

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

WIND SYMPHONY

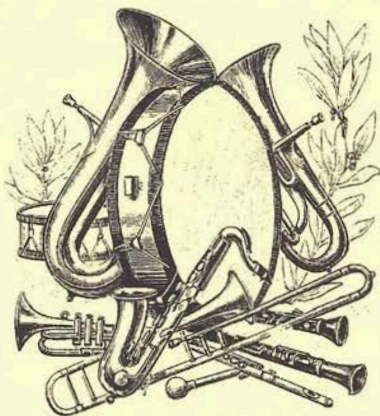
RICHARD MARK HEIDEL, CONDUCTOR

PHILLIP A. OSTRANDER, GUEST CONDUCTOR

DONALD L. PATTERSON, PIANO

LAURA BARTH, FLUTE
WINNER, 2005 STUDENT SOLOIST COMPETITION

ANDREI STRIZEK, GUEST CONDUCTOR
WINNER, 2005 STUDENT CONDUCTING COMPETITION



SUNDAY, MAY 1, 2005

5:00 P.M.

**GANTNER CONCERT HALL
HAAS FINE ARTS CENTER**

Program

Kirkpatrick Fanfare Andrew Boysen, Jr. (b. 1968)

Vortex Dana Wilson (b. 1946)
Donald L. Patterson*, piano

Sunrise at Angel's Gate Philip Sparke (b. 1951)

The Irish Washerwoman Leroy Anderson (1908-1975)

Intermission

Pastime Jack Stamp (b. 1954)
Phil Ostrander*, guest conductor

Concertino, op. 107 Cécile Chaminade (1857-1944)
Arranged by Clayton Wilson
Laura Barth, flute
Winner, 2005 Student Soloist Competition

Incantation and Dance John Barnes Chance (1932-1972)
Andrei Strizek, conductor
Winner, 2005 Conducting Competition

Siegfried's Rhine Journey Richard Wagner (1813-1883)
Arranged by David A. Baker*

National Emblem E.E. Bagley (1857-1922)
Edited by Frederick Fennell

**UW-Eau Claire Music Faculty*

Program Notes

Commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999, ***Kirkpatrick Fanfare*** has a definite Irish flavor, including a strain of the famous *Danny Boy* at the end of the piece. This fanfare features driving rhythms and exciting brass figures. (Andrew Boysen, Jr.)

A vortex is a whirling mass, such as a tornado or whirlpool, created when a source of momentum causes a thick layer of unstable stratification to move with ever stronger tangential velocity as the medium (air or water) converges into a smaller radius. The vortex gradually gains power and momentum while, ironically, forming a vacuum at its center. It is this image of opposites – one influenced by the other – that was the genesis of ***Vortex***. The piece alternates between moments of extreme stasis and whirling energy. While the work is not a concerto, the piano often serves as the source of momentum, with the ensemble – static at first – gradually pulled into the vortex. (Dana Wilson)

Sunrise and sunset are the best times to view the Grand Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the Canyon and in ***Sunrise at Angel's Gate*** I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths. The faster central section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so cleverly hides. (Philip Sparke)

The Irish Washerwoman is originally from Leroy Anderson's *Irish Suite*, composed of traditional Irish tunes and written for a Boston Pops Irish Night in June, 1947. Leroy Anderson was associated with Arthur Fiedler and the Boston Pops as one of the orchestra's leading arrangers and composers. Some of Anderson's popular works include *Sleigh Ride* and *Bugler's Holiday*. (Harold Hillyer).

Shortly after receiving the commission for ***Pastime***, I had the opportunity to visit Candlestick Park for a Giants baseball game and my thoughts took me to the 1962 World Series between the Giants and the Yankees. I decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general. *Pastime* is in two large parts. The first is a collection of veiled salutes to various events from the 1962 World Series of the 1998 baseball season. The second half of *Pastime* is a contrapuntal tour de force with two fugues based on motives from "Take Me Out to the Ball Game" along with several returns of musical material from the earlier section. (Jack Stamp)

Concertino, op. 107, was originally written for flute and orchestra in 1902. Cécile Chaminade composed nearly 400 works, all of which were published. Her works were generally successful with the public, but critics took a different view. Many reviews practiced a form of sexual aesthetics that was common in Chaminade's career and that of many women composers in the 19th and 20th centuries. Pieces deemed sweet and charming, especially the lyrical character pieces and songs, were criticized for being too feminine, while works that emphasize thematic development, were considered too virile or masculine and hence unsuited to the womanly nature of the composer. Chaminade was popular enough to receive a commission from the Paris Conservatory, the result of which was *Concertino*. The *Concertino* has remained a staple of the flute repertoire; while it is a large-scale work and thus represents a relatively small part of her output, the piece still provides a sense of the elegance and attractiveness of Chaminade's music. (Marcia J. Citron)

