

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

*presents*

# **SYMPHONY BAND**

Phil Ostrander, *conductor*

Bob Baca, *trumpet*

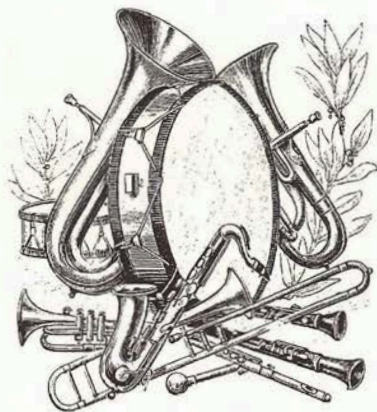
*and the*

# **WIND SYMPHONY**

Richard Mark Heidel, *conductor*

Nancy McMillan, *alto saxophone*

## **TOUR CONCERT**



**SUNDAY, MARCH 12, 2006**

**AT 5:00 P.M.**

**GANTNER CONCERT HALL  
HAAS FINE ARTS CENTER**

## Program

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

- Slava! ..... Leonard Bernstein  
Transcription by Clare Grundman
- My Robin Is to the Greenwood Gone ..... Percy Grainger  
Arranged by Fred Sturm
- A+, A "Precise" Prelude and an "Excellent" March..... Thomas Duffy
- Five Episodes ..... Allen Vizzuti/Jeff Tyzik  
for Trumpet and Brass Ensemble  
\*Robert Baca, trumpet
- Divertimento for Band ..... Ira Hearshen  
Ragtime  
Blues  
Mambo Loco  
Susan's Song  
March of the Little People
- Finale from Symphony No. 1 in G Minor ..... Vasily Kalinnikov  
Transcription by Glenn Bainum

## Intermission

### **Wind Symphony** **Richard Mark Heidel, conductor**

- Festive Overture, Op. 96 ..... Dmitri Shostakovich (1906-1975)  
Transcribed by Donald Hunsberger
- Heroes, Lost and Fallen ..... David R. Gillingham (b. 1947)  
(A Vietnam Memorial)
- Diversion ..... Bernhard Heiden (1910-2000)  
\*Dr. Nancy McMillan, alto saxophone
- Molly on the Shore..... Percy Aldridge Grainger (1882-1961)  
Edited by Mark Rogers
- Nimrod from Enigma Variations ..... Edward Elgar (1857-1934)  
Arranged by Alfred Reed
- Scootin' on Hardrock..... David Holsinger (b. 1945)
- March from "1941" ..... John Williams (b. 1932)  
Arranged by Paul Lavender



## Program Notes

The first theme of ***Slava!*** is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end, they are combined with a quotation (proclaimed by the ubiquitous trombones) from the *Coronation Scene* of Moussorgsky's "Boris Goudonov", where the chorus sings the Russian word *slava!* meaning *glory!* In this way, of course, the composer is paying an extra four-bar homage to his friend Mstislav "Slava" Rostropovich, to whom the overture is fondly dedicated. (Roy Stehle)

In the initial 1912 publication of ***My Robin Is to the Greenwood Gone***, listings of Percy Grainger's efforts in setting folk tunes, dances, and his own original compositions appear on the rear outside jacket of the work. Grainger described *My Robin*...as "a ramble upon the old tune of that name" and scored it for an ensemble of flute, English horn, and six strings. Using only the first four measures of that English popular song, Grainger essentially constructed his own new material with fresh harmonic flavorings, interweaving counterpoint and constantly shifting timbral textures. This 1998 setting of *My Robin Is to the Greenwood Gone* for wind ensemble is dedicated to Fred G. "Prof" Schroeder, professor of music and symphony band conductor at Lawrence University Conservatory of Music in Appleton, Wisconsin, from 1951-1978. "Prof" profoundly touched hundreds of lives as a teacher, colleague, and friend, and this old English tune seems a fitting choice to celebrate his love of birds, his affinity for the wilderness and his devotion to the music of Percy Grainger. (Fred Sturm)

