

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

presents

SYMPHONY BAND

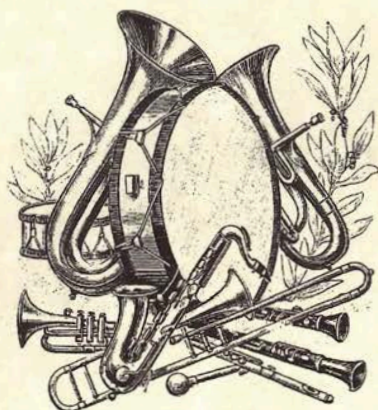
Phil Ostrander, *conductor*

and the

WIND SYMPHONY

Richard Mark Heidel, *conductor*

with JAMES F. KEENE, *guest conductor*



SUNDAY, NOVEMBER 20, 2005

AT 2:00 P.M.

**GANTNER CONCERT HALL
HAAS FINE ARTS CENTER**

Program

Symphony Band **Phillip A. Ostrander, conductor** **James F. Keene, guest conductor**

Sea Songs Ralph Vaughan Williams (1872-1958)

Serenade Vincent Persichetti (1915-1987)

- I. Pastoral
- II. Humoreske
- III. Nocturne
- IV. Intermezzo
- V. Capriccio

Vesuvius Frank Ticheli (b. 1958)

Color Bob Margolis (b. 1949)

- I. Stanes Morris
- II. Stingo
- III. Daphne
- IV. Argeers
- V. The Slip

Amazing Grace William Himes (b. 1949)

Invincible Eagle John Philip Sousa (1854-1932)
Edited by James F. Keene

Intermission

Wind Symphony **Richard Mark Heidel, conductor** **James F. Keene, guest conductor**

Symphony No. 10 in E Minor Dmitri Shostakovich (1906-1975)
Transcribed by Dennis Fisher

II. Allegro

American Guernica Adolphus Hailstork (b. 1941)
David Billingsley, piano

On a Hymnsong of Philip Bliss David Holsinger (b. 1945)
Dedicated to the memory of Branden Atherton
UW-Eau Claire Senior Music Education Student

English Dances – Set II Malcolm Arnold (b. 1921)
Transcribed by James Sudduth

- I. Allegro non troppo
- II. Con brio
- III. Grazioso
- IV. Giubiloso – Lento é maestoso

Voci Sacre Luigi Zaninelli (b. 1932)

The Little Ripper David Stanhope (b. 1952)

Program Notes

Written for British military band in 1924, *Sea Songs* is a single-movement composition based on three English sailing songs. The first of these, Princess Royal, briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, Admiral Benbow, also referred to as The Brother Tar's Song, is bold in nature, continuing the allegro tempo of the opening. The melody of the final ballad, Portsmouth, is written in an expressive and flowing cantabile style. A quick repeat of the first two songs brings the work to its conclusion. (Norman Smith)

Serenade for Band is a work in five movements that reflects the moods of a summer evening, possibly at the band shell in the park. Beginning with the Pastoral, the easy mood of the country atmosphere is introduced. The Humoreske injects a bit of levity into the scene. The beauty of the night is expressed in the graceful and expressive Nocturne. The Intermezzo plays its role as the transition piece into the Capriccio. This spirited movement reflects the joy of the moment. The main theme is often diverted in its path as youthful exuberance demands its voice. The *Serenade for Band* (Op. 85) was the first of two commissions to Vincent Persichetti from the Ithaca (NY) High School Band under the directorship of Frank Battisti. The first performance was on April 19th, 1961, by that band under the direction of the composer. (Norman Smith)

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work, *Vesuvius*. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii. (Frank Ticheli)

Amazing Grace is one of the world's most loved hymn tunes and this glorious arrangement is sure to be popular with players and audiences alike. Beautifully crafted, and eloquently scored, this reflective, yet powerful arrangement builds to a glorious climax perfectly blending the traditional melody with sumptuous new harmonies.

