



UNIVERSITY of WISCONSIN-EAU CLAIRE
DEPARTMENT of MUSIC and THEATRE ARTS

presents

IN CONCERT
the
**SYMPHONY
BAND**

Rodney B. Hudson, *Conductor*

Richard Mark Heidel, *Director of Bands at UW-Eau Claire
and Guest Conductor*

Stacy Kern, *Guest Conductor*

Yukiko Fujimura, *Guest Soloist*

Keith Hilson, *Guest Soloist*



**SUNDAY, MAY 5, 2002
AT 2:00 P.M.
GANTNER CONCERT HALL**

Program

American Overture for Band Joseph W. Jenkins
(b. 1928)

Grusha Suite Michael G. Cunningham*
(b. 1937)

****Band Version Premiere****

Second Prelude for Piano George Gershwin
(1898-1937)

Yukiko Fujimura, Piano Soloist

Second Prelude George Gershwin
(from "Three Preludes for Piano") Arr. John Krance

Pageant Vincent Persichetti
(1915-1987)

Stacy Kern, Guest Conductor

Winner - 2002 Student Conducting Competition

Intermission

Incantation and Dance John Barnes Chance
(1932-1972)

Richard Mark Heidel, Guest Conductor
Director of Bands, UW-Eau Claire

Concerto for Trombone and Band Launy Grondahl
I. Moderato assai ma molto maestoso (1886-1960)

Arr. Poul Ivan Møller

Keith Hilson, Trombone Soloist

Winner - 2002 Student Solo Competition

Florentiner March Julius Fucik
(1872-1916)

Edited by Frederick Fennell

Festivo Edward Gregson
(b. 1945)

*Denotes UW-Eau Claire Music Faculty Member

Program Notes

American Overture for Band

This overture was written for the U.S. Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the French horns, and is a favorite of advanced high school and university bands. Although *American Overture* was Jenkins' first band piece, it remains his most successful work, and in his words, he is "hard-pressed to duplicate its success." (Norman E. Smith)

Grusha Suite

The *Grusha Suite* is Part I of my "Theater Music." In 1975 I was asked to create music for a three-act play to be done at UW-Eau Claire. The printed edition of this play had poetry to be sung, but no music. So, at that time I created a great deal of music for that production, and its style had to suit the character of the play, and the songs were to be singable by actors. (Grusha is a prominent character in the play.) Since my music is in no way permanently connected with the play, the band suites are an attempt to salvage that music. (Michael Cunningham)

Second Prelude for Piano

It is interesting to note that the only solo Piano pieces for concert performance which Gershwin wrote were five Piano Preludes which he himself premiered in 1926 in New York City. Of the original five, three have remained, having been published in 1927. Of these three the *Second Prelude* is by far the most popular. Cast in a simple song-form (ABA) its plaintive "blues" melody unfolds and is gradually developed through a richly harmonic accompaniment into a contrasting "Con Moto" middle section, whereupon the original theme returns and the piece ends in quiet repose. The overall mood is one of contemplation and introspection. In arranging the *Second Prelude* for Concert Band, I have attempted to capture the mood and beauty of the original piano score. (John Krance)

Pageant

Mr. Persichetti was a member of the faculty of the Juilliard School of Music and was head of the composition department of the Philadelphia Conservatory. His works, which include compositions in all forms, have established him as one of the most interesting and important of the present-day American composers. He has composed a number of works for band. *Pageant*, commissioned by the American Bandmasters' Association, was completed in January, 1953, and is his third band work. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax. (Norman Smith and Albert Stoutamire)

Incantation and Dance

The title of this piece suggests a religious orientation, but not toward any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers. Incantations are uttered in rituals of magic, demonic rites, the conjuring up of spirits evil and benign. And when the spirit comes and the worshiper possessed, there is dancing, wild and abandoned.

The *Incantation of Chance's* piece serves formally as an introduction. It is full of mystery and expectation, wandering, unstable, and without tonality. Instruments are gradually added, but the general dynamic level remains soft, hushed, waiting.

