

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

# WIND SYMPHONY

**RICHARD MARK HEIDEL**, CONDUCTOR

**PHILLIP A. OSTRANDER**, GUEST CONDUCTOR

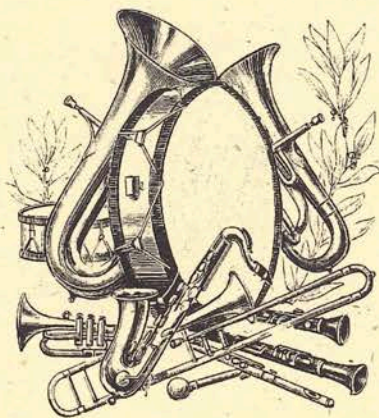
**JEFFREY SPECHT**, GUEST CONDUCTOR

WINNER, 2004 STUDENT CONDUCTING COMPETITION

**KARA SORENSEN**, FLUTE

WINNER, 2004 STUDENT SOLOIST COMPETITION

**PAUL KOSOWER**, ORGAN



**SUNDAY, MAY 2, 2004**

**2:00 P.M.**

**GANTNER CONCERT HALL  
HAAS FINE ARTS CENTER**

## Program

Overture to Colas Breugnon..... Dmitri Kabalevsky (1904-1987)  
Trans. by Donald Hunsberger

Symphony in B-flat ..... Paul Hindemith (1895-1963)  
Mvt. I Moderately fast, with vigor  
Mvt. II Andantino grazioso  
Mvt. III Fugue, rather broad

Easter Monday ..... John Philip Sousa (1854-1932)  
on the White House Lawn

## Intermission

Jubilee ..... Michael Hennagin (1936-1993)  
*Dr. Phillip A. Ostrander, guest conductor*  
*Assistant Professor of Music*  
*University of Wisconsin-Eau Claire*

Amazing Grace ..... Frank Ticheli (b. 1958)  
*Jeffrey Specht, guest conductor*  
*Winner, 2004 Student Conducting Competition*

Carmen Fantaisie ..... Francois Borne (1861-1929)  
Arr. by R. Mark Rogers  
*Kara Sorensen, flute*  
*Winner, 2004 Student Soloist Competition*

Polka and Fugue ..... Jaromir Weinberger (1896-1967)  
from Schwanda, the Bagpiper Trans. by Glenn C. Bainum  
*Professor Paul Kosower, organ*  
*Professor of Music*  
*University of Wisconsin-Eau Claire*



## Program Notes

Although not as well known as Shostakovich and Prokofiev, Dmitri Kabalevsky was one of Russia's highly gifted composers. His music, marked by clear tonality and energetic rhythms, has great and immediate appeal for the average listener. The ***Overture to Colas Breugnon*** is a brisk, brilliant and high-spirited piece, written as the curtain raiser of Kabalevsky's opera based on Romain Rolland's lusty novel of life in French Burgundy during the sixteenth century. The hero of the story has characteristics of both Robin Hood and François Villon (a French lyric poet who was banished from Paris in 1463), and Kabalevsky has written music admirably fitting this character. (Thomas G. Leslie)

Paul Hindemith was one of the most important composers of the 20<sup>th</sup> Century. He immigrated to the United States to avoid Nazi persecution and accepted a position on the Yale University faculty in 1940. He taught at Yale for the rest of his life. Hindemith's works have become standard repertoire in every major genre. In addition, he wrote solo sonatas for every string and wind instrument of the orchestra. The ***Symphony in B-flat*** is a landmark work for the wind band. Commissioned by the United States Army Band, it was premiered in Washington, D.C., with the composer conducting, on April 5, 1951. The work is as intellectually rigorous as it is musically attractive. The *Symphony* is a textbook example of Hindemith's interest in cyclical forms. All three movements employ a simultaneous recapitulation of the previously presented material. In the second movement, the material is literally repeated with a few changes in instrumentation. The third movement superimposes the expositions of the double fugue and brings back the exposition of the first movement. Hindemith employs hemiola frequently, as well as themes that are tightly constructed and developed motivically.

