


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

presents:



Symphony Band

◀ *In a tribute to Ross Hastings* ▶

Rodney B. Hudson, *conductor*

With guest conductors:

Todd Fiegel
Director of
University Bands
UW-Eau Claire

Donald S. George
Director of
University Bands Emeritus
UW-Eau Claire

Sunday • May 10, 1998 • 7:30 pm
Gantner Concert Hall



Dedication of the Ross Hastings Music Library

Introductory Remarks

David A. Baker, Chair

Department of Music and Theatre Arts

Sonata in A minor Ross Hastings
I. Andante deciso: Allegro moderato (1915-1991)
Donald Patterson, piano

The Dedication

Jerry Richards, Director of Special Gifts

University Advancement, UW-Eau Claire

Symphony Band Program

Emissary Fanfare Giuseppe Verdi
(1813-1901)
arr. Hastings

Suite in F Thom Ritter George
I. Sea Chanty (b. 1942)
II. Song of the Bells
III. Country Dance
IV. Rumba Rumba

Pavane Gabriel Faure
(1845-1924)

Fantasy, Fugue and Finale Ross Hastings
Donald S. George, Guest Conductor (1915-1991)

Intermission

Dance of the New World Dana Wilson
(b. 1946)

Gallimaufry Guy Woolfenden
I. Church and State (b. 1937)
II. Inn and out
III. Starts and fits
IV. Father and Son
V. Advance and retreat
VI. Church and status quo
Todd Fiegel, Guest Conductor

Serenade, Op. 22 Derek Bourgeois
(b. 1941)

Tripoli Angelo D'Anna
Donald S. George, Guest Conductor arr. Hastings

Program Notes

Emissary Fanfare

Giuseppe Verdi began his musical studies with the village organist. After being denied entrance to the Milan Conservatory in 1832 (they felt he showed insufficient talent), Verdi studied with several private teachers. In 1839 La Scala performed *Oberto*, the first of a long line of successful operas from this master's pen. His early operas are seldom performed today, being overshadowed by the brilliance of such later works as *Aida*, *Rigoletto*, and *La Traviata*. After a sixteen year period without producing any dramatic works, Verdi, now past the age of seventy, was to create his greatest masterpieces, namely *Othello* and *Falstaff*. These last two works are vastly different and superior to his earlier productions, containing greater dramatic strength, greater artistic maturity, and, perhaps more important, a singular individuality - strikingly unique in a world otherwise overwhelmingly caught up in a tide of Wagnerism.

The *Emissary Fanfare* occurs in the third act of *Othello*, when Lodovico, the Venetian Ambassador, arrives in Cyprus with orders from the Doge for Othello to return to Venice. At this point in the play Shakespeare had inserted the single line of instruction (a trumpet within). The composer and his librettist seized upon this as a moment to be expanded into a display of pomp and ceremony that would be a diversion for the audience, relieving the almost unbearable tension of the preceding scene between Othello and Iago, and leading to an ensemble that is one of the crowning glories of all opera.

(Ross Hastings)

First Suite in F

Thom Ritter George discovered his great interest in music particularly composition and conducting, as a boy growing up in Detroit, Michigan. He wrote his first composition when he was ten years old and conducted his first orchestral concert at the age of 17. During his high school years, he was a composition student of Harold Laudenslager, who was a pupil of Paul Hindemith.

First Suite in F was composed upon request of Lcdr. Ned E. Muffley, leader of the United States Navy Band for the celebration of the 50th anniversary of the Band. About the *First Suite in F*, Thom Ritter George has written:

As you might expect, the musical ideas contain allusions to the Navy and the music making of the Navy Band, but I think it works well as a concert piece in every respect. The first movement, *Sea Chantey*, is not based on any particular sea chantey. Rather, it catches the flavor of the genre - confident, humorous, and upbeat. The various sea motives are used in a contrapuntal manner, climbing over one another to see which can "outdo" the other. The second movement, *Song of the Bells*, is wistful purpose, I reserved the bell (chime) tones for the ending. The third movement, *Country Dance*, serves as an intermezzo. It has a

simple, melodious, and natural character to bridge the moods of the second and fourth movements. The final movement, *Rumba Rumba*, shows Navy men having fun in a South American port. Here, auxiliary south American percussion instruments are used to add to the local flavor. The syncopated principal theme is often treated contrapuntally, again to increase excitement as in the first movement.

