

*presenting*

THE UNIVERSITY OF WISCONSIN-EAU CLAIRE  
DEPARTMENT OF MUSIC & THEATRE ARTS

TODD FIEGEL, CONDUCTOR

# Wind Ensemble 1997 Tour



**ON-CAMPUS CONCERT**

5 p.m. • Sunday

April 20, 1997

Gantner Concert Hall

## PROGRAM

- Ghost Train* (1993-94) ..... Eric Whitacre  
(b. 1970)
- Prelude in Eb Minor* ..... Dmitri Shostakovich  
(1906-1975)  
tr. H. Robert Reynolds
- Symphonic Metamorphosis on* ..... Paul Hindemith  
*Themes of Carl Maria von Weber* (1895-1963)  
tr. Keith Wilson
- I. Allegro  
II. Turandot: Scherzo  
III. Andantino  
IV. March

## INTERMISSION

- Molly on the Shore* ..... Percy Aldridge Grainger  
(1882-1961)
- Colonial Song* ..... Percy Aldridge Grainger
- "Overture" from *North by Northwest* ..... Bernard Herrmann  
(1911-1975)  
tr. Julie Olson
- "Duel with the Skeleton" ..... Bernard Herrmann  
from *The Seventh Voyage of Sinbad*
- Eine Kleine Blasmusik für Roadrunner und Coyote* ..... Carl Stalling  
(1898-1974)  
arr. Todd Fiegel
- "Country Band" March ..... Charles Ives  
(1874-1954)  
arr. James Sinclair

(Tour programs will be chosen from the above.)

## PROGRAM NOTES

### *Ghost Train*

Born in 1970, Eric Whitacre is a composer and conductor who is quickly becoming known in American music. He has received numerous commissions and awards from organizations as prestigious as ASCAP, the American Choral Directors Association, and the Dale Warland Singers. He has studied composition with John Corigliano and David Diamond. Mr. Whitacre writes, "The legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit that I worked to capture." The work was written in the winter of 1993-94 and received its premiere on March 7, 1994. (Eric Whitacre)

### *Prelude*

The *Prelude in Eb Minor*, op. 34, no. 14, is a part of the *Twenty-four Preludes* for piano which were written by Shostakovich in 1932-33. Its dark and powerful mood brilliantly portrays the overwhelming frustration experienced by the composer during this particular period of working within the artistic mandates of the Russian government—a creative restriction that affected his whole life. Opening calmly but somberly, the piece builds to a powerful climax of *fortississimo* dynamic, only to quickly return to the quiet mood of the beginning. While only thirty-six measures long, one senses a much more expansive composition than its few short minutes should normally portend. Leopold Stokowski transcribed this work for orchestra and it has been chosen for transcription for windband many times. This arrangement is by H. Robert Reynolds of the University of Michigan. (Todd Fiegel)

### *Symphonic Metamorphosis on Themes of Carl Maria von Weber*

The music of Paul Hindemith, the preeminent German composer who spent much of his life teaching at Yale, is highly regarded, in part, because of its craft. His pioneering harmonic language produced a sound all his own that still retains a unique character. An accomplished violist, he took it upon himself to become familiar with all of the wind instruments, as well, and produced at least one major sonata for each. If only for this we would owe this great craftsman a significant debt, but his contributions to wind instruments did not stop there, for he was very interested in the sound of combined wind instruments, as well. He wrote a significant amount of chamber music for wind instruments, exclusively, and for groups in which winds play a predominant role. 1926's *Konzertmusik for Blasorchester* ("Concert Music for Wind Orchestra") was written at a time when few new pieces were being composed for the medium. The *Geschwindmarsch*, of 1946, is a significant development of an original march for winds by Beethoven and the *Septet*, of 1948, frequently appears on wind ensemble programs. His most significant composition for the windband, however, is one of the medium's most important, ever. That is the *Symphony in Bb* for concert band of 1951. This masterful work so validated the modern concert band that it spawned an outpouring of high quality—and often symphonic-form—compositions from major composers that lasts to this day. It is the cornerstone of mid-twentieth-century band repertory.

Hindemith's orchestral contributions, of course, are highly significant, as well. To *Symphony: Mathis der Maler* (1934) and *Konzertmusik* for strings and brass (1930) is added his wonderful *Symphonic Metamorphosis on Themes of Carl Maria von Weber*, of 1943. Hindemith always thought that a transcription should be made of this work, so he asked Yale colleague Keith Wilson to transcribe it. Permission could not be obtained from Hindemith's publisher to proceed until 1960, three years before the composer's death. The fourth movement, "March," was published separately and has become a band staple, while the other three movements were retained on a rental basis and are not nearly as often performed.