***Easter Monday on the White House Lawn*** was composed in 1928, four years before Sousa's death, for his suite *Tales of a Traveler*. It was written seventeen years after the premiere of *Tales of a Traveler*, and was intended to replace the third movement of the suite, *Coronation March*. Sousa composed *Coronation March* aboard ship en route to South Africa, anticipating it might be used at the coronation of King George V. The march was rejected by Buckingham Palace, however, with the note that "it is contrary to rule for His Majesty to grant permission for dedication to those who



are not his own subjects." Sousa promptly renamed the work *Grand Promenade at the White House*. Not long after, the title *Easter Monday on the White House Lawn* was applied to his new third movement. The title is derived from the traditional egg-rolling in Washington, which was initiated by First Lady Dolly Madison in 1816. Banned by Congress from Capitol grounds in 1880, the event was welcomed to the White House by President Rutherford B. Hayes. When President Benjamin Harrison introduced music to the annual event, it was John Philip Sousa, as leader of the United States Marine Band, who conducted on three such occasions before starting his own band. The performance of this piece marks the celebration of the 150<sup>th</sup> anniversary of Sousa's birth. (Glen Hemberger)

Michael Hennagin studied with Darius Milhaud and Aaron Copland. He was active as a composer in the schools as part of the government-funded Contemporary Music Project and Young Composers Project of the 1960s. It was during his work with the Detroit schools that *Jubilee* was written, although it was dedicated to the Kansas State Teachers College Symphonic Band. The use of the perfect fourth interval within the harmonies and numerous meter changes are hallmarks of the era and Hennagin uses both with particular skill. It is an exuberant and fresh sounding work even today. (Steve Grimo)

The spiritual *Amazing Grace* was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published by William Walker in *The Southern Harmony*, *Amazing Grace* has since grown to become one of the most beloved of all American Spirituals. I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody – to be sincere, to be direct, to be honest – and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration and form are inseparable, intertwined so as to be perceived as a single expressive entity. (Frank Ticheli)



Georges Bizet's opera *Carmen* is, without a doubt, the most popular opera ever composed in the French language, and it may well be the most popular opera of all time, in any language. Operas were the "pop" music of their day, and salon pieces were one of the most popular means by which the "hits" of an opera were brought to a wider public. There are quite literally hundreds of settings for solo instrument with piano accompaniment or for piano solo of the most popular arias from practically every opera imaginable. Frequently, the most popular operas were used by a number of different arrangers. *Carmen Fantaisie* was arranged for flute and piano by François Borne (1861-1929), from melodies of Bizet's *Carmen*. In recent years, outstanding soloists have seen fit to return to these popular showpieces, and these salon pieces are now being heard in concert worldwide as well as being perennial favorites on classical radio stations. The familiar melodies are immediately recognized by concert-goers, and ample opportunity for technical display makes them equally popular with soloists. (R. Mark Rogers)

Jarmoir Weinberger lived in Prague until 1939, when he settled in St. Petersburg, Florida. He was best known for his highly successful opera *Schwanda, the Bagpiper*. The opera premiered in Prague in 1927 and became internationally famous. The *Polka and Fugue*, taken from the opera for use as a concert piece, has become even more successful. Based on a Czech folk tale, the story involves Schwanda, the master bagpiper, and Babinsky, a robber who leads Schwanda on a series of adventures. The polka is taken from a scene in which Schwanda plays for Queen Iceheart, who is waiting for someone who can melt her heart. His irresistible playing does the trick, and the queen and Schwanda decide to get married – sealing their vow with a kiss. Schwanda, however, is already married, so the marriage to the queen is called off. In response to his wife's questions of his fidelity, he cries, "If I have given the queen a single kiss, may the Devil take me" – and the Devil does. He is rescued from Hell, however, by Babinsky, who plays cards with the Devil and wins everything he owns. He returns it all in exchange for Schwanda, who plays the fugue on his bagpipe before he leaves, so that the servants of Hell may hear the playing of a master bagpiper. (Norman Smith)