(Thom Ritter George)

Pavane

Gabriel Faure's first music study was self-motivated; he learned to play the village harmonium. His formal music training began at the Ecole Niedermeyer in Paris. While there, he became friends with Camille Saint-Saens, an association which was to have great influence on his studies and work. The Pavane epitomizes Faure's sense for simplistic melody and lush harmony. (Maurice Gardner)

Fantasy, Fugue and Finale

A musician can be moved by the words of a hymn just as easily and just as deeply as anyone else, but when it comes to naming his favorite hymn, he will choose one with music of a special appeal and importance. At least that is the way with this musician, this hymn. Even stripped of its lovely words, the "Crusader's Hymn" (originally a "Silesian Folk Song") is a perfect 16-bar work of art. The way it turns, the way it builds, the inevitability of its denouement—it reminds us that the greatest melodies of the greatest composers are those which seem never to have been composed at all, but to have been created at the same time as the sun, the moon and the stars. One cannot imagine that there was a morning when this tune did not exist, yet before nightfall someone had composed it.

My treatment makes no attempt to interpret the words; this is strictly a musical matter in which I fantasize about a melody I would give almost anything to have authored. (Ross Hastings)

Dance of the New World

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently professor of music composition at the Ithaca College School of Music in Ithaca, New York. He is active as a composer, jazz pianist, clinician, and conductor, with several commissioned works to his credit. His compositions and arrangements have been performed in the United States, Europe, Australia and the Far East, and have been released by a number of publishers. He has been awarded the Sudler International Wind Band Composition Competition Prize and the American Bandmasters Association/Ostwald Composition Prize (for *Piece of Mind*), as well as many other awards and fellowships.

Dance of the New World was composed during the months that, exactly 500 years earlier, Columbus was on his historic voyage, and Wilson wanted to capture in the piece the spirit of awakening and burgeoning that resulted

from his journey. The piece begins almost imperceptibly and gradually evolves (though, as in American history, not without difficulty and need for reflection) to an exuberant climax. Because of where in the western hemisphere (Columbus) landed, Wilson decided to employ aspects of Latin American music to represent the many cultural syntheses that have since evolved. (*Dana Wilson*)

Gallimaufry

Guy Woolfenden was born on July 12, 1937, in Ipswich, England. He studied at Christ's College, Cambridge, and the Guildhall School of Music. He settled in Banbury Oxon, where he is active as a composer, director, and teacher, and where he founded the Ariel Music publishing company. He is leader of the Royal Shakespeare Company and artistic director of the Cambridge Festival.

Gallimaufry: A medley, any confused jumble of things; but strictly speaking, a hotch potch made up of all the scraps of the larder. This Suite for Concert Band was inspired by Shakespeare's Henry IV plays and derived from music written for the Royal Shakespeare Company's productions which opened the Barbican Theatre London in June 1982. Dedicated to Trevor Nunn, the Artistic Director of the Royal Shakespeare Company, with grateful thanks for his suggestion to expand and mould the music for these productions into a form suitable for concert performance. The work is continuous and the thematic material of each of the six sections closely related. (*Guy Woolfenden*)

Serenade, Op. 22

Derek Bourgeois was born in Kingston on Thames, England. He earned a bachelor's degree in music and a doctorate from Cambridge University. Additional study was taken at the Royal College of Music, where he studied conducting with Sir Adrian Boult and composition with Herbert Howells. The *Serenade* is characterized by tonal melodic lines with constant rhythmic changes.

