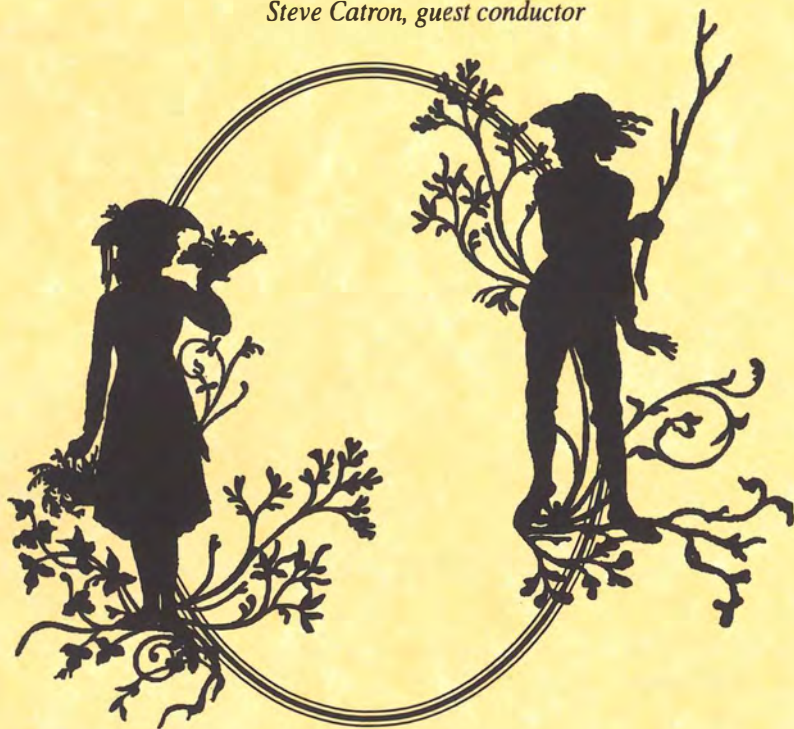


University of Wisconsin-Eau Claire
Department of Music and Theatre Arts
presents . . .

Symphony Band

Rodney B. Hudson, conductor

Steve Catron, guest conductor



7:30 pm 🍷 Wednesday

March 11, 1998

Gantner Concert Hall



Program

Continental Overture Johan de Meij
(1953)

Two Grainger Works Percy Grainger
Walking Tune (1882-1961)
Theme from "Green Bushes"

Divertimento for Band Karl Kroeger
I. Allegro (1932)
II. Andante molto moderato
III. Allegretto vivace
IV. Adagio
V. Allegro

Intermission

Praise Jerusalem! Alfred Reed
(1921)

Elegy John Barnes Chance
(1932-1972)

Steve Catron, Conductor

English Dances Malcolm Arnold
I. Andantino (1921)

II. Vivace

III. Mesto

IV. Allegro risolutu

Pas Redouble, Op. 86 Camille Saint-Saens
(1835-1921)

Program Notes by Steve Catron

Continental Overture

Johan de Meij was born in Voorburg, Holland, and received his musical education at the Royal Conservatory in the Hague, where he studied band conducting and trombone. After his graduation, de Meij gained an international reputation as an arranger of the classical as well as the popular repertoire.

His first composition for symphonic band, the *Symphony No. 1 The Lord of the Rings*, after Tolkien had its very successful first performance in Brussels (1988) and was awarded a first prize in the Sudler International Wind Band Composition Competition 1989 in Chicago. In November 1990 the symphony was awarded a grant by the Dutch Composers Fund.

Johan de Meij is a versatile musician, regarding he is not only a composer/arranger but also participating as a trombone/euphonium player in several ensembles, such as the Amsterdam Wind Orchestra, Orkest De Volharding (contemporary music) and the Radio Chamber Orchestra. He played with the Dutch Brass Sextet for fourteen years: founded in 1978, this group became one of the most prestigious brass ensembles in Europe.

The *Continental Overture* was commissioned by the California Band Directors Association (CBDA) and was premiered on February 23rd 1997 at the 40th annual CBDA Conference in Bakersfield (CA) by the California All State Symphonic Band, conducted by the composer. It is a short, dynamic work full of energy and spirit, with a melodic middle section and a spectacular ending. The composer does not try to hide his continental roots: several influences by some of the great European composers can be recognized.

Walking Tune

Percy Aldridge Grainger was born in Australia. He learned piano from his mother and gave his first recital in Melbourne at age 12. At age 13 he traveled with his mother to Germany where he studied piano and composition at the Hoch conservatory in Frankfurt. He embarked on a career of piano recitals around 1900 and was befriended by Edward Grieg and Frederick Delius and was influenced by their works. Grainger moved to America in 1914, played saxophone in a United States Army Band during World War I, and became a United States citizen in 1918. He composed for almost every medium, including orchestra, chorus, band, solo voice, and instruments, various experimental small ensembles, organ, and piano.

