

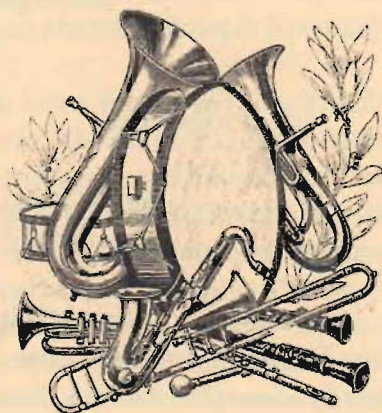
University of Wisconsin-Eau Claire  
Department of Music *and* Theatre Arts

# WIND SYMPHONY

**RICHARD MARK HEIDEL**, CONDUCTOR

**JENNY RITCHIE**, FLUTE  
WINNER, 2007 STUDENT SOLOIST COMPETITION

**MIKE VALLEZ**, GUEST CONDUCTOR  
WINNER, 2007 STUDENT CONDUCTING COMPETITION



**SUNDAY, APRIL 29, 2007**  
**2:00 P.M.**  
**GANTNER CONCERT HALL**  
**HAAS FINE ARTS CENTER**

## Program

Symphonic Dance #3 (Fiesta) ..... Clifton Williams (1923-1976)

Mock Morris ..... Percy Aldridge Grainger (1882-1961)  
Arranged by Joseph Kreines

Fantaisie for Flute and Band ..... Georges-Hüe (1858-1948)  
Arranged by John R. Bourgeois  
*Jenny Ritchie, flute*  
*Winner, 2007 Student Soloist Competition*

Passacaglia (Homage on B-A-C-H) ..... Ron Nelson (b. 1929)

The White Rose ..... John Philip Sousa (1854-1932)  
Arranged by Keith Brion

## Intermission

Cuban Overture ..... George Gershwin (1896-1983)  
Arranged by Mark Rogers

Be Thou My Vision ..... David Gillingham (b. 1947)  
*Mike Vallez, guest conductor*  
*Winner, 2007 Student Conducting Competition*

The Pines of Rome ..... Ottorino Respighi (1879-1936)  
Transcribed by Guy M. Duker

- I. The Pines of the Villa Borghese
- II. The Pines near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

## Program Notes and Biographies

*Symphonic Dance No. 3, Fiesta* depicts the pageantry of Latin American celebrations—street bands, bull fights, bright costumes. It is one of a group of five originally commissioned for the twenty-fifth anniversary of the San Antonio Symphony Orchestra. It was first performed by that orchestra in January, 1965. The composer then scored the work for band, and it was first performed in March, 1967, by the University of Miami Band, under the composer's direction. (Robert E. Restemyer)

Grainger produced several versions of *Mock Morris* for different media. This transcription is based on the string orchestra version, composed in 1910, but takes several scoring ideas from the 1950 version which Grainger made for Leopold Stokowski. The composition is best described by Grainger in the preface to the string orchestra score. "No folk-music tune stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape." (Joseph Kreines)

Georges-Hüe was born into a notable family of architects (his great-uncle was one of the builders of the Louvre and the Tuileries), he studied the piano first with his mother. Later, encouraged by Gounod, he worked with Paladilhe (counterpoint and fugue) and with Franck and Reber in organ and composition at the Paris Conservatoire. His cantata *Médée* (1879) won the Prix de Rome. Awarded the Crescent Prize for his comic opera *Les Pantins* (1881), he also received honourable mention in the City of Paris Competition for his symphonic legend *Rübezahl* (1886), on a tale that inspired Mahler's unfinished opera. In 1922, Hüe assumed Saint-Saëns' seat at the Académie des Beaux Arts. He traveled to the orient, Africa and America, and subsequently wrote music that reflected his impressions of these areas. Hüe was most prolific in the field of vocal music (operas and stage works as well as songs). (Elaine Brody)

