

The University of Wisconsin-Eau Claire Department of Music & Theatre Arts

presents

the Wind Ensemble

Todd Fiegel, conductor



Friday • November 20, 1998

Santner Concert Hall

7:30 p.m.

Program

- Florentiner März* Julius Fûcik
(1872-1916)
- Candide Overture* Leonard Bernstein
(1918-1990)
- The Courtly Dances* Benjamin Britten
I. March (1913-1976)
II. Coranto (tr. Jan Bach)
III. Pavane
IV. Morris Dance
V. Gailliard
VI. Lavolta
VII. March
- Tears* (1994) David Maslanka
(b. 1943)
- ~intermission~
- Water Music* (1964) Malcolm Arnold
I. Allegro maestoso (b. 1921)
II. Andantino
III. Vivace
- My Jesus! Oh, What Anguish* J. S. Bach
(1685-1750)
- William Byrd Suite* Gordon Jacob
I. The Earle of Oxford's Marche (1895-1984)
II. Pavana
III. Jhon, come kiss me now
IV. The Mayden's Song
V. Wolsey's Wilde
VI. The Bells
- Wedding Dance* Jacques Press
(b. 1903)
(tr. H. N. Johnston)

Program Notes

Florentiner March

Most audiences probably remember Italian bandmaster and composer Julius Fûcik for his *Entry of the Gladiators March*, but *Florentiner* has recently evolved into a staple of our classic marches. In an elongated march form, its melodies and excitement are reminiscent of both the flirtatious escapades of an Italian *signorina* and the victorious return of the troops.

The Courtly Dances

Among the characteristic features of many of Britten's compositions is the combining of "old and new" and, in his operatic works, the use of orchestral interludes which not only serve to link the dramatic action but also function well as independent orchestral pieces. *The Courtly Dances* from the opera *Gloriana* are one such example.

Gloriana was commissioned by the Royal Opera House, Covent Garden, and was premiered there on June 8, 1953.

The Courtly Dances are drawn from throughout the opera, primarily in Act II. Author Arnold Whittall wrote: "Britten's imaginative use of allusions to Elizabethan dances and lute songs to create not only local colour but also a sense of ironic distance from the 20th century is one of *Gloriana's* great strengths."

Candide Overture

Bernstein's immense contribution to American music is undeniable. A legendary conductor and composer for virtually all media, he was known to millions—musicians, certainly, but he also reached the common populace through his dynamic flair as conductor laureate of the New York Philharmonic and host of a groundbreaking series of "Young People's Concerts" on network television in the late '50s and early '60s. He wrote three symphonies, a mass, and many other concert works, as well as scores for such films as *On the Waterfront* and musical theater, including that for *West Side Story*.

Candide had a relatively short musical life on Broadway in 1956 but has since gained popularity through other performances and recordings. Its overture, however, was an instant hit when the composer programmed it with the New York Philharmonic in 1957, and it has become a regular with orchestras and bands, alike. Listeners may recognize it as the theme for Dick Cavett's television show of a few years ago.

Tears

David Maslanka was born in New Bedford, Massachusetts, and studied at the Oberlin Conservatory, Salzburg Mozarteum, and University of Michigan. He left a university teaching career to concentrate solely on composition and lives in Missoula, Montana. Very highly regarded as a composer, his commissions are stacked up for years. *Tears* was commissioned by the Wisconsin chapter of the College Band Directors National Association.

David Maslanka writes:

The title *Tears* comes from my reading of the novel *Monnew* by the African writer Ahmadou Kourouma. His story tells of the dissolution of a traditional African culture as Europeans overran it. The native people were made to endure the "monnew"—the insults, outrages, trials, contempts, and humiliations—of colonialism. This is the external motivation for the piece, but I don't know anyone in Africa directly. I have come to understand that fascination with something in the external world means that a thing deep inside has been touched. So the piece is about something in me. Over the years my music has acted as predictor for me. It gives me advance nonverbal messages about things I don't understand yet—movements of my unconscious that are working their way toward the light.

Tears finally is about inner transformation, and about groping toward the voice of praise. As St. Francis and St. Ignatius have it, the proper function of the human race is to sing praise. *Tears* is about inner breaking, and coming to terms with the pain that hinders the voice of praise; *Tears* is about the movement toward the heart of love.

My dear friend Richard Beale has captured these thoughts in a brief and powerful poem:

Unless tears come
to wash my eyes
I will not see again.
Unless I lift my arms
in gratitude for pain
they will lack the strength
to harvest daffodils.

Water Music

Water Music, Op. 82, was commissioned by the National Trust for the opening of the Stratford Canal on June 11, 1964. The music disappeared after the first performance and remained unplayed until it was rediscovered twenty years later and performed by the Royal National Conservatory of Music Wind Orchestra at the Third Conference of the British Association of Symphonic Bands and Wind Ensembles.

