

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

presents the

SYMPHONY BAND
PHILLIP OSTRANDER, CONDUCTOR

BRIAN LEVIN-STANKEVICH, GUEST NARRATOR
UW-EAU CLAIRE CHANCELLOR

BENJAMIN COLD, ALTO SAXOPHONE
2009 SYMPHONY BAND CONCERTO COMPETITION WINNER

MICHAEL VALLEZ, STUDENT CONDUCTOR
2009 SYMPHONY BAND CONDUCTING COMPETITION WINNER



Sunday, April 26, 2009
5:00 p.m.
Gantner Concert Hall
Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

- PastimeJack Stamp (b. 1954)
- American Riversongs..... Pierre LaPlante (b. 1943)
Michael Vallez, student conductor
2009 Conducting Competition Winner
- Heroes from the Common Man,
In Honor of the Truly BraveJim Colonna* (b. 1970)
- Concerto for Alto Saxophone
and Band, Op. 26B..... Paul Creston (1906-1985)
Benjamin Cold, alto saxophone
2009 Concerto Competition Winner
- I. Energetic

Intermission

- Casey at the Bat Randol Alan Bass (b. 1953)
Chancellor Brian Levin-Stankevich, guest narrator
- Symphony (For the Love
of the Game...).....John Harmon (b. 1935)
- The National Game.....John Philip Sousa (1854-1932)
arr. Keith Brion

**UWEC Music Faculty*

Program Notes

Jack Stamp drew inspiration for ***Pastime*** from the World Series in 1962 between the Giants and the Yankees. This salute to the 1962 Giants and baseball in general is loosely woven around two motives from "Take Me Out to the Ball Game." Ever-changing meters, syncopation, and compound rhythms are skillfully crafted to pay homage to the heroes of the game. Don Larsen, Willy Mays, Barry Bonds, Juan Marichal, Orlando Cepeda, and Roger Maris are a few to be so honored. A slapstick, woodblock, and rimshots imitate the crack of Willie McCovey's bat. The flutes and bells play the notes "B-A-B-E" to salute the Bambino. Strains of "Meet Me in St. Louis" pay a tribute to Mark McGwire. The work is dedicated to Frank Battisti, long time conductor of the New England Conservatory Wind Ensemble, who retired that same year. (Roy Stehle)

Commissioned in 1988 by the Oberlin High School Band of Oberlin, Ohio, Pierre La Plante's ***American Riversongs*** offers settings of four melodies associated with river-travel in the mid-1800s. La Plante opens this folksong setting for band with an exciting adaptation of "Down the River." A treatment of Shenandoah follows, melody first presented by trumpet solo and then by trombone with appropriate counterpoint offered primarily in the woodwinds. Moving into the third movement, we hear brass band characteristic of the Louisiana Delta Region playing The Glendy Burk. Finally, after juxtaposing these two tunes together, a rousing tutti section brings *American Riversongs* to a thrilling finish. (Marc Sosnowchik)

Commissioned in 2008 by the Enloe High School Band, ***Heroes from the Common Man*** is a patriotic statement that celebrates the common American who has served in the armed forces on behalf of us all. The work is inspired by lyrics to various Americana Songs. The entire work is based on the philosophy that this is MY country, a personal statement for all Americans. The opening section uses the second part of "My Country Tis Of Thee" also called "America" from the lyric "land where our father's dies, land of the pilgrims pride, from every moun-

tain side let freedom ring.” There are brief quotes of time period music heard from various points in the concert hall recalling back to each era of our national struggles. The World-Wars are represented by the song “Over There” and the two Asian wars, Korea and Vietnam by “The Ballad of the Green Berets.” In the second section the primary themes are drawn from “Taps,” the “National Anthem,” and “America the Beautiful.” Taps is heard as a hymn-like chorale, followed by a brash and cold calling to Heaven that represents a thank you to those who have given their lives defending our country. This calling to Heaven also includes small quotes of the American Hymn Tune “Amazing Grace.” This final statement of the composition is a strong reharmonization of the National Anthem. This statement unifies on the words, “Our flag was still there.” (Jim Colonna)

Paul Creston’s *Concerto for Alto Saxophone* was completed in 1941 and dedicated to Cecil Leeson. The work was premiered by the New York Philharmonic in 1944 with Victor Abato as soloist. The first movement opens with a vigorous introduction against short, brilliant passages by the saxophone. Then we hear a lyrical presentation of the first ensemble theme with an embellished version of it in the saxophone. Rhythm is one of the elements of music in which Creston specialized, and his sophisticated use of rhythm is clearly heard in his *Concerto for Alto Saxophone and Band*.

On June 3, 1888, a poem entitled “Casey at the Bat: A Ballad of the Republic, sung in the year 1888” appeared in the San Francisco Examiner, its author identified only as “Phin.” That was the nickname of 24-year old Ernest L. Thayer, who no doubt didn’t realize he’d just penned an American classic. *Casey at the Bat* perfectly captures the myth and the mania that surrounded the game already more than a century ago. Although many ballplayers named Casey came forward claiming to be the inspiration for the poem, Thayer finally admitted in 1935 that he’d based his fallen hero on a high school classmate named Daniel Casey. Really, his archetypal slugger could have been modeled on any number of Irish athletes that dominated the game in the 1880s, such as Boston’s flamboyant Mike “King” Kelly, or Philadelphia’s “Big Ed” Delahanty (one of five major league brothers!), both members of

the National Baseball Hall of Fame. ***Casey at the Bat*** was written for the Dallas Symphony Orchestra in 2001 (later transcribed for winds) and was premiered during that year's "Pops" season with Pat Sajak serving as narrator. (Randol Alan Bass and Rob Hudson)