*Passacaglia (Homage on B-A-C-H)* is a set of continuous variations in moderately slow triplet meter built on an eight-measure melody (basso continuo) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which move from darkness to light. Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature (i.e. B flat, A, C, and B natural). Bach introduced this motive in his unfinished *Art of Fugue*, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of *The Art of Fugue*. The famous melody from Bach's *Passacaglia in C Minor* appears once (also altered) in variation nineteen. (Ron Nelson)

John Philip Sousa, born November 6, 1854, reached his exalted position with startling quickness. In 1880, at age 26, he became conductor of the U.S. Marine Band. In 12 years the vastly improved ensemble won high renown and Sousa's compositions earned him the title of "The March King." Sousa went one better with the formation of his own band in 1892, which brought him worldwide acclaim. At a concert by the Sousa Band in York, PA, a civic committee requested the composition of this Sousa march. The march was to be used at the York Flower Festival, commemorating "White Rose Day." The white rose is the emblem of the House of York in England, from which the city York, PA took its name. The actual White Rose Day celebration was canceled, owing to priorities of World War I. Nevertheless, Sousa's march was played at a public concert by combined bands and given some measure of publicity in a recording by the Victor Talking Machine Company. It never became popular however. By request, Sousa incorporated several themes from the opera *Nittaunis*, composed by York banker C.C. Frick. (Paul E. Bierley)

In mid-February 1932, George Gershwin left New York with several friends to take a vacation in Havana, Cuba. He had just presented a successful show on Broadway—"Of Thee I Sing"—and the premiere of his *Second Rhapsody for Piano and Orchestra*. While there he

became fascinated with the native music of Cuba and returned to New York armed with Cuban percussion instruments and musical ideas. These ideas culminated in a symphonic work he entitled *Rumba*; its first performance was presented in an all-Gershwin concert in Lewisohn Stadium on August 16, 1932, conducted by Albert Coates. Later, on November 1 of the same year, it was performed at the Metropolitan Opera under the title ***Cuban Overture***. Gershwin provided these program thoughts:

“In my composition I have endeavored to combine the Cuban rhythms with my own thematic material. The result is a symphonic overture, which embodies the essence of the Cuban dance. It has three main parts. The first part [*Moderato e Molto Ritmato*] is preceded by a [forte] introduction featuring some of the thematic material. Then comes a three-part contrapuntal episode leading to a second theme. The first part finishes with a recurrence of the first theme combined with fragments of the second. A solo clarinet cadenza leads to a middle part, which is in a plaintive mood. It is a gradual developing canon in a polytonal manner. This part concludes with a climax based on an ostinato of the theme in the canon, after which a sudden change in tempo brings us back to the rumba dance rhythms. The finale is a development of the preceding material in a stretto-like manner. This leads us back once again to the main theme. The conclusion of the work is a coda featuring the Cuban instruments of the percussion.”

As is the case with *Second Rhapsody*, *Cuban Overture* portrays a composer in transition—trying out new ideas in harmony and counterpoint and streamlining his orchestration. Doubtless a major source of this change—and historians will argue how much or how little—was due to Gershwin’s studies with Joseph Schillinger, which started in 1932. (Mark Rogers)

***Be Thou My Vision*** (1998) was composed for Ray and Molly Cramer in honor of their parents and was premiered by the Indiana University Wind Ensemble. Dr. Gillingham states:

“This work is heartfelt, expressive, and hopefully inspiring. The hymn tune, “Slane,” is one of my favorites and inspired me to compose a counter melody which is likened to an old

Irish ballad. Since "Slane" is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of "Slane." This is followed by the newly composed Irish ballad which is "sung" by the flute. This leads to a dramatic statement of "Be Thou My Vision." The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes which grows to a glorious climax and then subsides. A heavenly benediction closes the work." (Eugene Corporon)

***The Pines of Rome*** was composed in 1924 and premiered in Rome the following year. The symphonic poem consists of four parts: *The Pines of the Villa Borghese*, *The Pines Near a Catacomb*, *The Pines of the Janiculum*, and *The Pines of the Appian Way*. The work is based on the following program:

Children are at play in the pine-groves of the Villa Borghese, dancing the Italian equivalent of "Ring around a-rosy"; mimicking marching soldiers and battles; twittering like shrieking swallows at evening; and then disappearing. Suddenly the scene changes. We see shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and then is mysteriously silenced. There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings. Now it is mist dawn on the Appian Way. The tragic countryside is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps is heard. To the poet's fantasy appears a vision of past glories; trumpets blare and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill. (Dr. John R. Locke)

**Mike Vallez**, winner of the 2007 student conducting competition, is a junior music education student from Burnsville, Minnesota. He currently studies euphonium with Dr. Jerry Young and has studied euphonium and trombone with Dr. Phil Ostrander. Currently principal euphonium with the Wind Symphony, he has served in this position with the Symphony Band and the

National Band Association Collegiate All-Star Band. Under the tutelage of Dr. Mark Heidel, his conducting credits include performances by the Trombone Ensemble, BASSically BRASS, and reading sessions with the Wind Symphony in concerts on campus and abroad. An avid arranger, Mike has had his arrangements performed in concert by various university ensembles. He is active on campus in a variety of organizations, most notably as the current vice-president of the UW-Eau Claire chapter of the National Band Association. As a low brass instructor at Elk Mound High School, Mike has gained a strengthened passion for teaching that he plans to channel into the field of Music Education. Mike would like to thank his mentors, both past and present, for consistently providing him with opportunities to grow and learn, particularly his mother, who on this day is celebrating her 50th birthday.

**Jenny Ritchie**, winner of the 2007 student soloist competition, is a junior from Sun Prairie, Wisconsin who is currently working towards a double major in Biology and Music-Liberal Arts. She began private lessons in 1993 at the age of 7. Jenny performed in the Wisconsin Youth Symphony Orchestra for 3 years while attending high school. She was chosen to perform in the Wisconsin State Honors Orchestra in 2002 and the State Honors Band in 2003. While at UW-Eau Claire, Jenny has performed in the University Symphony Orchestra and has been in the Wind Symphony since fall of 2004. She has also played piccolo and flute in the Chippewa Valley Symphony Orchestra. She has participated in master classes with musicians such as the flutists from the United States Marine Band, and Trevor Wye. Recently Jenny toured Ireland with the Ireland Concert Band.

## Wind Symphony Personnel

### Flute

\*Laura Barth  
Jenny Ritchie  
Kristen Sward  
Millie Wicke  
Katie Salo  
Kira Zeman

### Oboe/English Horn

+Emily Weber  
+Tim Baumann

### Clarinet

\*Liz Wilson  
Jennifer Tinberg  
Tom Hahn  
Jim Skaleski  
Ashley Singer  
Andrea Johnsen  
Emma Adler  
Brian Handeland  
Emily Mattheisen

### Bass Clarinet

Jacob Boyle

### Bassoon

Claire Tiller

### Alto Saxophone

\*Sean Hauer  
David Fischer

### Tenor Saxophone

Justina Brown

### Baritone Saxophone

Theresa Soules

### Trumpet

\*Kyle Scheible  
Heather Patton  
Chris Bresette  
John Lydon  
Josh Pauly  
David Yentsch

### Horn

\*Mary Heimerman  
~Charles Willcutt  
Jessica Hayes  
Kate Wiersema  
Mike Renneke

### Trombone

\*Corey Van Sickle  
Rachel Carter  
Matthew Tiller  
Bradley March  
Justin Verhasselt

### Euphonium

\*Mike Vallez  
Elizabeth Soules

### Tuba

\*Douglas Gile  
Jesse Orth  
Adam Koble

### Percussion

\*Tyler Bartelt  
Matt Gullickson  
Robert Hagen  
Sarah Klein  
Jeff Priesmeyer  
James Sonnentag

### Piano

Adam Braatz

### Harp

Bethany Van Goor

### Organ

Andrew Brandt

Assisted by:

Chelsea Dresser, clarinet  
Kim Drewiske, clarinet  
Stephanie Schiefelbein, clarinet  
Lauren Zemlicka, oboe  
Brian Claxton, percussion

\*Principal Player

~Assistant Principal

+Co-principal



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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.