

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

Presents the

Wind Symphony

Todd Fiegel, conductor



2 p.m., Sunday
March 7, 1999
Gantner Concert Hall



Program

Concerto for Clarinet Aaron Copland
(1900-1990)
Rebecca Campbell, clarinet

Symphony #1, "Lord of the Rings" (1987) Johan de Meij
(b. 1953)

- I. Gandalf (The Wizard)
- II. Lothlórien (The Elvenwood)
- III. Gollum (Smeágol)
- IV. Journey in the Dark (The Mines of Moria/The Bridge of Khazad Dûm)
- V. Hobbits

Rebecca Campbell

Rebecca Campbell is a senior music education major from Elk River, Minnesota. After she graduates in the spring of 2000, she aspires to teach middle school or high school band and perform in an ensemble in the Twin Cities area.

UWEC Bands Concerto Competition

We are very proud to present the winner of the first annual UWEC Bands Concerto Competition, Rebecca Campbell. We have instituted this event in order to provide our advanced students an opportunity to perform a concerto with a major university ensemble. Auditions will be held in the autumn, with the winner performing on the March concert, each year.

Program Notes

Concerto for Clarinet

Aaron Copland's *Concerto for Clarinet* was commissioned by Benny Goodman in 1947 and completed in New York the following year. The opening movement is a languorous, long-lined pastorella of inimitable Coplandesque sound and stamping. Elements of both North and South-American popular music, the latter based upon a Brazilian tune the composer says became "embedded" in his mind while working on the piece, interlace the second movement. Elsewhere, there are near-"hot" improvisatory passages seemingly suggested by the sophisticated extemporizing Mr. Goodman was noted for in the jazz-swing field.

Symphony No. 1, "Lord of the Rings"

Johan de Meij's first symphony "The Lord of the Rings" is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955.

The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. It was written in the period between March 1984 and December 1987.

I. Gandalf (The Wizard) The first movement is a musical portrait of the wizard, Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the *allegro vivace* is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful grey horse "Shadowfax."

II. Lothlórien (The Elvenwood) The second movement is an impression of Lothlórien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solo's. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming *allegretto*; in the Mirror of Galadriel, a silver basin in the wood, Frodo glimpses three visions, the last of which, a large ominous Eye, greatly upsets him.

III. Gollum (Sméagol) The third movement describes the monstrous creature Gollum, a slimy, shy being, represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

IV. Journey in the Dark The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow walking cadenza and the fear are clearly audible in the monotonous rhythm of the low brass, piano and percussion. After a wild pursuit by hostile creatures, the Orks, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean bridge of Khazad-Dûm in a fathomless abyss. To the melancholy tones of a *marcia funèbre*, the bewildered Companions trudge on, looking for the only way out of the Mines, the East Gate of Moria.

V. Hobbits The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

Johan de Meij

**University of Wisconsin-Eau Claire
Wind Symphony
Todd Fiegel, conductor**

Flute

Sandy Bell
Jennifer Chase
Caarin Hagen
Chandra M. Laessig
Christina Lobe
Lisa Pallesen

Piccolo

Heidi Olsen

Oboe

Samantha Pittenger
Jaime Schoolmeesters
Heather Jo Strutt

Clarinet

Rebecca Campbell
Jill Grehn
Karen Melby
Angela Nies
Kristy Novak
Bill Olson
Matt Pivec
Elena See
Robyn Smail
Lisa Wilhelm

Bass Clarinet

Erik Christianson
Amanda Savin

Bassoon

Heidi Borgwardt
Amy Fiumefreddo
Julie K. Olson
Toby Yatso

Alto Saxophone

Jason Breen
Joe Coughlin
Sarah M. Minette
Gene Power

Tenor Saxophone

James Gornick
Max Robinson

Baritone Saxophone

David Strong

Trumpet

Kevin Carlton
Paula Meier
Greg Van Sickle
Brandon Schoonmaker
Jeff Walk
Chris Woller

Horn

Valerie Barton
Nikki Busick
Chris Hahn
Jenny Henrickson
Jeannine Stucklen

Trombone

Mandy Alvar
Ben Covi
Keith Hilson
Josh Knihtila
Matthew L. Parrish
Sean Solberg

Euphonium

Joe McCabe
Dan Natzke

Tuba

Trevor Fladwood
Nathan Vlcek

Percussion

Jack Forbes
Eli Johnson
John Rickinger
Mary B. Schaefer
Adrian Suarez
Alan Thompson

Piano

Julie K. Olson

Assisting Musicians

Eric Solberg, bass
Michael Johannes, piano
Paula Smith, harp

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.