The "metamorphosis" of the title seems to be more in the orchestral setting in which the themes appear throughout the movements, rather than through an elaborate variation of each melody. Again, the craft of composition and the combined sonorities of the instruments are of the highest importance. Like most artistic works of high esteem, the composition exists on many levels. The composer's use of parallel harmonic movement, jazz influences, and combinations of scale modes is fascinating, but in the end, they really assume a subjugative role to the rich aural experience of this very popular composition. (Todd Fiegel)

### *Molly on the Shore* *Colonial Song*

Percy Grainger was a virtuoso pianist, collector of folk songs, educator, and composer. Born in Australia, he also became a British citizen and then a U.S. citizen, and enlisted as a bandsman in the U.S. Army during World War I. It was as a member of an Army band that he composed and arranged many of his band works—interestingly, still often performed today. Given free reign to the Army's inventory of instruments, Grainger checked out a different one each week and learned how to play it. It was because of this exposure that he became so adept at setting compositions for winds, paying particular attention to his fondness for the double reeds and saxophone family.

*Molly on the Shore* is based on two Cork reel tunes from Ireland, "Temple Hill" and "Molly on the shore." Its whimsy and warmth tend to mask the great technical proficiency demanded of the musicians in its performance.

*Colonial Song* was written as a tribute to the people of Grainger's native land, Australia. The composer also used this original melody in *Gumsucker's March* and *Australian Up-Country Tune*, though it is only in *Colonial Song* that the beautiful wordless song is developed so fully. This composition is widely regarded as one of the most richly and expressively lyrical pieces ever given to the medium. (Todd Fiegel)

### "Overture" to *North by Northwest* "Duel with the Skeleton" from *The Seventh Voyage of Sinbad* *Eine Kleine Blasmusik für Roadrunner und Coyote*

The cinematic medium has provided much music that, while originally conceived for use in a film, was also accepted into the realm of "concert" music. Copland's *The Red Pony*, Korngold's *Violin Concerto*, and Williams' *Star*

*Wars* are but a few examples. The first two selections chosen for this program comprise music that is familiar to many through various recordings of the works. Both are from Bernard Herrmann, veteran composer of such diverse films as *Citizen Kane* (1941), *The Day the Earth Stood Still* (1951), *Mysterious Island* (1961), and *Taxi Driver* (1975). Herrmann's philosophy was that film music is more than just sound to accompany the visual image; rather, it is an integral part of the filmic art that can often be the most effective descriptor of the director's intentions because, of all cinematic elements, it most profoundly affects the subconscious of the viewer.

Regarded as the most successful pairing of director and composer during Hollywood's golden age is the collaboration between Alfred Hitchcock and Bernard Herrmann that resulted in the masterpieces *Psycho* (1959), *Vertigo* (1958), *The Man Who Knew Too Much* (1956), *The Birds* (1963)—which was void of all music, but for which the composer designed the bird sounds—and *North by Northwest* (1959). The whirlwind "Overture" for this film adeptly portrays the danger, mystery, and confusion of the film's protagonist (played by Cary Grant) as he is unintentionally sucked into an international espionage ring through mistaken identity. Its triple meter, often obscured by hemiola (a larger rhythmic pattern that is laid over the work's basic metric construction), shifting harmonic tonalities, and limitless variation of instrumental color provide the perfect introduction to the film. This program marks the premiere performance of this faithful transcription recently made by UWEC music education major and Wind Ensemble bassoonist Julie Olson.

Herrmann's amazing ability to vary musical color through masterful use of the orchestral palette contributed greatly to his success in illustrating the fantasy elements of numerous films of stop-motion animator Ray Harryhausen. In *The Seventh Voyage of Sinbad* (1958) the composer was called upon to accompany the climactic duel involving a skeleton that is brought to life by an evil wizard. Instead of simply accompanying the action, though, the composer used a sparse orchestra of brass and percussion to portray not only the conflict, itself, but what seems the perfect "sound" of a dueling skeleton: xylophones, woodblocks, castanets, and whip.

When one observes the cartoon antics of Bugs Bunny, Daffy Duck, or the Roadrunner, the chances are good that the accompanying music was provided by veteran composer Carl Stalling, who scored virtually all the Warner Brothers cartoons between 1934 and 1958. Stalling, along with another Warner Brothers colleague, Max Steiner, are credited with the development of the "click track," a technique of providing a perfectly timed metronomic click to which the music was recorded and then later wedded to the animation. Concurrent projection of the film was unnecessary and, indeed, the cartoons were drawn and recorded simultaneously—so that the actual cartoon was never seen by the composer or the musicians until after the music was recorded.

The 1957 cartoon *Zoom and Bored* is full of Stalling's highly synchronized musical sound effects that perfectly accompany the comedic gags on which most Roadrunner cartoons are based. From the xylophone "blinks" to the trombone glissandos and sudden dynamic explosions, these scores demanded

a highly refined performance level of the members of the Warner Brothers orchestra, at a time when musicians could work 40-hour-a-week jobs in the film industry. On average, one session a week was needed to record a single cartoon, and then the orchestra would reset to record the music for something like *Casablanca* or *The Adventures of Robin Hood*.