The *Dance* also begins quietly. But percussion instruments quickly begin, one by one, building a rhythmic pattern of incredible complexity and drive. The other instruments are added and the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls - the woodwinds fly in swirling scales. Here is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation. Then - the dance is over - the worshiper fulfilled. (R. John Specht, Queensborough Community College)

Concerto for Trombone and Band

Launy Grondahl was born in 1886 and studied the violin and composition from the age of 8. His teachers were Bloch, Gade, and Nielsen and he became a violinist in the orchestra of the Casino Theatre in Copenhagen at the age of 13. He wrote an early symphony, two string quartets and a violin

concerto but then went on to study further in Paris, Vienna and Italy. In 1924, the last year of his studies and the year before he became chief conductor for Danish Radio, he wrote his trombone concerto, dedicated to the trombonist Wilhem Aarkrog. It has been his most frequently played piece ever since. (Christian Lindberg)

Florentiner March

Although most audiences remember Julius Fucik for his *Entry of the Gladiators March*, a recent international popularity poll indicates a preference for his *Florentiner March*. The length and content of this march lead the listener to suspect that, like Sousa with his *Free Lance March*, Fucik must have attempted to condense the most important material for an operetta into a march. The work opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman friend from Berlin who is given only enough time to answer a (two-note) "ja-wohl!" occasionally. The work continues with another fanfare; a light and beautiful trio melody; an interlude; and a triumphant repeat with a challenging piccolo part. In the November, 1969, issue of *The Instrumentalist* Uno Andersson notes that this march was originally titled *La Rosa di Toscana*, but that political reasons forced the composer to change his salute from the entire region of Tuscany to its capital, Florence. (Norman E. Smith)

Festivo

Edward Gregson is active in all areas of composition, but he has been particularly acclaimed for his contributions to the wind and brass repertoire. Following the success of his tuba concerto Gregson wrote *Festivo for Wind Band* displaying to the full his characteristic craftsmanship and enthusiasm for the medium.

After the horns play the major motive, a full band flourish sequesters quickly into an allegro pace with brief solos for oboe, flute, bass clarinet, clarinet, and piccolo. Meter changes are a bit tricky with 8/8, 7/8, 10/8, and 5/8 bars interspersed. The motive is restated under rapid woodwind scale patterns leading to another quiet section. The remainder of the piece alternates between extreme activity and passivity in a bit of "sturm und drang" atmosphere.

Festivo for Wind Band was commissioned in 1985 for the 10th anniversary of the Bolton Youth Concert Band and first performed by that group at the Conference of the World Association of Symphonic Bands and Wind Ensembles in Kortrijk, Belgium in July 1985. (Robert Floyd)

Guest Biographies

Yukiko Fujimura *Guest Piano Soloist*

Yukiko Fujimura is a graduate from Kitakamakura High School in Kanagawa, Japan. She is a freshman at the University of Wisconsin-Eau Claire pursuing a Bachelor of Music degree in Piano Performance. She is a student of Mrs. Penelope Cecchini, Professor of Music at UW-Eau Claire.

Dr. Richard Mark Heidel *Director of Bands at UW-Eau Claire*

Richard Mark Heidel is Director of Bands and Assistant Professor of Music in the Department of Music and Theatre Arts at the University of Wisconsin-Eau Claire. His duties include conducting the Wind Symphony, teaching courses in conducting, supervising student teachers, and coordinating the UWEC band program. A native of Texas, he holds the Bachelor of Music Education and Master of Music in Conducting from Texas Tech University in Lubbock, Texas as well as the Doctor of Education in Music Education from the University of Illinois at Urbana-Champaign.

Prior to his appointment to the UW-Eau Claire faculty, Dr. Heidel served as Director of Bands at Shippensburg University of Pennsylvania for three years, and as a teaching assistant in the School of Music at the University of Illinois at Urbana-Champaign from 1995 to 1997. In addition to his university teaching experiences, Heidel was a band director on the secondary school level in Texas for nine years.

Dr. Heidel has been distinguished with memberships in numerous national and international honor societies and fraternities including Phi Mu Alpha, Pi Kappa Lambda, Kappa Kappa Psi, Phi Eta Sigma, Phi Kappa Phi, Kappa Delta Pi, Pi Nu Epsilon, and Golden Key. He was also the recipient of the "Outstanding Musician" award at Texas Tech University in both 1985 and 1986, and was named to the Outstanding Young Men of America in 1989. In 1997, he received the A. A. Harding Award at the University of Illinois for the "highest possible achievement, service, and devotion to the University Bands." Most recently, Dr. Heidel was named to the "Who's Who Among America's Teachers" for 2002.

