

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

presents

SYMPHONY BAND

Phil Ostrander, *conductor*

Verle Ormsby, Jr., *French horn*

and the

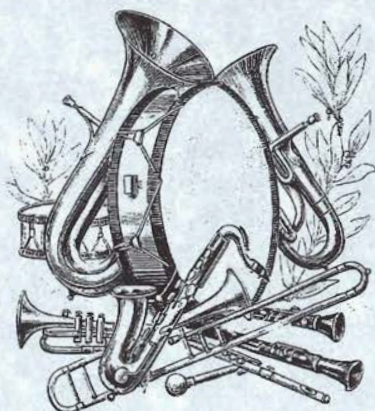
WIND SYMPHONY

Richard Mark Heidel, *conductor*

Richard Fletcher, *clarinet*

Kristine Fletcher, *bassoon*

TOUR CONCERT



SUNDAY, MARCH 13, 2005

AT 2:00 P.M.

GANTNER CONCERT HALL
HAAS FINE ARTS CENTER

Program

Symphony Band **Phillip A. Ostrander, conductor**

- La Mourisque Tylman Susato (c. 1500-c. 1561)
Arr. John Iveson
- Pegasus Fanfare John Gibson (b.1946)
- Dance of the New World Dana Wilson (b. 1946)
- Rhosymedre Ralph Vaughan Williams (1872-1958)
Arr. Walter Beeler
- The Glass-Bead Game James A. Beckel, Jr. (b. 1948)
I. The Call and Awakening
*Verle Ormsby, Jr., French horn
- Old Churches Michael Colgrass (b. 1932)
- A Slavic Farewell Vasiliy Agapkin (1887-1964)
Ed. John R. Bourgeois

Intermission

Wind Symphony **Richard Mark Heidel, conductor**

- Symphony No. 3 Boris Kozhevnikov (1906-1985)
"Slavyanskaya" Ed. John R. Bourgeois
I. Allegro
- Armenian Dances - Part I Alfred Reed (b. 1921)
- Concertino, Op. 47 Franz Danzi (1763-1826)
Trans. Peter Schmalz
*Richard Fletcher, clarinet and *Kristine Fletcher, bassoon
- Handel in the Strand Percy Aldridge Grainger (1882-1961)
Arr. Richard Franko Goldman
- Peterloo Overture Malcolm Arnold (b. 1921)
Trans. Charles Sayre
- The Battle of Shiloh C.L. Barnhouse (1865-1929)
Ed. John P. Paynter

* UW-Eau Claire Music Faculty

Program Notes

Tylman Susato, one time a trumpeter in the Antwerp town band, owned a music shop and printing works. In 1551 he published his *Danserye*, from what John Iveson chose six pieces to arrange for the Philip Jones Brass Ensemble, and from which *La Mourisque* is taken. On the original manuscript there was no indication of instrumentation beyond suggesting "that the music could be played on instruments of all kinds in a pleasing and appropriate manner." (John Iveson)

Pegasus Fanfare is from a larger work entitled *The Spirit Sleeping*. *Pegasus Fanfare* is a brief work that showcases many sections of the band in technical passages. John Gibson is a native of Dallas and holds degrees from Texas Tech and North Texas University. Other popular works for band include *Resting in the Peace of His Hands* and *Trinity Passage*.

Dance of the New World was composed during the months that, exactly 500 years earlier, Columbus was on his historic voyage, and I wanted to capture in the piece the spirit of awakening and burgeoning that resulted from his journey. The piece begins almost imperceptibly and gradually evolves (though, as in American history, not without difficulty and need for reflection) to an exuberant climax. Because of where in the western hemisphere Columbus landed, I decided to employ aspect of Latin American music to represent the many cultural syntheses that have since evolved. (Dana Wilson)

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as *Lovely*, has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself. (Walter Beeler)

The Glass-Bead Game is a horn concerto loosely based on the Herman Hesse novel of the same title. This work is programmatic in nature while following the basis concerto form. In the first movement, two main themes dominate. The work opens with a bi-tonal motif. This musical idea is meant to represent Herman Hesse's existential philosophy about life, which is reflected in his novel. Simply put, Hesse believed that man exists as an individual in a purposeless universe that is basically hostile. This conflict between man and his environment is represented by the juxtaposition of the two keys. The other main theme is a leitmotif representing the main character, Joseph Knecht, and is first stated by the solo horn. The dialogue of this theme between horn and flute and piccolo was inspired by the introduction of the Music Master in this

novel. Joseph Knecht meets the Music Master, who accepts our main character into the intellectual society of the elite Castalia. (James A. Beckel, Jr.)