**A+: A "Precise" Prelude and An "Excellent" March** makes a case for the high quality of music performance. The Prelude, if performed well, is precisely imprecise, with tendrils of harmonic material floating around at the whim and fancy of the woodwinds. The March is a simple little Commencement-like processional (feel free to use it as a real march!) which is repeated. The ensemble players are instructed to make one mistake in the repetition a mistake of pitch or dynamic or rhythm or articulation; it's their choice. There are 8665 notes in this piece. If the ensemble consists of 60 players, all of whom make one pitch mistake, the percent of error is .69 of 1 %, that is not even 1%! If one considers that each note has a dynamic, articulation and rhythm component (all of which can be mutilated!), the possible execution opportunities become 8665 pitches x 3 (dynamics, rhythm, articulation) for a total of 25,995! One mistake by each member of a sixty-piece ensemble now represents only .023 of 1%! In fact, 3 % error in this case would equal 779 mistakes, a rate of performance that would qualify for an A+ in the academic world but would probably result in the conductor of the ensemble receiving a pink slip or the request for career counseling before the last notes' reverberations ceased! (Thomas Duffy)

**Five Episodes** is co-written by long-time collaborators and trumpeters Allen Vizutti and Jeff Tyzik. Vizutti is a world famous trumpet soloist and



Tyzik is now the conductor of the Rochester (New York), Winnipeg and Vancouver Pops. *Five Episodes* is a solo vehicle for trumpet and brass ensemble. Episode One is a dazzling fanfare complete with technical intricacies and brash syncopations. Episode Five is a compound meter journey that sets an exciting tone for a strong finish. We are pleased to feature UWEC Professor Robert Baca on both episodes. (P. Ostrander)

Using American Composer Vincent Persichetti's "Divertimento for Band Opus 42" as a model, Hearshen employed traditional American compositional and harmonic devices in his five movement ***Divertimento for Band***- but he did so with a twist: be-bop harmony pervades the "Ragtime" and "Blues" movements. The third movement, "Mambo Loco," is based on a rhythmic structure designed to make the concert band swing, in the manner of Leonard Bernstein. "Susan's Song" is named for and dedicated to Ira's wife, and the final movement, "the March of the Little People" exploits the universally recognized (minor third) interval used by children all over the world; the "naa-naa" interval. *Divertimento for Band* was first premiered by the United States Air Force Concert Band in April 1988. (Elizabeth Campeau)

Vasily Kalinnikov was born in 1866 in Voina in the Government of Orlov, Russia. He received a scholarship in 1884 that allowed him to attend the Philharmonic Music School in Moscow. Tchaikovsky, impressed by Kalinnikov's skill, secured him an appointment as conductor of the Italian Opera in Moscow for the 1893-4 season. Stricken by tuberculosis, he was forced to relinquish the position after just a few months. He moved to the relative warmth of the South Crimea, where he completed his two symphonies, orchestral intermezzi, a cantata, and incidental theatrical music. He died in 1901, before his 35th birthday. Kalinnikov's ***First Symphony*** was a rousing success at its premiere in Kiev in 1897. The 'Finale' provides a summation of the full symphony that is thoroughly national in character. Starting with a broad, sonorous melody, we hear contrasts in texture and color. Plaintive and dance-like motives evolve into a spirited and triumphant ending. (Roy Stehle)

***Festive Overture, Op. 96*** is among the most-performed transcriptions for band. The work, written in 1954, follows the release of his *Tenth Symphony* in 1953 and the restoration of Shostakovich in official circles as a "composer of the people." The 1948 decree, aimed at many composers but singling out Shostakovich, condemned his music as too German and the preferred listening of "...nobody but foreign bandits and imperialists." A hiatus followed the decree, and the next major work following it (the *Tenth Symphony*) was dark and retained a distinctive Russian flavor. The overture received its first performance on the thirty-seventh anniversary of the October revolution. (Richard Miles)

***Heroes, Lost and Fallen*** is a memorial commemorating those who lost their life in the Vietnam War. It is also a reflection, looking back on the events and their aftermath, and a plea for peace and unity. Gillingham writes, "*Heroes, Lost and Fallen* is about healing and hope for the world. Regardless of how people feel about this conflict-whether America was right or wrong-the music conveys that this terrible tragedy has happened and the hope that it will never happen again." (Richard Miles)



*Banish our thoughts From this grueling war.  
Let suffering and death rule no more.  
Resolve this conflict in hearts so sullen,  
And bring eternal peace to the heroes, lost and fallen.*  
-David Gillingham