Tripoli

Nothing is known of the composer Angelo D'Anna except that he wrote at least one outstanding example of what used to be called "symphonic march". This was the kind of piece which almost invariably opened the programs of the many Italian concert bands touring the United States and Canada early in our century. Foremost among these bands was that of the great Maestro Giuseppe Creatore, who recorded *Tripoli* for Victor ("His Master's Voice") in 1926.

It was from this ancient (one might even say *primitive*) recording that the present score was reconstructed by the arranger at the request of his good friend, the eminent music educator, Dr. Donald S. George, Director of University Bands Emeritus at the University of Wisconsin at Eau Claire.

(*Ross Hastings*)

Rodney 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.

He is active as a recitalist-clinician and performs with 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.

Donald S. George

Donald S. George received his education at Ohio Wesleyan University, the Eastman School of Music, Mannes College in New York City, and Teachers College-Columbia University. His teaching experience has been in the public schools of New Jersey. Dr. George joined the faculty of the University of Wisconsin-Eau Claire in 1968 where he was Director of University Bands and taught conducting. He was a solo clarinetist with the Sampson (N.Y.) Air Force Band. He served in the Air Force from 1951 to 1953. He has served as guest conductor and clinician throughout Wisconsin, Minnesota, Illinois, New Jersey and Canada. Dr. George is a member of the American Bandmasters Association, the National Band Association, the college Band Directors Association, and the International Clarinet Society.

Dr. George's love for music and band music in particular is attributed to his father who often took him to watch parades. And the radio was always tuned in at his home. While at Columbia University, George drew particular inspiration from instrumental conductor, Norval Church, and choral conductor, Harry Robert Wilson, two teachers with magnetic personalities. "You wanted to do your best for them because you were learning to be as magnetic as well." Former students and colleagues of Dr. George remember his passion, energy and enthusiasm, and his willingness to tackle new situations.

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.

University of Wisconsin-Eau Claire 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, director of jazz studies

Thomas Gilkey, horn

Rodney Hudson, trombone, symphony band

Dr. Jerry Young, tuba and euphonium

Ronald Keezer, percussion

Steve Catron, bands graduate assistant, university band

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

Symphony Band
Rodney Hudson, Conductor

Piccolo

Angela Stodola

Flute

Heidi Benson
Sarah Besant*
Jennifer Chase
Jennifer Hlava
Jessica Kelly
Heather Nyseth

Oboe

Sarah Mindel
Jaime Schoolmeesters*

Bb Clarinet

Bethany Bulgrin
Jill Grehn
Keely Pease
Stacie Peterson
Amanda Retzak
Eleanor See*
Jennifer Schiferl
Kaia Simon
Angela Tlachac
Lisa Wilhelm
Arwen Williams

Bass Clarinet

Yvonne Bricco*
Kayla Mourning

Bassoon

Corinna Foley*

Alto Saxophone

Adam Bassak
Jason Breen
Jarrett Cooper
Laura Jeffers*

Tenor Saxophone

Karen Fischer

Baritone Saxophone

David Strong

Trumpet

Monica Allen
Sean Hanson
Paula Meier
Anna Morris*
Scotty Needham
Andrew Neesley
Kipp Otterness
Chris Woller

Horn

Valerie Barton
Chris Hahn
Ayrle Manthey
Lindey Peterson*
Mandy Wiebusch

Trombone

Ben Covi*
Jeffrey Dahlseng
Andrew Imoehl
John Lenz
Kristin Morey
Matthew Parrish

Euphonium

Michael Etheridge*
Joseph McCabe
Daniel Natzke

Tuba

Travis Buhler
Derek Curless
Monica Reiss
Nathan Vlcek*

Percussion

Mark Bork
Nathan Fredenburg
Jason Price*
John Rickinger
Jesse Stacken

Assisted by:

Tony Florez, percussion
Eli Johnson, percussion
Cory Mahnke, percussion

* Denotes Principal



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.