In the summer of 1900, near the end of his Frankfurt Conservatory days, Percy Grainger vacationed in the Scottish Highlands. It was during this journey that the eighteen-year-old Australian conceived the lovely melody for his *Walking Tune*. He originally scored it for wind quintet (Grainger called it a "five-some") in 1905, and later for piano (1912), piano duet (1932) and for the "Easy Grainger" Series for piano and piano duet (1939 and 1957).

Various existing *Walking Tune* manuscript fragments (Grainger's "sound trials") for families of clarinets and saxophones, flutes, oboes, bass oboe, and horns, dating from as early as 1918, suggest that Grainger planned to score it for a larger wind group. So, in 1940, when Eugene Goossens

suggested that Grainger might score *Walking Tune* for the winds of the Cincinnati Symphony Orchestra. Grainger completed the symphonic wind arrangement during a round-trip train ride between New York City and Birmingham, Alabama, October 7-13, 1940. His setting "for the Wind-Choir of the Symphony Orchestra" was scored for the following instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba and double bass.

Themes from "Green Bushes"

Green Bushes (*Passacaglia on an English Folksong*) was written in London and Denmark between November 16, 1905, and September 19, 1906. Sources for the composition were: 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. *Green Bushes* (or *Lost Lady Found* or *The Three Gipsies*) was apparently a widely-known melody; Grainger accumulated ten different variations of it during his folk song collecting career, and used one of them as the final movement of his *Lincolnshire Posy* in 1937. Though the song is of English origin, it has also been found in Ireland and America. Ralph Vaughn Williams used it in the Intermezzo of his *Folk Song Suite*, as did George Butterworth in *The Banks of Green Willow*.

Grainger writes: "Among country-side folksongs in England, *Green Bushes* was one of the best known of folksongs-and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines...*Green Bushes* strikes me as being a typical dance folksong-a type of song come down to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the middle ages-seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

The work is in no sense program music-in no way does it musically reflect the story told in the verses of the *Green Bushes* song text. It is conceived, and should be listened to, as dance music (It could serve as ballet music)...as an expression of those athletic and ecstatic intoxications that inspire, are inspired by, the dance-my new-time harmonies, voice-weavings and form-shapes being lovingly woven around the sterling old-time tune to in some part replace the long-gone but still fondly mind-pictured festive-mooded country-side dancers, their robust looks, body actions and heart-stirs."

Divertimento for Band

Karl Kroeger was born on April 4, 1932, in Louisville, Kentucky. He studied at the University of Louisville and the University of Illinois. He was the first head of the American Collection at the New York Public Library's Music Division. In 1964, he became composer-in-residence at the University of Oregon, and from 1972-1980, he was director of the Moravian Music Foundation. In 1982, he was made an associate professor of music at the University of Colorado.

The *Divertimento for Band* was written in 1971. The overall structure of form is a modified theme and variations. The style is basically very light with delicate solos stated by the flute oboe clarinet, saxophone, and trumpet. The *Divertimento for Band* was a prize winning composition in the Ostwald Band Composition Contest of the American Bandmaster's Association in 1971.

Praise Jerusalem!

Growing up in a musical home in Manhattan, Alfred Reed became well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school. Beginning formal music training at the age of ten, he studied trumpet and was playing professionally while still in high school. Reed became deeply interested in band music while a member of the 529th Army Air Force Band during World War II, producing nearly 100 compositions and arrangements for band before leaving military service. After the war, he studied with Vittorio Giannini at the Juilliard School of Music. Reed's academic degrees were earned at Baylor University, where he was conductor of the university's orchestra. With over 200 published works for band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Reed is one of the nation's most prolific and frequently performed composers.

Praise Jerusalem! (Kovia Yeroosaghem), Variations on an Armenian Easter Hymn, is built upon a 7th Century melody notated by the great Armenian musicologist, Gomidas Vartabed, and found in the collection titled "Chants of the Divine Liturgy of the Armenian Apostolic Church" where its opening lines (in English translation) run:

Praise the Lord, O Jerusalem!

Christ is risen from the dead, Alleluia!

The music is in the form of an introduction, theme with five variations, and a finale, all developed from elements present in the original hymn melody itself. The introduction is meant to present a version of the main theme in a manner appropriate to its message: the occurrence of the greatest of all miracles, the Tomb having opened, and the earth reeling in shock before it. The finale returns to this reaffirmation of love and regeneration, with the main theme returning in a glorified manner, as if the trumpets of Heaven were proclaiming the risen Christ throughout the world.