Color is based upon five English folk dances: "Stanes Morris, Stingo, Daphne, Argeers, and The Slip." The musical treatment is improvisatory, playful, mischievous, and generally compact in structure, with a strong emphasis on style and tone color. All the tunes except for "Daphne" came from John Playford's *English Dancing Master* (1651), a collection of English Country Dances in the form of unaccompanied melodies with dance steps. "The Slip" is the last dance (no. 104) in the collection; it is a dance in which the couples leave one by one until no one is left, and so made a fine end for both book and suite. The version of "Daphne" used in *Color* comes from Jr. Jacob van Eyck's *Der Fluyten Lust-hof* (1646),

which is a collection of tunes for the solo recorder. The first performance of *Color* was given on April 8, 1984, in Gantner Concert Hall, The University of Wisconsin-Eau Claire, by the Symphony Band, Donald S. George, Conductor. (Bob Margolis)

The Invincible Eagle was first performed in Philadelphia's Willow Grove Park on May 30 (Decoration Day), 1901. Sousa wrote the march for his band to perform at the Pan American Exposition in Buffalo, New York. Sousa believed that *The Invincible Eagle* might someday achieve the international popularity of his *Stars and Stripes Forever*. He called it one of his "sunshine marches" because it "shows the military spirit at its lightest and brightest - the parade spirit". (Norman Smith)

International fame came to Dmitri Shostakovich at the age of nineteen when his powerful and mature First Symphony was performed in Leningrad, and later in Moscow. Following this success, his next works were disappointing and attacked by the Soviet press as a product of "bourgeois decadence." Like many soviet composers, Shostakovich found himself constantly under pressure from restrictions imposed by the Soviet musical world with its concern for the moral and social, rather than the purely aesthetic aspects of music. ***Symphony No. 10*** is discussed by Shostakovich in his controversial memoirs, "I did depict Stalin in music and in the Tenth [Symphony]. I wrote it right after Stalin's death, and no one has yet guessed what the symphony is about. It is about Stalin and the Stalin years." (Dennis Fisher)

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. ***American Guernica*** was written in memory of four little girls who were killed by a bomb explosion at the 16th Street Baptist Church in Birmingham, Alabama during Sunday school class on September 15, 1963. (Adolphus Hailstork)

On a Hymn song of Philip Bliss is a restful, gentle, and reflective composition based on the familiar 1876 Philip Bliss-Horatio Spafford hymn, "It is well with my soul."

When peace, like a river,
attendeth my way,
When sorrows like sea billows roll;
Whatever my lot,
Thou hast taught me to say,
"It is well, it is well with my soul"
Chorus: It is well (it is well)
with my soul (with my soul)
It is well, it is well with my soul

Today's performance is dedicated to the memory of Branden Atherton, a gifted young musician who was a member of the saxophone section in

the Wind Symphony for almost three years. The first phrase of the hymn, originally scored for French horn, will be performed on alto saxophone as a tribute to Branden.

In his film writing Arnold developed an uncommonly keen sense of music's evocative power. His two sets of *English Dances*, composed in the early 1950s when he was still earning acclaim as a young composer, use this skill to the full. He has created miniature mood pieces which have all the vitality of the dance, each one high-lighting some aspect of the English folk idiom. The fifth dance recalls the sound of pipe and tabor. In this arrangement the dance is played by a piccolo and a side drum because modern symphony orchestras do not normally carry players accustomed to fingering a simple pipe with the left hand whilst striking a small drum slung from the shoulder with the right! The sixth dance is in 6/8 metre, but its mood is more lively; like all these dances, it never tires of repeating a good tune. The seventh is graceful, its wistfulness enhanced by the flat leading tone of its modal scale. The final dance is clearly a celebration, its melody strengthened by prominent use of the tonic and dominant as pivotal points. (Margaret Archibald)

Sacred Voices was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. The composer offers the following:

As a composer I often find myself the willing recipient of voices heard, felt, and imagined. Not well defined melodies or precise phrases, fleeting, ephemeral moments of exquisite aural pleasure. These hauntings sometimes find life in my work. *Sacred Voices* is such a work. It is personal expression of what I hold dear and precious in sacred music. It is of my past, my present, and possibly my future.