My Jesus! Oh, What Anguish

My Jesus! Oh, What Anguish ("Mein Jesu! Was Fur Seelenweh") is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death.

For all of its apparent simplicity of musical construction (a small two-part form, with each part repeated once), this music is deeply moving and of great expressiveness. In the present realization for winds from the figured bass, Bach's harmonic intentions have been faithfully adhered to throughout, and except for choices of specific voicings and instrumental colors, nothing has been added to one of the most haunting and poignant expressions of sorrow and compassion to be found in all of Western music.

William Byrd Suite

Gordon Jacob, a native of London, was educated at the Royal College of Music. His orchestral and choral works included a ballet, a concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus, a variety of chamber works, songs, and film music. Jacob ranks as one of the foremost contributors of original works for band.

William Byrd (1542[3]-1623) is regarded as the father of the English madrigal but his pioneer work in the realm of chamber music is significant because of the large number of works he composed for the virginal. The virginal is a smaller, simpler version of the harpsichord. Small enough to be picked up and carried from one room to another, the virginal was the perfect instrument for music making in the home. Of Byrd's nearly 70 compositions published in the *Fitzwilliam Virginal Book*, six were adapted for wind band by Jacob, probably for the tercentenary celebration of Byrd's death. The title of each movement suggests the origin of the work. The sixth movement, "The Bells," was inspired by the cathedral bells at Lincoln, the same place Percy Grainger began his folk song collecting.

Wedding Dance

Jacques Press was born in Tiflis, Russia. He began the study of piano at age six and later studied composition with Nadia Boulanger in Paris. As a teenager he played piano for silent movies. He went to Istanbul in 1920, Paris in 1922, and toured Europe with his own orchestra in 1924-1925.

In 1926 he emigrated to the United States and was hired as an arranger for several large New York City movie houses. In 1938 he went to Hollywood and became active as a composer and arranger of songs and scores for films. He also composed songs and instrumental works. *Wedding Dance* is taken from a symphonic suite for orchestra, *Hasseneh (The Wedding)*.

Todd Fiegel

Since 1995 Todd Fiegel has been Director of Bands and Assistant Professor of Conducting at the University of Wisconsin-Eau Claire where he conducts the wind ensemble and marching band, teaches beginning and advanced conducting, and coordinates all aspects of the UWEC band program. His doctoral studies were completed at the University of Colorado where he worked closely with Allan McMurray. Bachelors and Masters degrees are from the University of Wisconsin-Madison where his teachers were H. Robert Reynolds and Eugene Corporon.

Dr. Fiegel is also co-founder and music director of the Eau Claire Chamber Orchestra, a new professional regional orchestra which gave its premiere performance this month.

UWEC 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

Robert Mondlock, university band

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

UWEC Wind Ensemble

Flute

Sandy Bell
Jennifer Chase
Lisa Palleson
Rebecca Risberg

Oboe

Sara Brunsell
Kate Feiertag
Anna Marx

Clarinet

Rebecca Campbell
Christina J. Chrouser
Jill Grehn
Karen Melby
Kristy Novak
Elena See
Kaia Simon
Erika Svanoe

Bassoon

Amy Fiumefreddo
Julie K. Olson

Saxophone

Joe Coughlin
Gene Power
Max Robinson
David Strong

Trumpet

Kevin Carlton
Brandon Schoonmaker
Greg Van Sickle
Jeffrey Walk

Horn

Valerie Barton
Chris Hahn
Jenny Henrickson
Curt Vellenga

Trombone

Mandy Alvar
Ben Covi
Gerry Murphy
Matthew L. Parrish

Euphonium

Joe McCabe

Tuba

Tim Skutley
Nathan Vlcek

Percussion

Anthony Florez
Jack Forbes
Eli Johnson
John Rickinger
Adrian Suarez
Alan Thompson

Assisting Musician

Anna Morris, trumpet

Upcoming Concerts of the UWEC Bands

November 20	Wind Ensemble, Todd Fiegel, conductor 7:30 p.m., Gantner Concert Hall
December 4	Symphony Band, Rodney Hudson, conductor 7:30 p.m., Gantner Concert Hall
March 7	Wind Ensemble, Todd Fiegel, conductor 2:00 p.m., Gantner Concert Hall
March 10	Symphony Band, Rodney Hudson, conductor 7:30 p.m., Gantner Concert Hall
April 21	University Band, Robert Mondlock, conductor 7:30 p.m., Gantner Concert Hall
May 2	Wind Ensemble, Todd Fiegel, conductor 4:00 p.m., Gantner Concert Hall
May 5	Symphony Band, Rodney Hudson, conductor 7:30 p.m., Gantner Concert Hall



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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.