## **Guest Biographies**

### **Jeffrey Specht, Guest Conductor Winner, 2004 Student Conducting Competition**

Jeffrey Specht is a senior at UW-Eau Claire, where he is finishing his degree in music theory. He has studied conducting with UW-Eau Claire orchestra faculty member Nobuyoshi Yasuda for the past 4 and a half years. In addition to his studies, Jeff has served as the Music Director and conductor for the Eau Claire Children's Theatre, Assistant Conductor for the UW-Eau Claire Symphony Orchestra, Assistant Conductor for the Chippewa Valley Symphony and Assistant Conductor for the Chippewa Valley Youth Orchestra. Jeff was recently invited as a guest artist at the International Conducting Workshop in Sofia, Bulgaria this June. In addition to his busy conducting schedule, Jeff frequently plays the tuba. He has been a member of various UW-Eau Claire ensembles including Eu-Tu(ba), a student-faculty tuba quartet, as well as groups from the Eau Claire area. Jeff has also worked as a freelance musician in the Twin Cities area.

### **Kara Sorensen, Guest Soloist Winner, 2004 Student Soloist Competition**

Kara Sorensen is in her junior year and is currently pursuing a Bachelor's of Music Education degree. She has been an active member in many ensembles at UW-Eau Claire. She has played cello, piccolo, and principal flute in the University Symphony Orchestra and has also served as principal flute in the Wind Symphony, of which she has been a member since her freshman year. Kara enjoys playing in a woodwind quintet and recently performed with the Eau Claire Chamber Orchestra. Along with her flute performing, she plays baritone saxophone in Jazz Ensemble II.

### **Phillip A. Ostrander, Guest Conductor**

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. While in Kansas, Dr. Ostrander conducted the 250 member Kansas Lions Band. In the summer of 2001, he was wind ensemble director at the New England Music Camp in Sidney, Maine. 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. An accomplished jazz trombonist, Dr. Ostrander has collaborated with jazz artists Maria Schneider, Jim McNeely, Jimmy Heath, Claudio Roditi and Rich Beirach. He has recorded on Sony Classical with the Eastman Wind Ensemble and Naxos with the IRIS Orchestra.

### **Paul R. Kosower, Guest Soloist**

Paul R. Kosower is the Coordinator of Strings and professor of cello and organ. He holds three performance degrees from the Cleveland Institute of Music where he studied cello under a five year scholarship with the former principal cellist of the Cleveland Orchestra. Kosower made his New York debut in Town Hall in 1973 and has performed organ concerts on artists series throughout the United States. He has been awarded numerous grants to perform concerts from the Wisconsin Arts Board and the National Endowment for the Arts, and his organ recitals frequently are broadcast over Wisconsin Public Radio. Professor Kosower served on music faculties at Indiana State University and East Carolina University before coming to UW-Eau Claire.

# Wind Symphony Personnel

## Spring 2004

### Flute

\*Kristine Johnson  
Breta Borstad  
Alisha Green  
Laura Barth  
Jeanne Kolis  
Amy McCoy

### Clarinet

\*Liz Wilson  
Kristin Bar  
Nancy Coddington  
Chris Raddatz  
Tom Hahn  
Jacob Boyle  
Andrea Johnsen

### Bass Clarinet

Jim Geddes

### Oboe

\*Holly Samson  
Greg Weeden

### Bassoon

\*Kelli Hanson  
Abby Johnson

### Alto Saxophone

\*Evan Benidt  
Branden Atherton

### Tenor Saxophone

Jonathan Juedes

### Baritone Saxophone

Sean Hauer

### Trumpet

\*Paul Stodolka  
Ryan Cavis  
Brandon Ochoada  
Kyle Scheible  
Jake Morris  
John DeHaven  
David Yentsch

### Horn

+Jill Johnson  
+Nicole Gerlach  
Angie Foster  
Brian Anderson

### Trombone

+Joe Hartson  
+Kenyon Scheurman  
Colin Gilliland  
Pat Bents  
Josh Hertel

### Euphonium

\*Dawn Holte  
Andrei Strizek

### Tuba

\*Mark McGinnis  
Joel Helston  
Josh Lee

### Percussion

\*Maggie Bailey  
Chad Federwitz  
Amy Bowen  
Sean Carey  
Tamara Groff  
Kristin Blake  
Shane Leonard

### Assisted by:

Kelly Heidel, horn  
Kristin Yost, piano

### Band Administrative Assistants

Maggie Bailey  
Andrei Strizek

\* Principal

+Co-Principal



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.