Old Churches is based on Gregorian vocal chant with unison melodies. The piece employs non-traditional notation and aleatoric (chance) techniques, such as pitches played with rhythm and a near-constant "murmuring" effect that simulates the idea of voices echoing in monastic churches. *Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and has been in existence for over 1500 years. The chant unfolds through call and response patterns. One "monk" intones a musical idea, then the rest of the "monks" respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. (Michael Colgrass)

A Slavic Farewell was originally called *Farewell to a Slavonic Woman*, and since its premier during World War II it has become the best-loved march in Russia and in the surrounding states of the former Soviet Union. According to legend, the inspiration for this march came for Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic forces fought together, and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and families. (John R. Bourgeois)

Boris Kozhevnikov studied at the Kharkov Music-Dramatic Institute and was a student of Semyon Bogatyryov. Upon graduation, he attended the Military School of the Music in Moscow, and joined the faculty of the music conservatory in 1940. Kozhevnikov composed five symphonies and over 70 other band works. **Symphony No. 3**, subtitled *Slavyanskaya*, is based on folk themes from the composer's birthplace (Novgorod, Russia, one of the oldest cities in that country). The first movement is based on two folk songs of contrasting style and is written in a typical sonata-allegro form. (Frank Byrne)

Armenian Dances, Parts I and II constitute a four-movement suite for concert band based on authentic Armenian folk songs from the collected works of Gomidas Vartabed, the founder of Armenian classical music. **Armenian Dances - Part I**, containing the first movement of the suite, is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern integrated concert band. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental approach to the music. (Alfred Reed)

German composer Franz Danzi was well-known in his time for being a superb cellist, having been taught by his father and joining the famous Mannheim Orchestra at the age of 15. Although relatively unknown today, due to the majority of his works being lost, his compositions were well-received and he was regarded as one of the finest musicians in Munich in the latter part of his life. His *Concertino, Op. 47*, written in Leipzig in 1818, is marked by a high degree of craftsmanship, pleasant melodies and a conservative approach to form. (Peter Alexander)

Percy Aldridge Grainger was born in Melbourne, Australia, and later moved to London and finally New York. He was well-known for his concert piano career as well as his arrangements of numerous folk tunes. He provides the following notes about *Handel in the Strand*: My title was originally *Clog Dance*, but my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because the music seemed to reflect both Handel and English musical comedy (the "Strand" – a street in London – is the home of London musical comedy) – as if jovial Handel were careening down the Strand to the strains of modern English popular music. (Percy Aldridge Grainger)

Peterloo is the derisive name given to an incident on August 16, 1819, in St. Peter's Fields, Manchester, England, when an orderly crowd of some 8,000 people met to hear a speech on political reform. On the orders of the magistrates they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic. This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain. (Malcolm Arnold)

The Battle of Shiloh was the second great battle of the Civil War and the most bitterly fought engagement of the entire struggle. Barnhouse conceived *The Battle of Shiloh* as a descriptive, colorful, programmatic work. The original edition of the march included battlefield bugle calls, sounds of rifles firing and cannon shots. This brilliant march showpiece is typical of some of the virtuosic pieces written at the turn of the century. (Thomas G. Leslie)

Guest Artists

Dr. Verle Ormsby, Jr., a St. Louis, Missouri native, is Senior Lecturer in Horn Studies with the Department of Music, and is a member of the faculty ensemble, the Wisconsin Woodwind Quintet. Dr. Ormsby is also a member of the Eau Claire Chamber Orchestra, the Northwinds British Brass Band and performs with the Apple River Brass and Wind Quintets. Dr. Ormsby has a Doctor of Arts degree in Horn Performance and Master's in Music degree in Horn Performance from Ball State University (IN), and a Bachelor's Degree in Music Education from Southern Illinois University (Edwardsville). Dr. Ormsby has been on the music faculties of Pittsburg State University (KS), Southwest Baptist University (MO), Southwest Missouri State University, and Indiana-Purdue University at Ft. Wayne (IN). He has also performed with the Springfield Symphony (MO), Ft. Smith Symphony (AR), North Arkansas Symphony (Fayetteville), Ft. Wayne Philharmonic (IN), Indiana Chamber Orchestra, Florida Symphony (Orlando), Florida Gulf Coast Symphony (Tampa), and Savannah Symphony (GA).

