

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

*presents the*

# SYMPHONY BAND

PHIL OSTRANDER, *conductor*

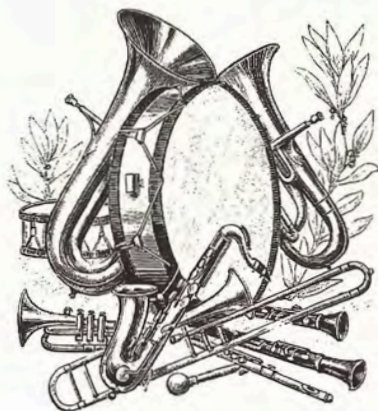
NAMJI KIM, *piano*

*and*

# WIND SYMPHONY

RICHARD MARK HEIDEL, *conductor*

VERLE ORMSBY, JR., *French horn*



SUNDAY, OCTOBER 16, 2005

AT 2:00 P.M.

GANTNER CONCERT HALL  
HAAS FINE ARTS CENTER

## ***Program***

### **Symphony Band**

First Suite in Eb, Op. 28, No. 1 ..... Gustav Holst (1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

After a Gentle Rain ..... Anthony Iannaccone (b. 1943)

- I. The Dark Green Glistens with Old Reflections
- II. Sparkling Air Bursts with Dancing Sunlight

Valse, Op. 15 ..... Anton Arensky (1861-1906)

arr. \*Michael Cunningham

\*Namji Kim, piano

A Movement for Rosa ..... Mark Camphouse (b. 1954)

Commando March ..... Samuel Barber (1910-1981)

### ***Intermission***

### **Wind Symphony**

Rocky Point Holiday ..... Ron Nelson (b. 1929)

Lux Aurumque ..... Eric Whitacre (b. 1970)

Lads of Wamphray ..... Percy A. Grainger (1882-1961)

Edited by Joseph Kreines

The Glass Bead Game ..... James A. Beckel, Jr. (b. 1948)

- II. Father Jacobus

- III. Magister Ludi Coronation and March

\*Verle Ormsby, Jr., French Horn

Variations on "America" ..... Charles Ives (1874-1954)

Transcribed by William E. Rhoads

Alte Kameraden ..... Carl Teike (1864-1922)

Edited by Charles Wiley

\*UW-Eau Claire Music Faculty



## Program Notes

**First Suite in E-flat** British composers have produced several exceptionally fine works of the concert band. Of all these, the *Suite in E-flat* is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra.

The opening theme of the Chaconne is repeated incessantly by various instruments as others wear varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The intermezzo is based on a variation of the chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up." Eventually the two are combined in a thrilling counterpoint leading to the coda. (Charles H. Luedke)

**After a Gentle Rain** Anthony Joseph Iannaccone was born in Brooklyn, NY, on October 14, 1943. He began the study of violin, piano, and theory at an early age and later graduated from the Manhattan School of Music and the Eastman School of Music. He studied privately with Vittorio Giannini, David Diamond, and Aaron Copland. After teaching briefly at Manhattan, he was appointed Professor at Eastern Michigan University, where he established an electronic music studio. Iannaccone has composed music for voice, chamber groups, and orchestra with tape, but some of his best music is for concert band.

Written in 1979, *After a Gentle Rain* was Iannaccone's first major work for wind ensemble. The piece uses impressionistic harmonies and textures for the wind band through extensive use of percussion instruments and thoughtful orchestration. The second movement is a lively and technically demanding finish.

**Valse** Anton Arnesky (1861-1906) was a pupil of Tchaikovsky who eventually taught at the Moscow Conservatory. This Valse was destined to be his signature piece. It was composed in the 1890s and positioned second in a suite of three movements for double pianos. In those pre-radio days it caught on like wild fire and easily circled the globe in rapid order. In time it would be heard frequently on pre-1950s radio, and in three or four Hollywood films. One can easily hear the reasons for its popularity. It has a charming melody, and an engaging method of continuous modulations. In its own way, it was harmonically revolutionary for its time, but was still universally accepted. My 1968 band-with-piano-soloist arrangement retains the virtuoso sweep of the original, transferring all of the flashy roudades, formerly distributed equally to each of the two pianos, to the now concerto-like piano soloist. Its long overdue premier performance is fortunately in the capable hands of pianist Namji Kim and conductor Phillip Ostrander. (Michael G. Cunningham)



**A Movement for Rosa**, commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period: August-November, 1992. With a duration of approximately 11 and a half minutes, this 'movement'—a quasi-tone poem—contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book *Stride Toward Freedom*, Dr. Martin Luther King, Jr. states: "When the history books are written in future generations, the historians will have pause and say, 'There lived a great people—a black people—who injected new meaning and dignity into the veins of civilization.' This is our challenge and responsibility."