John Harmon recently retired as long time professor of jazz studies and piano at Lawrence University in Appleton, Wisconsin. ***Symphony (For love of the game)*** is dedicated to my long-time friend Professor Robert Leavy [Retired Lawrence University Wind Ensemble Director]. Our mutual affection for the game of baseball was the inspiration for this piece. It has a distinctly American overall sound with jaunty syncopated themes, liberal use of the pentatonic scale, and an abundance of the open fifth as an intervallic device both as a supportive anchor and melodic application. The piece opens quietly with piano and upper woodwinds, followed by an energized introduction. The main energetic theme is followed by a lyrical contrasting theme in the dominant key area. A lengthy "development" explores numerous themes and keys suggested in the exposition. The closing is in D Major, a full step above the original tonic of C. (John Harmon)

Touring musicians often turned to baseball for amusement in their leisure time on the road, and Sousa's band had its own baseball team – Sousa was the pitcher – that played teams from "rival" bands. An avid baseball fan, Sousa once auctioned his conductor's baton to raise funds for baseball equipment for the sailors at the Great Lakes naval training station outside Chicago. He wrote ***National Game*** for the 50th anniversary of baseball's National League and dedicated it to the first major league Baseball Commissioner, Judge Kenesaw Mountain Landis. (James Huff)

Dr. Brian Levin-Stankevich (pronounced LEV-in stan-KEV-ich) began June 1, 2006, serving as chancellor of UW-Eau Claire. The highly respected leader in higher education is the university's seventh chief executive.

A native of Buffalo, N.Y., Brian Levin-Stankevich earned his bachelor's degree in history from Hamilton College in Clinton, N.Y., and master's and doctoral degrees in history from the State Uni-

versity of New York at Buffalo, with 19th-century Russian history as his academic specialty. He was a Fulbright Scholar in the then Soviet Union in 1977 and has taught and published on Russian history, legal history, comparative higher education and higher education administration.

He has held teaching and administrative positions at SUNY at Buffalo, at Florida Atlantic University in Boca Raton, Fla., and most recently at Eastern Washington University in Cheney, Wash., before his arrival at UW-Eau Claire. He and his wife, Debi, are the parents of twin sons.

Mike Vallez is a senior music education student from Burnsville, Minnesota, and will be graduating with University Honors after student teaching in the fall. Under the mentorship of Dr. Jerry Young, Mike is principal euphonium with the Wind Symphony and has performed at multiple conferences and institutes, both regional and international. He is a previous winner of the Wind Symphony Conducting Competition (2007), recently won the Symphony Band Conducting Competition (2009), and was awarded the Donald S. George Outstanding Musician Award in 2008. He is active on campus in a variety of music and academic organizations, and was recently inducted into Pi Kappa Lambda, the National Collegiate Honor Society in Music. Mike's passion for teaching has been shaped by his experiences working with local area public schools, ensembles at UW-Eau Claire, and his mentors in those venues. He would like to thank his mentors past, present, and future, for consistently providing him with opportunities to grow and to learn.

Benjamin Cold is a senior Saxophone Performance Major from Ladysmith, Wisconsin. He currently plays principal saxophone in the UW-Eau Claire Wind Symphony, and has performed in numerous ensembles, chamber groups and recitals throughout his college career. He has also attended several saxophone master classes and recently was a staff member at the Shell Lake Arts Center (summer, 2008) He currently studies saxophone with Dr. Nancy McMillan. His future plans in music include attending graduate school for saxophone performance.

Symphony Band Personnel Spring 2009

Flute

Michelle Simpson
Vanessa Meyer
Meghan Meinert
Nickole Burr
Madeline Fitzpatrick
Marie Ristow

Oboe

Dana Robison
Amber Tappe

English Horn

Kelsey Seline

Clarinet

Katelyn Fjelstad
Megan Howard
Tyler Anderson
Emily Wuest
Sara Baye
Tania Richter
Kathryn Beck
Alana Carrier
Kaylan Altmann
Erin Miska
Rachel Gochenour

Bass Clarinet

Tyler Stromquist-
Levoir

Bassoon

Marsha Hermanson

Alto Saxophone

Phil Nesbit
Michael Vander-
scheuren
Kyle Manley
Dana Murphy

Tenor Saxophone

Tristan Killey

Baritone Saxophone

Ross Christianson

Horn

Jen Newton
Vicki Wilda
Sam Emmons
Tony Och

Trumpet
Kurt Shipe
Elizabeth Tomlinson
Kari Bloomquist
Chris Boyd
Jason Kubiawicz
Kayla Theiste
Sam Bristol

Trombone

Joe Aumann
Andy Rosevold
Adam Lowe
Greg Ellis
Nicole Brellenthin

Bass Trombone

Will Horn

Euphonium

Matt Turek
Bobbi Geissler
Rick Slembariski

Tuba

Rob Margolis
Joe Lasko
Nick Drayton
Michael Mitmoen

Percussion

Abby Frederick
Kyle Good
Zach Brawford
Tyler Coakley
Colin Carey
Mary Imsdahl

Piano

Bobbi Geissler
Rick Slembariski

Band Assistants:

Mike Renneke
Nick Drayton

University of Wisconsin-Eau Claire Wind and Percussion Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. James Colonna	Wind Symphony
Dr. Jeffery Crowell	Percussion/Percussion Ensemble
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Christa Garvey	Oboe
Dr. Tim Lane	Flute
Dr. Nancy McMillan	Saxophone
Dr. Verle Ormsby, Jr.	French Horn/Horn Ensemble
Dr. Phillip Ostrander	Trombone/Symphony Band/ Trombone Ensemble
Dr. Jerry Young	Tuba/Euphonium/BASSically BRASS



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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.