***Diversion for Alto Saxophone and Band*** was composed while Mr. Heiden served with the 445<sup>th</sup> Army Service Forces Band during World War II. *Diversion* is delightful music with tuneful melodies, beautifully expressive and just plain fun. The scoring is wonderfully transparent allowing the audience to easily enjoy the musical interplay between the soloist and the band. (IU program notes, 4/22/88)

***Molly on the Shore*** in Grainger's words "was originally set for string four-some [string quartet] or string band in the summer of 1907. It was also set for symphony orchestra, theatre orchestra, and violin and piano early in 1914. [It is] based on two Cork Reel tunes. 'Temple Hill' and 'Molly on the Shore,' respectively Nos. 901 and 902 of *The Complete Petrie Collection of Ancient Irish Music* [Dublin, 1855] edited by Sir Charles Villiers Stanford." (Leroy Osmon)

***Enigma Variations*** consists of an original theme on which are built 13 variations plus a finale. The "enigma" arose because Elgar had placed on each variation, a title which was either a cryptic name or a set of initials. The ninth variation, titled Nimrod, is generally agreed to be the emotional high-light of the enigma variations. Nimrod, of course, is associated in the English minds with hunting. The German word for hunter is "Jager", and the man whom Elgar described in this variation was his noblest friend, August Jaeger, editor of the "Musical Times." (Alfred Reed)

David Holsinger wrote the following about ***Scootin' on Hardrock***: "About a half a mile east of my office on Shady Grove Road, you will cross Hardrock Road, the former main street of Shady Grove Township, Texas. Sitting close to the railroad line between Dallas and Ft. Worth, this little community thrived for its initial 20 years. But when the township was absorbed by Irving and Grand Prairie 30 years ago, Hardrock Road was destined to suffer dearly the abandonment of both a future and "county maintenance". The road runs only about a mile in length, from the entrance to a bankrupted wildlife park on the south, to Rock Island Road parallel to the Old Rock Island Railroad tracks, to the north. One doesn't mosey down Hardrock Road anymore. You scoot along because now the only reason to drive through there is to go from somewhere you've been to someplace you haven't. And anyway, only the locals consider the route a shortcut to wherever...But once upon a time, Hardrock Road was the center of town." (David Holsinger)

The ***March from "1941"*** is the most memorable part of the Steven Spielberg 1979 production starring John Belushi. The lack of success for the movie may stem from the plot that depicts hysteria in Los Angeles just days after the attack on Pearl Harbor, when fear of a Japanese invasion is imminent. The March has the bright and patriotic theme that would capture such an event though. (Roy Stehle)



## Guest Artists

**Robert Baca** is Professor of Trumpet and Director of Jazz Studies at the University of Wisconsin-Eau Claire. Other duties include teaching Jazz Improvisation, Jazz History, directing Jazz Ensembles I & II, and coordinating one of the nation's largest jazz festivals. Mr. Baca's background includes numerous performances in both classical and commercial areas. Mr. Baca has performed with the Milwaukee Symphony, Minnesota Orchestra and is a current member of the Phillip Brunelle "Plymouth Music Series Orchestra" as well as a past member of the popular radio ensemble for Garrison Keilor's "A Prairie Home Companion." He has toured with Frank Sinatra, Buddy Rich, Tony Bennett and Mel Torme and numerous others. As a teacher, Mr. Baca works with all levels of students and has served as conductor for many all state honors jazz ensembles. He has performed as a soloist in China, London, Costa Rica and Europe.

Mr. Baca is the United States Representative for the International Association for Jazz Education (IAJE) executive board as well as an advisory board member for the "Edwin Franko Goldman Band." He also served as past Vice President of Wisconsin Music Educators Association (Northwest Region) and past president of the International Association of Jazz Educators, Wisconsin Chapter.

Mr. Baca directs the University of Wisconsin-Eau Claire Jazz Ensemble I, recognized as one of the premiere jazz ensembles in the United States. In the past decade, the ensemble has toured throughout the United States, Europe and the Pacific Rim. In 1991 they performed in China, being recognized as the first jazz ensemble to tour this country since opening its borders to the western world. The ensemble has recorded ten CDs to date. Five CD's were awarded the prestigious Down Beat Award in the "Best Big Band" category. Two were nominated for a Grammy. The ensemble's schedule in the last three years has included performances at the Midwest Band Directors Conference in Chicago, Illinois, the New York Brass Conference in New York City, the Minnesota, Illinois and Ohio Music Educators Conferences, two Northwestern Regional MENC Conferences, and the MENC National Conference. Mr. Baca is a Conn-Selmer clinician and excited about the opportunity to work with any age student.