Clearly, Rosa Parks met and continues to meet those challenges and responsibilities with great dignity and courage. As Congressman John Conyers has aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of American's conscience." (*Mark Camphouse*)

**Commando March**, Barber's second symphony—produced for the Army Air Corps in 1942—made use of an electronic instrument to imitate radio signals. In a similar wartime spirit, he completed his first band work, the *Commando March*, in 1943. This march reflects some traces of the basic style of Barber, but these characteristics are less obvious when placed within the framework of the stirring medium which is suggested in the title. Written in quadruple meter, but with the indication to be played in "fast marchtime," the composition utilized constant contrast of dotted and triplet rhythms, and concert around a tune which appears in a different instrumental dressing four times in the course of the work. The first performance was by the Army Air Corps Band at Atlantic City in 1943. (*Hubert P. Henderson*)

Ron Nelson's **Rocky Point Holiday** was commissioned by and composed for the University of Minnesota Concert Band. The composition is an exciting virtuoso work representative of a great number of American compositions which unite elements of jazz and classical construction into a new indigenous American style. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island. (*Norman Smith*)

**Lux Aurumque** (Light and gold) began its life as an *a cappella* choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'bliss' theme from my opera "Paradise Lost." *Lux Aurumque*, which received its premiere at the 2005 conference of the Texas Music Educators Association and is dedicated with deep admiration to my dear friend Gary



Green, is based on the following poem: (*Eric Whitacre*)

*Light, warm, and heavy  
As pure gold, and the  
Angels sing softly to the  
Newborn babe.  
-Edward Esch*

The ***Lads of Wamphray***, conceived from the first for wind band, was composed in 1905 as a birthday gift to the composer's mother. No folk songs or other traditional tunes of any kind are used in the work, which is based on melodies and musical material written by Grainger in his setting for male chorus and orchestra or two pianos of a Scottish Border Ballad text, the Lads of Wamphray, drawn from Sir Walter Scott's Minstrelsy of the Scottish Border. This folk-poem, which celebrates a bloody skirmish between the Maxwell and Johnstone clans that took place at Biddes-burn in 1593, closes with the following verse:

*"For were'er I gang, or e'er I ride,  
The lads of Wamphray are on my side;  
And of a' the lads that I do ken,  
A Wamphray lad's the king of men."*

In this march the composer has wished to express the devilmay-care dare-deviltry of the cattle-raiding, swashbuckling, English and Scottish "borderers" of the period (roughly, the 14<sup>th</sup>, 15<sup>th</sup>, and 16<sup>th</sup> centuries) so grimly yet thrillingly portrayed in the border ballads. (*Percy Aldridge Grainger*)

The ***Glass Bead Game*** is a Horn Concerto loosely based on the Herman Hesse novel of the same title. The work is programmatic in nature while following the basic concerto form. The second movement is dedicated to Father Jacobus, and it makes much use of sounds sustained into each other, as you would hear in a great cathedral. The movement is meant to reflect the peace that Joseph Knecht felt with the introduction of history and religion. The final movement is the most programmatic, and begins with the opening celebration of Joseph Knecht's coronation to the post of Magister Ludi. The opening section of the final movement eventually grows to a frenzy introducing us finally to the presto theme featuring the solo horn. The theme from the second movement is briefly referenced as Joseph Knecht, now burdened with the responsibilities of the Magister Ludi, reflects on his more tranquil past at the monastery with Father Jacobus. At the close of this movement, the drowning sequence is loosely reflected in the music when the opening themes of the third movement return as our main character drowns. (*James A. Beckel, Jr.*)

***Variations on America*** is a witty, irreverent piece for organ which was composed in 1891. According to Ives' biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury, Connecticut and Brewster, New York, in the same year. His father would not let him play some of the pages at the Brewster concert because they had canons in two and three keys at once that proved to be unsuited to performance



in church: they made the boys "laugh out and get noisy." This is the earliest surviving piece using polytonality. William Schuman wrote a remarkably effective orchestra transcription of this work in 1964 and it is this version upon which William Rhoads based his equally effective band transcription. (*Norman Smith*)

After an initial rebuff by an insensitive military bandmaster in 1889, Teike's ***Old Comrades March*** has steadily gained international popularity—it now ranks near the top of the world's most popular marches. It has been performed by a single accordion, before World War II by a 200-voice soldiers' choir and whistled along to a band's performance by 60,000 people at the 1952 Olympic Games in Helsinki, Finland. The title was chosen during a discussion among the composer's regimental friends when he had decided to leave the army—in the Prussian military code "comrades" vowed to protect each other regardless of the danger. (*Norman Smith*)

### ***Biographies***

***Dr. Namji Kim***, graduated from the National Superior Conservatory of Paris with First Prizes (Premiers Prix) in piano, chamber music, and harmony. She earned her Bachelor and Master of Music degrees from the Juilliard School, and her Doctor of Musical Arts degree from the Manhattan School of Music. Her doctoral thesis was a study of prosody in French Operas. Her teachers include among others Gyorgy Sandor, Lucette Descaves, and Ventsislav Yankoff. She also participated in master classes given by Olivier Messiaen. A finalist at the Kahn International Piano Competition in Paris and at the Chopin International Competition in Majorca, Ms. Kim's concert schedule has included performances around North America, Europe, Russia, and Korea, where in addition to her recitals she appeared on television and radio broadcasts. Also an active accompanist, Ms. Kim has accompanied singers in the master classes of Ned Rorem and Louise Talma. Before joining the keyboard division faculty at the University of Wisconsin-Eau Claire as an assistant professor of piano, Ms. Kim served on music faculties of Graceland University of Iowa and the University of Wisconsin-Green Bay.