The title of ***Incantation and Dance*** suggests a religious orientation, but not toward any of the established religions of a Western or Eastern culture. 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 is 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 is fulfilled. (R. John Specht)

Siegfried's Rhine Journey is from Richard Wagner's *Götterdämmerung* (*Twilight of the Gods*), the final opera of the Ring of the Nibelung cycle. The opera was premiered in 1876, with a libretto by the composer. This interlude occurs between the Prologue and Act I. At the end of the previous opera in the cycle, *Siegfried*, Siegfried had wakened the sleeping Brünnhilde and won her love. Brünnhilde has imparted her godly knowledge to Siegfried and now offers him her horse, Grane, urging him on to more heroic adventures. Giving her the Ring as a pledge of their love, he mounts Grane and descends into the Rhine valley, during which this orchestral interlude occurs. The members of the Wind Symphony are pleased to dedicate this performance in recognition and appreciation of Dr. David A. Baker's 30 years of dedication and service to the UW-Eau Claire Department of

Music and Theatre Arts. We wish Dr. Baker and his wife, Nancy, the very best as they enjoy their retirement years together!

Frederick Fennell, founder of the Eastman Wind Ensemble and a leading figure in the wind band world, passed away on December 7, 2004. As a tribute to him and his impact on the band world, the Wind Symphony is pleased to perform his edition of Bagley's *National Emblem*, which Fennell considered to be the perfect march. Following are the notes he published along with his edition in 1981: "*National Emblem* by Edwin Eugene Bagley was published in 1906. This marvelous march never fails to lift my spirit to the loftiest heights of inner joy, outer physical exhilaration and ultimate personal fulfillment. On some occasions I have felt that knowing it, loving it – being able to listen to it any time being played by the band in my head – was my whole reason to be alive. It's just *my* march, and I began to teach it to myself by marching my way to high school while whistling or singing it, totally oblivious of what I am sure were quizzical and suspicious glances from people I encountered en route! It is as perfect as a march can be, causing many the false assumption that it was written by Sousa. It fairly erupts in E-flat as it begins with an introduction that really goes someplace; and when it gets there, *The Star-Spangled Banner* is waiting for its most famous setting: Bagley's use of the first twelve notes of it in duple, rather than triple time. This brilliant idea is given to the euphoniums and trombones, the instruments Bagley played in bands throughout New England. All of the other notes in this march are Bagley's, such as that famous second strain (inspiration for much doggerel verse, such as monkeys rapping tails around flagpoles) – material he had first used in a sextet for saxophones. Next comes the shortest possible and simplest introduction to a *trio* – four short, effectively repeated A-flat major chords, followed by that greatly sonorous statement in all the low brass that is tantalizingly reminiscent of the *National Anthem*, leading to Bagley's final strain and triumphant conclusion which is so convincing that it did not demand that traditional stinger to let everybody know the march was over, nor did his material also need that other cliché of the march, the break strain. It is a wonderfully composed, genuinely inspired piece of music. It is a brass and a percussion march, too, in which the reeds contribute their particular color to the harmony, rather than providing their customary florid resources. And it is precisely this solid, uncluttered low brass textural character that has always made *National Emblem* a favorite march with generals at review and marshals of the parade, where those front-rank trombones and other melody brass blow out the tune for all to hear. It is a march for marching; sit-down performances of it should continue to march, for that is its heritage – music for the feet, not for the head – and it is unmistakably music for the spirit!" (Frederick Fennell)

Biographies

Dr. David A. Baker joined the UW-Eau Claire faculty in 1975 and was appointed chairman of the Department of Music and Theatre Arts in 1992. A teacher, composer, and arranger, Baker studied composition with the late John Barnes Chance, John Boda, and the imminent opera composer, Carlisle Floyd. He has written music for a variety of media and has an ongoing interest in composing choral music. His music has been featured on university concerts; public radio broadcasts, including Wisconsin Public Radio's "Live from the Elvehjem" series; and in church performances and services throughout the country. Baker's academic interests include the music of Richard Wagner and the music and art of the German expressionist movement. Before his tenure at UW-Eau Claire, Baker was a member of the theory faculty and administrative staff at Florida State University.

Laura Barth is a senior music performance major who is a native of Eau Claire. As a member of the Wind Symphony since the fall of 2002, she has performed with the ensemble at the Wisconsin Music Educators Association's State Conference, the Illinois Music Educators Association's All-State Conference, and that National Band Association-Wisconsin Chapter's State Convention. In addition to playing with the Wind Symphony, she also plays in the University Symphony Orchestra and has performed in master classes with Jennifer Grim of the New York Chamber Players and the world-renowned flutist William Bennett. Last summer Laura played piccolo with the La Crosse Symphony Orchestra for their annual Pops Concert, and in January was the principal flutist of the Collegiate All-Star Band at the NBA-Wisconsin Chapter's State Convention.