The five variations have no programmatic significance and are meant to explore the purely musical possibilities inherent in this 1300-year old melody, utilizing the full resources of the modern wind orchestra concert band, to which is added, in the finale, an extra choir of trumpets and trombones.

Praise Jerusalem! was commissioned by Purdue University in honor of the 100th anniversary celebration of its Band programs, and was first performed there on April 19th, 1987 (Easter Sunday) by the Purdue University Symphonic Band under the direction of Harry Begian.

Elegy

John Barnes Chance was born in Beaumont, Texas. He attended the University of Texas, receiving both bachelor's and master's degrees. Among his composition teachers were Clifton Williams, Kent Kennan, and Paul Pick. Chance was a tympanist with the Austin (Texas) Symphony Orchestra and an arranger for the 4th and 8th U.S. Army Bands. He was a composer-in-residence in Greensboro, North Carolina, from 1960-1962, under the auspices of the Ford Foundation Young Composers Project. He composed for band, orchestra, chorus, chamber groups, and solo instruments. Chance was accidentally electrocuted while working in the back yard of his home in Lexington, Kentucky, on August 6, 1972.

Elegy is a rather sustained and lyrically styled piece which successfully displays the sonority of the band. It contains many deep, rich sounds which at times introduce an element of mournfulness. *Elegy* was composed for the West Genesee High School Band, West Genesee, New York as a memorial to a member of the ensemble. This was the composer's last work before his untimely death by electrocution. The emotional elements expressed in this work make it a fitting memorial to both student and composer.

English Dances for Band

Malcolm Arnold has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. This is however, only one facet of Arnold's art albeit the best-known one. He has an exceptional facility and his list of works is most impressive. It includes six symphonies, ten concertos, much chamber music, two ballets, and music for several films—he received a Hollywood Oscar for his music for the 1958 film, *Bridge on the River Kwai*.

Arnold's mastery of orchestration is evident on every page of the *English Dances*, the first set of which was completed in 1950 and the second in 1951. Listening to them, one might think that the composer had done considerable research in order to resurrect several forgotten folk-tunes, but in fact every theme used is original. The Dorian, Mixolydian, and Aeolian modes, those most characteristic of folk music, are used for the set of dances.

The first dance is an andantino in the Dorian mode. The lilting theme is first heard on flute and oboe against an ostinato accompaniment by the horns, timpani, and muted trumpets. The second vivace dance is Mixolydian, having a flattened seventh degree of an otherwise normal major scale. The gloomy, Aeolian third dance has a simple pentatonic theme which is heard four times, each time rising a major third. The final allegro dance is in the Mixolydian mode with the theme being handed from one section of the band to another with the brass playing the chief role.

Pas Redoublé

The possession of only mediocre talent is a hopeless problem for a would-be musician. Equally difficult in the opposite direction is extreme versatility. Camille Saint-Saens, born of a rural but genteel family, was

“burdened” with abilities enough for several persons. At the age of six he was playing Beethoven sonatas and was delighted with receiving the gift of a complete opera which he promptly learned. In adult life he became accomplished in astronomy, philosophy, mathematics, and other fields of advanced learning. He wrote musical and literary criticism and was the author of a book on mysticism. He traveled extensively and was familiar with most of the countries of Western Europe and the Mediterranean. He was known as a great wit and a gifted caricaturist. All this was in addition to playing organ in the famous Church of the Madeleine, Paris, teaching in the conservatory, and composing in almost all forms of music.

This “quick-step” concert march is reminiscent of Offenbach and perhaps is related to the nineteenth century galop. Originally written for four-hand piano it was transcribed for band by Arthur Frackenpohl who is recognized as an American composer of merit. The music, as indicated by the title, moves at a fast and steady pace. There are three principal themes separated by interludes and then restated, the first being reiterated with a change of instrumentation and the second and third combined, leading to a coda.

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

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
Ayrie Manthey
Lindsey 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*

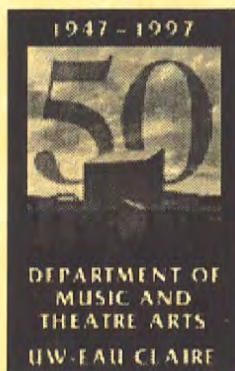
Percussion

Mark Bork
Nathan Fredenburg
Cory Mahnke
Jason Price*
John Rickinger
Jesse Stacken

Assisted by:

Monica Schley, harp
Josh Lehigh, trumpet
Matthew Mealey, trumpet
Jeff Walk, trumpet
Todd Schendel, trombone
Matthew Hall, trombone
Andrew Jaeger, bass
trombone

* Denotes Principal



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