Saxophonist **Nancy McMillan**, is an active solo and chamber performer, appearing frequently with the Vision Saxophone Quartet. She has appeared in numerous concerts and master classes in prestigious venues across the U.S. and has performed at a variety of new music festivals, including New Music Chicago, the Goethe Institute Festival, and the Midwest Composer's Consortium. In addition to performing on National Public Radio in the U.S., Dr. McMillan made her European debut at the Tenth World Saxophone Congress in Pesaro, Italy. She has held teaching appointments at Lake Forest College, Trinity International University, William Rainey Harper College, and North Park College.

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

**Flute**

\*Kristen Sward  
Angela Roehl  
Anne Bitney  
Kira Zeman

**Clarinet**

\*Amy Raplinger  
Sarah Holm  
Amanda Eischen  
Kristin Gilbank  
Phil Salwasser  
David Bashaw  
Sara Haugen  
Kathryn Larson  
Corey Cunningham  
Crystal Nickel  
Erin Quinlan  
James Berger

**Bass Clarinet**

Stephanie Schiefelbein  
Chris Taylor

**Oboe**

\*Charis Boersma  
Emily Mueller

**Bassoon**

\*Matthew Kruszka

**Alto Saxophone**

\*Ben Cold  
Danielle Tucker  
Kendra Congdon  
Brian Handeland

**Tenor Saxophone**

Casey Anderson

**Baritone Saxophone**

Ben Kunselman

**Trumpet**

\*David Yentsch  
Keith Karns  
Heather Patton  
Carl Schroeder  
Dan Duyser  
Jason Kubiawicz

**Horn**

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

**Trombone**

\*Matt Caine  
Brad March  
Matt Tiller  
Michael Dunphy

**Bass Trombone**

Alex Rambo

**Euphonium**

\*Aaron Hammerman  
Brian Plank  
Bobbi Geissler

**Tuba**

\*Jesse Orth  
Andrea Miller  
Mike Mitmoen

**Percussion**

\*Catherine Hennessy  
Cody Schleichert  
Brittany Borofka  
Brian Claxton  
Ryan Wilson  
Josh Peot

\*Principal Player

**Band Administrative Assistants**

Jacob Boyle  
Liz Soules





**Wind Symphony**  
**Richard Mark Heidel, conductor**

**Flute**

\*Amy McCoy  
Jeanne Kolis  
Millie Wicke  
Katie Salo  
Jessica Moebius  
Ana Armstrong

**Oboe**

\*Holly Samson  
Emily Weber

**Clarinet**

\*Liz Wilson  
Jennifer Tinberg  
Kim Drewiske  
Ashley Singer  
Jim Skaleski  
Kyle Harris-Smith  
Andrea Johnsen  
Emily Matthesien  
Amy Raplinger

**Bass Clarinet**

Jacob Boyle

**Contra Alto  
Clarinet**

AJ Zillmer

**Alto Saxophone**

\*Justina Brown  
David Fischer

**Tenor Saxophone**

Theresa Soules

**Baritone Saxophone**

Sean Hauer

**Horn**

\*Mary Heimerman  
Brian Anderson  
Kate Wiersema  
Mike Renneke

**Trumpet**

\*Phil Snyder  
Ryan Cavis  
Josh Nims  
Kyle Scheible  
John Raymond  
John Lydon

**Trombone**

\*Collin Gilliland  
Rachel Carter  
Adam Boll  
Corey Van Sickle

**Bass Trombone**

Justin Verhasselt

**Euphonium**

\*Elizabeth Soules  
Mike Vallez

**Tuba**

\*Joshua Lee  
Adam Koble  
Doug Gile

**Percussion**

\*Sean Carey  
Sarah Klein  
Matt Gullickson  
Andrew Sazama  
Tyler Bartelt  
Jeff Priesmeyer  
Amy Bowen

**Piano**

Amy Bowen

\*Principal Player

**Band Administrative Assistants**

Jacob Boyle  
Elizabeth Soules



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