The Little Ripper March was originally planned for the Australian Bicentenary of 1988. When the commission did not come through, I wrote a march anyway, giving it a very Australian title. "Little Ripper" refers to anything or anybody exciting or successful; although not so common now, I remember it best as an expression used when a goal was scored in football—"you little ripper!" (David Stanhope)

James F. Keene, Guest Conductor

James F. Keene is Director of Bands/Professor of Music at the University of Illinois. Appointed in 1985, he is only the fourth person to hold that position since 1905. The University of Illinois Symphonic Band and Wind Symphony, under his direction, have been selected to perform for every major music conference in the U.S. and have toured throughout the country and in 1997, made a concert tour of Great Britain. In addition to producing an extensive recording series for Mark Recordings, the Symphonic Band was featured on the Masterpiece Series distributed by EMI-Toshiba of Japan. The recordings have been

broadcast on National Public Radio in the U. S., as well as radio programs in Japan, Australia, and several European countries.

Mr. Keene is President of the prestigious American Bandmasters Association and is a Past-President of the National Band Association; previous to that, he served in several offices on the N.B.A Board of Directors. He is also a Past-President of the Big Ten Band Directors Association, serves as chairman of the American Bandmasters Association/Ostwald Composition Contest, and is a member of the Editorial Board of *The Journal of Band Research*.

In addition to membership in several professional and honorary societies, Mr. Keene is an Evans Scholar and a Paul Harris Fellow of the Rotary Foundation. In 1993 Professor Keene was named as an honorary member of the Board of Directors of the International Percy Grainger Society in recognition of his devotion to the music of Grainger. Recently, Professor Keene was presented with the Diploma of the Sudler Order of Merit from the John Philip Sousa Foundation and was appointed to the Board of Directors of the Sousa Foundation. Mr. Keene has served as clinician, conductor, and adjudicator throughout the United States and in several other countries, with appearances most recently in Australia, Japan, and the British Isles.

Support for Mr. Keene's visit has been provided by the University of Wisconsin-Eau Claire Academic Affairs Professional Development Program.

Branden Atherton

Branden Atherton (October 16, 1981-October 16, 2005), born in Waukesha, Wisconsin, dedicated his life to music. His passion for music began at a young age when he started piano lessons. After picking up the alto saxophone in middle school, a future devoted to music was inevitable. During his high school years at Waukesha West, he was an active member of the marching band, concert band, and began teaching private saxophone lessons to younger students. After graduating, Branden attended the University of Wisconsin-Eau Claire to pursue a degree in Music Education. Branden was an active member of CMENC, IAJE and Phi Mu Alpha Sinfonia, and he performed for many years with the Symphony Band, as principal alto in Wind Symphony, as well as in various jazz ensembles including Jazz II. He performed two solo recitals and many performances with the Bisquick saxophone quartet. A proud member of the Blugold Marching Band for four years (2 years as drum major), marching was what he loved to teach the most. After two years on staff as Woodwind Director for the Chippewa Falls Marching Cardinals, Branden would spend his final semester student teaching with the directors at CFHS. On Sunday, October 16, Branden was one of five people who were killed in a tragic accident involving the Chippewa Falls High School Marching Band on their way home from the State Marching Band Championships. May they all rest in peace.

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

Band Administrative Assistants

Jacob Boyle
Liz Soules

Wind Symphony Personnel

Flute

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

Oboe

*Holly Samson
Tim Baumann

English Horn

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

Tuba

*Josh Lee
Jesse Orth
Adam Koble

Percussion

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

Harp

Michelle Rugland

Assisted by:

Lauren Zemlicka,
oboe

*Principal Player

Band Administrative Assistants

Jacob Boyle
Liz Soules

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