Dr. Heidel maintains an active schedule as a guest conductor, guest lecturer, clinician, arranger, adjudicator, and drill designer. He has presented workshops at state music conferences in Illinois, Pennsylvania, and Wisconsin, as well as guest lectures at Texas Tech University, Ohio University, Bowling Green State University, Oakland University, and the University of Illinois. Heidel has served as an adjudicator for music festivals in Texas, New Mexico, Georgia, Illinois, Pennsylvania, Colorado, Wisconsin, Minnesota, and Washington, D.C. He has also published numerous articles in the *Journal of the National Band Association* and *Teaching Music*. Dr. Heidel holds professional memberships in the College Band Directors National Association, National Band Association, Music Educators National Conference, and the Wisconsin Music Educators Association.

Stacy Kern
Winner of 2002 Conducting Competition

Stacy J. Kern is a junior Music Education Major from Saint Paul, Minnesota, where she graduated from Hill-Murray School. She studies applied clarinet with Dr. Richard Fletcher, professor of music, and bassoon with Dr. Kristine Fletcher, senior lecturer, here at UW-Eau Claire. Currently, Stacy is a member of the Wind Symphony, University Orchestra, Bassoon Ensemble, and Jazz Ensemble III. She is also active in Student Chapter of the International Association of Jazz Educators (IAJE), the departmental honors program, and is a newly initiated member of Sigma Alpha Iota. Stacy has conducted and taught marching band at her high school and is a freelance musician in the Twin Cities. After graduation, Stacy plans to teach high school instrumental music and eventually pursue her Masters Degree in multiple woodwind performance or conducting.

Keith Hilson
Winner of 2002 Solo Competition

Keith Hilson is a senior pursuing a Music Education degree from UW-Eau Claire. A graduate of North High School in Eau Claire, he currently plays lead trombone in Jazz Ensemble I and is a member of the University Symphony Orchestra and Trombone Choir. In addition, he has also been a member of Symphony Band, Wind Symphony, Brass Choir, directed Jazz Ensemble V, Tuba Ensemble, and acted as Music Director for the Student Chapter of the International Association of Jazz Educators (IAJE), as well as participating in numerous small ensembles. Keith studies applied trombone with Mr. Rodney Hudson, associate professor of music, here at UW-Eau Claire.

Symphony Band
~Personnel Spring 2002~

Flute

*Laura Barth
Katherine Bodelson
Amy Buck
Lisa Cowan
Kristine Johnson
Jill Pierson
Katherine Shreve
Kristin Yost

Oboe

*Rebecca Burmesch
Anna Marx

Bassoon

*Karen Prechel
Amy Van Maldegiam

Bb Soprano Clarinet

*Nancy Coddington
Betsy Miller
Clare Peter
Chris Raddatz
Michael Roesch
Megan Ulrich
Andrea Walton

Bass Clarinet

Matthew McVeigh

Alto Saxophone

Branden Atherton
Jonathan Juedes
*Sarah Minette
Joslin Steffan

Tenor Saxophone

Andrew Lester

Baritone Saxophone

Anthony Sieg

French Horn

*Angie Foster
Jennifer Johnson

Trumpet

Melinda Allen
Jake Heyer
Matt Jagow
Dylan Kruziki
*Dan McGoey
Mike Olson

Trombone

*Patrick Bents
Adam Boll
Colin Gilliland
Josh Heyer
James Yardley
Becky Yoose

Euphonium

Nick Johnson
Kyle Peterson
*Tamara Plath

Tuba

+Joel Helston
+David Snyder
David Temple

Percussion

Neil Blaze
+James Bungert
+Eric Garfield
Justin Tollefson
Michael Van Hemert

Piano

Yukiko Fujimura

Assisted by:

Eric Becker, percussion
Tim Doleysh, percussion
Kelly Heidel, horn
**Andrew Parks, horn

UWEC Band Assistants

Bryan Jaeckel
Heidi Olsen

*Denotes Principal Player
+Denotes Co-Principal
**Denotes UWEC Music
Faculty



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<http://www.uwec.edu/Mus-The>

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