***Dr. Michael G. Cunningham***, born in Warren, Michigan, joined the UW-Eau Claire faculty in 1973. He has degrees in Theory and Composition from Wayne State University, the University of Michigan and Indiana University. In his constant creative activity, Cunningham has composed well over 200 works for nearly every medium, most being published by Seesaw Music Corporation, New York. Over the decades, performances have taken place in many United States locations, as well as Japan, Australia and Europe. The American Society of Composers, Authors, and Publishers (ASCAP) has given Dr. Cunningham an annual stipend since 1970 and in August, 2003, he received an award from ASCAP.



**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). Dr. Ormsby is a long-time member of the International Horn Society, and has served as a horn clinician for Conn Horns, and served on the board of the American Horn Competition.

### Symphony Band Personnel

#### Flute

\*Amy McCoy  
Nessa Severson  
Ana Armstrong  
Kristen Sward  
Anne Bitney  
Angela Roehl

#### Clarinet

\*Amy Raplinger  
Katherine Waxon  
Sara Haugen  
Phil Salwasser  
Amanda Eischen  
Sarah Holm  
Kaysee Schmidt  
Brian Handeland  
Sarah Busse  
Crystal Nickel  
Stephanie Lueck  
Erin Quinlan

#### Bass Clarinet

Chris Taylor  
Stephanie Schiefelbein

#### Oboe

\*Lauren Zemlicka  
Emily Mueller

#### Bassoon

\*Matthew Kruszka

#### Alto Saxophone

\*Danielle Tucker  
Katja Nemzek  
Ben Cold  
Kendra Congdon

#### Tenor Saxophone

Corey Cunningham

#### Baritone Saxophone

Casey Anderson

#### Trumpet

\*Keith Karns  
David Yentsch  
Carl Schroeder  
Dan Duyser  
Brianna Seidlitz  
Jake Covill  
Kirstyn Olson  
Jason Kubiawicz

#### Horn

\*Charles Willcutt  
Amy Schmidt  
Paul Saganski  
Jeanie Schoenhals  
Christopher Morley

#### Trombone

\*Brad March  
Matt Tiller  
Matt Caine  
Michael Dunphy

#### Bass Trombone

Alex Rambo

#### Euphonium

\*Nick Johnson  
Kyle Peterson  
Aaron Hammerman

#### Tuba

\*Doug Gile  
Andrea Miller  
Mike Mitmoen

#### Percussion

\*Ben Lester  
Brittany Borofka  
Brian Claxton  
Sarah Klein  
Jessica Nyeggen  
Will Roller

#### Piano

C. Scott Currier

\*Principal Player

## Wind Symphony Personnel

### Flute

\*Kara Sorensen  
Jennifer Ritchie  
Jeanne Kolis  
Millie Wicke  
Katie Salo  
Jessica Moebius

### Oboe

\*Holly Samson  
Tim Baumann

### Clarinet

\*Liz Wilson  
Kristin Bar  
Jennifer Tinberg  
Kim Drewiske  
Ashley Singer  
Kyle Harris-Smith  
Jim Skaleski  
Andrea Johnsen  
Sabrina Goodrich  
Emily Mattheisen

### Bass Clarinet

Jacob Boyle

### Contrabass Clarinet

A.J. Zillmer

### Bassoon

Chris Raddatz

### Alto Saxophone

Jon Juedes  
Justina Brown

### Tenor Saxophone

Evan Benidt

### Baritone Saxophone

Theresa Soules

### Trumpet

\*Phil Snyder  
Ryan Cavis  
John Lydon  
John DeHaven  
John Raymond  
Heather Patton

### Horn

\*Nicole Gerlach  
Brian Anderson  
Mary Heimerman  
Michael Renneke

### Trombone

\*Colin Gilliland  
Adam Boll  
Rachel Carter  
Corey Van Sickle

### Bass Trombone

Justin Verhasselt

### Euphonium

+Elizabeth Soules  
+Mike Vallez

### Tuba

\*Josh Lee  
Jesse Orth  
Adam Koble

### Percussion

\*Sean Carey  
Matt Gullickson  
Jeff Priesmeyer  
James Sonnentag  
Tyler Bartelt  
Hana Dehtiar

### Piano

Amy Bowen

### Harp

Michelle Rugland

\*Principal Player  
+Co-Principal  
Player



### Band Administrative Assistants

Jacob Boyle  
Elizabeth Soules



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