This transcription is based on Stalling's original manuscripts and is dedicated to the members of the UWEC Wind Ensemble. (*Todd Fiegel*)

### **"Country Band" March**

"*Country Band*" March was composed around 1903. By that time Ives had enjoyed over thirteen years of performance as a church organist, but soon retired, as he said, because of the monotony of conventional hymnodic harmony. Ives' harmonic palette was so complex that as an organist he would often improvise hymn interludes with simultaneous performances in two, or even three, keys. This creativity would serve him well in his many monumental and progressive compositions—which are held in very high respect today. It is unfortunate, though, that Ives' progressivism actually kept his genius from being acknowledged at the time of his works' composition, or even during his lifetime. His *Symphony No. 3*, for example, was composed in 1911, but was not premiered until 1947—at which time it was accorded a Pulitzer Prize.

From the brilliantly scored out-of-tuneness of the introduction to the pandemonium which reigns at the close, the "*Country Band*" March is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations that includes "Arkansas Traveler," "Battle Cry of Freedom," "British Grenadiers," "the Girl I Left Behind Me," "London Bridge," "Marching Through Georgia," "Massa's in de Cold, Cold Ground," "My Old Kentucky Home," "Violets," "Yankee Doodle," "May Day Waltz" and "Semper Fidelis." There is rarely anything straightforward about the use of this material; the tunes are subjected to Ives' famous techniques of "poly-everything." Of particular interest is Ives' use of ragtime elements to enliven this already spirited march. (*James Sinclair*)

### **Dr. 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.

### **The Bands at UWEC**

The band area of the University of Wisconsin-Eau Claire comprises three concert bands and the Blugold Marching Band. The wind ensemble is designed to offer an opportunity to accomplished musicians to perform challenging music of various instrumentation and styles. Utilizing the concept of one-person-per-part performance, original wind-band music from over three centuries, calling for anywhere from seven to forty-seven players, is performed. The symphony band is also designed primarily for the music major and carries on the tradition of excellence established by Dr. Donald S. George in his long tenure as UWEC Director of University Bands, by providing the opportunity to perform the highest quality large-band repertoire. The university band provides an experience for the predominantly non-music major to continue his/her enjoyment with instrumental music, and as such, performs high-quality literature that does not demand the rigorous preparation expected of the students in the other concert groups. The Blugold Marching Band, open to all students regardless of major, regularly performs to high acclaim at home football games. Anyone desiring more information about the UWEC Bands should call the band office at (715) 836-4182.

### **UWEC Wind and Percussion Faculty**

Dr. Timothy Lane, flute  
Ivar Lunde, oboe  
Dr. Richard Fletcher, clarinet and saxophone  
Dr. Kristine Fletcher, bassoon  
Robert Baca, trumpet  
Thomas Gilkey, horn  
Rodney Hudson, trombone, symphony band  
Dr. Jerry Young, tuba and euphonium  
Ronald Keezer, percussion  
Stephen Wells, university band  
Dr. Todd Fiegel, wind ensemble, director of university bands

**UWEC Wind Ensemble  
Personnel Spring 1997**

**Flute**

Gwen Blume  
Jessie Kittel  
Katie Nida  
Nicole Roeder

**Oboe**

Kevin Bartig  
Heather Jo Strutt

**Clarinet**

Rebecca Campbell  
Karen Melby  
Samantha Pittinger  
Terri Jo Songer  
Erika Svanoë

**Bassoon**

Heidi Borgwardt  
Julie Olson  
Bob Schlidt

**Saxophone**

Joe Coughlin  
Chris Gjesfeld  
Bill Olson  
Matt Pivec

**Trumpet**

Kevin Carlton  
Matt Mealey  
Amy Minor  
Anna Morris  
Kyle Newmaster

**Horn**

Johanna Lovig  
Tracy Matthai  
Jacqueline Olson  
Curt Vellenga

**Trombone**

Geoff Dugal  
Matt Hall  
Heather Oliverson  
Todd Schendel

**Euphonium**

Ed Jacobs

**Tuba**

Micky Wroblecki

**Percussion**

Nikkie Andrie  
Leah Dettmann  
Kris Larson  
Jessica Lichty  
Mary Schaeffer  
Julie Slater

**Piano**

Kevin Bartig  
Bob Schlidt

**Assisting Musician**

Jaime Schoolmeesters,  
oboe  
Brian Spurgeon,  
percussion

**Upcoming Performances of the UWEC Bands**

University Band  
Stephen Wells, conductor  
Monday, April 28, 8 p.m., Gantner Hall

Symphony Band  
Rodney Hudson, conductor  
Sunday, May 4, 4 p.m., Gantner 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.