Dr. Kristine K. Fletcher performs frequently as a collaborative artist and soloist. She has appeared as soloist on the Schubert Club's Courtroom Concert Series (St. Paul, MN), for the Edinburgh, Scotland Society of Musicians, on the Conference of the International Double Reed Society, on Wisconsin public radio and television, on the national convention of MENC, and regularly as a member of the Wisconsin Woodwind Quintet and as principal bassoonist of the Eau Claire Chamber Orchestra. Since 1982 Dr. Fletcher has been on the faculty at the University of Wisconsin-Eau Claire where she teaches bassoon, woodwind methods, and related subjects. In 2000 she established and became director of and a performer in Cane Mutiny, UW-Eau Claire's Bassoon Ensemble. She has served on the faculty of the International Music Camp, Blue Lake Fine Arts Camp, Arkansas Tech University Music Camp, and the Indianhead Arts Center.

Dr. Richard W. Fletcher is Professor of Clarinet and Saxophone at UW-Eau Claire. He holds a doctorate in Clarinet Performance and Pedagogy from The University of Iowa where he was a student of Himie Voxman. He is an active soloist and chamber musician, performing as principal clarinetist in the Eau Claire Chamber Orchestra and the Wisconsin Woodwind Quintet. He has performed at the Minneapolis Institute of Arts, the Elvehjem Museum of Art, the Schubert Club's Courtroom Concerts Series, on Wisconsin radio and television, and performed internationally in Japan, Scotland and England. As a Visiting Fellow at Tokyo National University of Fine Arts and Music he had the privilege of studying the shakuhachi (bamboo flute) with virtuoso Goro Yamaguchi. Prior to UW-Eau Claire, Dr. Fletcher was a faculty member at Arkansas Tech University. He has served on the faculties of the International Music Camp, Blue Lake Fine Arts Camp, and Arkansas Tech University Music Camp.

Symphony Band
Phillip A. Ostrander, conductor

Flute

*Millie Wicke
Katie Salo
Nessa Severson
Ana Armstrong
Kira Zeman
Anne Bitney

Clarinet

*Jennifer Slater
Phil Salwasser
Sarah Busse
Stephanie Lueck
John Weiser
Chris Taylor
David Bashaw
Erin Quinlan

Bass Clarinet

Niki MacFarlane
Claire Parda

Oboe

*Lauren Zemlicka
Charis Boersma
Kate Malone

Bassoon

*Adrianne Neitzke

Alto Saxophone

*Kendra Congdon
Justina Brown
Danielle Tucker
Rob Bohnert

Tenor Saxophone

Corey Cunningham

Baritone Saxophone

Michelle Kochan

Trumpet

*Phil Synder
John DeHaven
Jon Lantcin
Jake Heyer
Brian Hilson

Horn

*Mary Heimerman
Charles Willcutt
Paul Saganski
Jeanie Schoenhals

Trombone

*Corey Van Sickle
Brad March
Matt Caine

Trombone (cont.)

Matt Tiller
David Hopkins
Henry Seroogy

Euphonium

*Brian Plank
Nick Johnson
Aaron Hammerman

Tuba

*Dave Temple
Doug Gile
Andrea Miller

Percussion

*Andrew Sazama
David Billingsley
Brittany Borofka
Hana Dehtiar
Ian Ehlert
Ryan Wilson

Piano

C. Scott Currier

*Principal Player

Band Administrative Assistants

Maggie Bailey
Andrei Strizek



Wind Symphony
Richard Mark Heidel, conductor

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

Adam Braatz

*Principal Player
+Co-Principal
Players

Band Administrative Assistants

Maggie Bailey
Andrei Strizek

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