charney  
Lisa Cowan  
Nicci Cotroneo  
Gina Duwe  
Nicole Hanson  
Emily Hockman  
Linda Hurd  
Lisa Kosanke  
Megan Kuehl  
Meghan Kulig  
Linda Jerry  
Amy Majewski  
Kelly McCaughey  
Melissa Petit  
Jill Pierson  
Erin Polnaszek  
Kristin Rochacewicz  
Susan Strenk  
Raena Wilson

**Oboe**

Bridget Bloczynski  
Rachel Corso  
Sarah Rainbow  
Laura Van Zandt

**Bassoon**

Rachel Kudeck

**Clarinet**

Lila Brainerd  
Christina Burgess  
Nicole Faschingbauer  
Melissa Heil  
Megan McCauley  
Jessica Olson  
Lindsey Powers  
Sherry Snider  
Anna Strandberg  
Heather Stroik  
Jamie Thoma

**Clarinet cont.**

Natalie Thompson  
Krista Ussery  
Laura Wirtz

**Bass Clarinet**

Jacob Boyle  
Emily Casper  
Ashley Vasas

**Alto Saxophone**

Jenny Abramczak  
David Bashaw  
Laura Bauer  
Kendra Congdon  
Courtney Daniels  
Ryan Haasl  
Matthew Hurd  
Lee Kuhn  
Andrea Lueck  
Paul Meyer  
Lisa Pinney  
Erin Quinlan

**Tenor Saxophone**

Elizabeth Hanson  
Sean Hauer  
Lisa Hildebrand

**Baritone Saxophone**

Anthony Sieg  
Chris Taylor

**Trumpet**

Becky Beighley  
Daniel Dassow  
Shawn Frohmader  
Matt Jansen  
Sacia Jerome  
Tim Litscher  
Grant Offermann  
James Schwarzeimer  
Regina Stuczynski

**Horn**

Kim Bezio  
Jenee Jerome  
Liz Vonfeldt

**Trombone**

Claire Blauvelt  
Jessica Bondhus  
Matt Goethel  
Matt Janiuk  
Erin Kennedy  
Jordan Krause  
Bill Verthein

**Baritone**

Ross Jahnke  
Kelly Monson  
Mike Umhoefer

**Tuba**

Andrew Grunseth  
Bryan Hardel  
Lea Michaud  
Dustin Walters  
Beth Wolfe

**Percussion**

Amy Bowen  
Allison Briski  
Chad Bulkowski  
Jared Loughrin  
Heather Luhman  
Katie Ostertag  
Steve Scheurman  
Amanda Stillman  
Ryan Wilson



## December Events

- 2 Concert: University Band, Randal Dickerson, conductor, 7:30 p.m., Gantner Concert Hall
- 3 Senior Recital: Karen Wilber, piano, 5:00 p.m., Gantner Concert Hall
- 3 Joint Student Recital: Clarinet Quartet and Saxophone Quartet, 7:30 p.m., Phillips Recital Hall
- 4 Senior Recital: Janine Lamb, soprano, 5:00 p.m., Gantner Concert Hall
- 4 Joint Faculty Recital: Tim Lane, wooden flute, Ivar Lunde, Jr., oboe d'amora, Nanette Lunde, harpsichord, 7:30 p.m., Phillips Recital Hall
- 5 Joint Student Recital: Graydon Peterson, composition and Vincent Rose, composition, 5:00 p.m., Phillips Recital Hall
- 5 Concert: Jazz Ensemble IV and Jazz Pedagogy Ensemble, Robert Baca, director, 7:30 p.m., Gantner Concert Hall
- 5-7 Theatre: *Picnic* by William Inge, directed by Terry Allen, 7:30 p.m., Kjer Theatre
- 6 Senior Recital: Jared Ziegler, saxophone, 5:00 p.m., Phillips Recital Hall
- 6 Concert: Jazz Ensemble I, Robert Baca, director, 7:30 p.m., Gantner Concert Hall
- 6&7 Madrigal Dinner: A 16th-century-style banquet with music and entertainment by the Court Chamber Choir, Court Brass Choir and Court Record ers, 6:30 p.m., Council Fire Room, Davies Center
- 7 Senior Dance Recital: Aly Hudoch and Kate Brown, 7:30 p.m., Gantner Concert Hall
- 8 Theatre: *Picnic* by William Inge, directed by Terry Allen, 1:30 p.m., Kjer Theatre
- 8 Holiday Concerts: Featuring the Wind Symphony, University Symphony Orchestra, Concert Choir, Singing Statesmen, Symphonic Choir and Women's Concert Chorale, 2:00 & 5:00 p.m., Zorn Arena
- 10 Artists Series: *Chance* - A Chamber Fusion Quartet, 7:30 p.m., Schofield Auditorium
- 10-14 Theatre: *Picnic* by William Inge, directed by Terry Allen, 7:30 p.m., Kjer Theatre
- 13 Annual Foyer Concert: Featuring traditional carols of the season presented by UWEC Music Ensembles, 12:00 noon, Haas Fine Arts Lobby

## January Events

- 16-18 Cabaret XXV: "Silver Anniversary", Gary Schwartzhoff, director.
- 23-25 Featuring performances by the Cabaret Orchestra, Concert Choir, Singing Statesmen, Vocal Jazz Ensemble and Women's Concert Chorale, 7:30 p.m., Council Fire Room, Davies Center
- 18&25 Cabaret XXV: "Silver Anniversary", Gary Schwartzhoff, director.
- Featuring performances by the Cabaret Orchestra, Concert Choir, Singing Statesmen, Vocal Jazz Ensemble and Women's Concert Chorale, 1:30 p.m., Council Fire Room, Davies Center

**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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