Dr. Phil Ostrander is Assistant Professor of Trombone at the University of Wisconsin-Eau Claire where he conducts the Symphony Band and teaches private trombone, trombone ensemble and brass techniques. Prior to his work at Eau Claire, he held a faculty position in New York at SUNY Geneseo teaching trombone and jazz studies. Dr. Ostrander completed his doctoral studies in trombone performance and literature at the Eastman School of Music in the studio of Dr. John Marcellus. Dr. Ostrander received master's degrees in both trombone and wind conducting from the New England Conservatory, as well as a bachelor's and Performer's Certificate from Eastman. From 1999 to 2001, he taught trombone and conducted the wind ensemble at Bethany College in Lindsborg, Kansas. He has performed with the Boston Pops Esplanade Orchestra, the Rochester Philharmonic, the Kansas City Symphony and the Buffalo Philharmonic. Currently, he is a member of the IRIS Chamber Orchestra in Memphis, Tennessee under Michael Stern and also performs with the popular chamber ensemble Rhythm and Brass.

Dr. Donald Patterson is Professor of Piano and Coordinator of the Keyboard Division at UW-Eau Claire. He is a graduate of the Lamont School of Music of the University of Denver, holds his Master of Music degree from the Manhattan School of Music and received his Doctor of Musical Arts from the University of North Texas with additional studies in New York and Paris. As an active soloist and chamber musician, Dr. Patterson has performed in Canada, Europe, the Caribbean and many parts of the United States. The Music Teachers National Association has awarded Patterson the master teacher certificate, and he is a frequent adjudicator and clinician. An active scholar and researcher, he has authored the books "One Handed: A Guide to Piano Music for One Hand" and "Vincent Persichetti: a Bibliography." He is listed in the International Who's Who in Music and Musician's Directory, Who's Who in American Music: Classical, and American Keyboard Artists. Dr. Patterson was named UW-Eau Claire's 2002-2003 Max Schoenfeld Distinguished Professor.

Andrei Strizek is a senior music education student, originally from Sun Prairie, Wisconsin. He has studied euphonium with Dr. Jerry Young, piano with Mrs. Penelope Cecchini and Dr. Donald Patterson, and conducting with Dr. Mark Heidel. His on-campus activities include many ensembles such as Wind Symphony, BASSically BRASS, Eu-Tu(ba), and Symphonic Choir as well as many other organizations. He served as the treasurer of CMENC and IAJE and as the president of CMENC. Currently the vice-president of the UW-Eau Claire NBA chapter, he is also a member of Phi Mu Alpha Sinfonia. Andrei is in his fifth year on the staff of the Sound of Sun Prairie Marching Band, currently serving as the Head Wind Instructor, and has worked with several other marching bands in the state, including the Blugold Marching Band. He is an active accompanist in the area, playing for student recitals as well as productions through the Eau Claire Children's Theatre. After graduation he plans to teach at the high school level before attending graduate school, with a focus on music education and conducting.

Wind Symphony Personnel

Flute

*Laura Barth
Alisha Green
Jeanne Kolis
Amy McCoy
Jennifer Ritchie
Jessica Moebius

Clarinet

*Liz Wilson
Kristin Bar
Jacob Boyle
Andrea Johnsen
Ashley Singer
Jessica Owens

Bass Clarinet

Jim Geddes

Oboe

*Holly Samson
Tim Baumann

Bassoon

*Amy Van Maldegiam

Alto Saxophone

*Branden Atherton
Jonathan Juedes

Tenor Saxophone

Sean Hauer

Baritone Saxophone

Theresa Soules

Trumpet

*Kyle Scheible
Ryan Cavis
John Raymond
David Yentsch
John Lydon
Josh Nims

Horn

*Maria White
Brian Anderson
Nicole Gerlach
Katie Wiersema

Trombone

*Colin Gilliland
Adam Boll
Pat Bents
Josh Heyer

Bass Trombone

Josh Becker

Euphonium

*Andrei Strizek
Elizabeth Soules
Michael Vallez

Tuba

*Josh Lee
Joel Helston
Jesse Orth

Percussion

+Maggie Bailey
+Sean Carey
Tyler Bartelt
Amy Bowen
Kyle Good
Catherine Hennessy

Piano & Celeste

Adam Braatz

Assisted by:
Angie Foster, horn
Kelly Heidel, horn
Verle Ormsby#, horn
Jeffery Crowell#,
percussion
Kenyon Scheurman,
trombone

*Principal Player
+Co-Principal Players
#UWEC Music Faculty

Band Administrative Assistants

Maggie Bailey
Andrei Strizek

Visit our web site for information about the
Music & Theatre Arts Department:

<http://www.uwec.edu/Mus-The>
and the online events calendar:

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

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.