

Dr. Rodney Dorsey is Director of Bands and Associate Professor of Conducting at the University of Oregon. Prior to this appointment, Dr. Dorsey served as the associate director of bands at the University of Michigan where he conducted the Concert Band, taught undergraduate conducting, and conducted the Michigan Youth Band. Previously, Dorsey served on the faculties of DePaul and Northwestern Universities.

Dorsey studied conducting with Dr. James Croft, Mr. John P. Paynter, and Dr. Mallory Thompson. He was a clarinet student of Mr. Fred Ormand and Dr. Frank Kowalsky. He gained extensive experience teaching in the public schools of Florida and Georgia.

Ensembles under Dorsey's direction have performed at several state and national events including the Bands of America National Concert Band Festival. He is active as a guest conductor, clinician, and adjudicator in the United States.

Recent presentations include sessions at the Nebraska State Bandmasters Association Intercollegiate Band (guest conductor), Georgia Music Educators District Band Festival (adjudicator), and Kentucky Music Educators Association State In-Service Conference (presenter).

Dorsey holds a number of professional memberships that include the College Band Directors National Association, Music Educators National Conference, Illinois Music Educators Association, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Alpha Phi Alpha Fraternity Incorporated. Dorsey is also a member of the Midwest Clinic Board of Directors.

Rodney Dorsey's residency is made possible through the support of the ORSP Guest Artists Grant and the Wind and Percussion Division.

UW-Eau Claire Music & Theatre Arts website:

<http://www.uwec.edu/Mus-The>

online events calendar:

<http://www.uwec.edu/Mus-The/Events/calendar.htm>

facebook pages:

<http://www.facebook.com/UwecMusic#!/UwecMusic>

<http://www.facebook.com/pages/UWEC-Theatre/229071010473890>



The Friends of the Performing Arts enriches the quality of cultural life in the region through its support of excellence in music education and the performance arts. To become a Friend of the Performing Arts go to www.uwec.edu/Mus-The or contact the UW-Eau Claire Foundation at **715-836-5630**.

www.uwec.edu/mus-the

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

Symphony Band

PHILLIP OSTRANDER, CONDUCTOR

and

Wind Symphony

JOHN R. STEWART, CONDUCTOR

**DR. RODNEY DORSEY, ARTIST-IN-RESIDENCE
DIRECTOR OF BANDS, UNIVERSITY OF OREGON**



Friday, November 18, 2016

7:30 p.m.

**Gantner Concert Hall
Haas Fine Arts Center**

academics**AND**artistry

The Power of **AND**

Program

Pre-Concert Chamber Music Symphony Band Saxophone Quintets

String Quartet No. 1, Op. 11 Pyotr Tchaikovsky (1877-1893)
Mvt. 2 "Andante Cantabile" arr. Larry Teal

Blu Saxes: Jake Arnold, Breanna DeNure, Carlos Flores Komatsu,
Alex Meffert, Tyler Schuster

Grand Quartet, Op. 103 Friedrich Kuhlau (1786-1832)
arr. Larry Teal

Gold Saxes: Logan Crapser, Vince Friedel, Teke Heinschel,
Silas Jordan, Noah Staber

Symphony Band Phillip Ostrander, Conductor Rodney Dorsey, Guest Conductor

Scenes from "The Louvre" Norman Dello Joio (1913-2008)

Symphony No. 2 for Symphonic Band Frank Ticheli (b. 1958)
Mvt. III "Apollo Unleashed"

Hold This Boy and Listen Carter Pann (b. 1972)

Luminescence David Biedenbender (b. 1984)

~ Intermission ~

Wind Symphony John R. Stewart, Conductor Rodney Dorsey, Guest Conductor

Astrarium Peter Van Zandt Lane (b. 1985)

From a Dark Millennium Joseph Schwantner (b. 1943)

Smetana Fanfare Karel Husa (b. 1921)

March of the Revolutionary Guard Bedřich Smetana (1824-1884)
from *Three Revolutionary Marches* arr. Vaclav Nelhybel

Here We Rest Anthony Barfield (b. 1983)

Zion Dan Welcher (b. 1948)

Wind Symphony Personnel

Flute

Kasey Brylski
Laura Helgen
Kailey Hilby^
Madison Porter
Emma Sember
Aly Zawada

Oboe

Megan Finstad^
Katelyn Weeks

English Horn

Wesley Boehm

Eb Clarinet

Andrea Bakkala
Sarah DiPiazza

Clarinet

Miranda Anderson
Andrea Bakkala
Kathryn Bartel
Willem Bosma
Sarah DiPiazza^
Gloria Dorschner
Peyton Grunzke
Samantha Jeanquart
Trevor Kent
Hunter Nicholson

Bass Clarinet

Zachary Bartsch
Trevor Kent

Bassoon

Eric Hanson
Collin Jeidy^

Alto Saxophone

Hanna Hermanson^
Parker Layton

Tenor Saxophone

April Schneider

Baritone Saxophone

Thomas Lahren

Trumpet

Dominic Domeyer
Nicole Johnson

Luc Hans Larson
Devon Lawrence
Cody Longreen
Connor Pietrzak^
Mikayla Rolling
William Woodward

Horn

Amanda Halek
Ben Mackie^
Alexander McLaughlin
Emily Schrang

Trombone

Cameron Becker^
Blake Bomann
Benjamin Phillips
Margaret Zeidel

Bass Trombone

Alex Plum

Euphonium

David Lofy
Andrew Nicholson^

Tuba

Derek Fritz^
Kameron Poncius^

Percussion

Jake Esterberg
Nick Junker
David Kocik
Sarah Leppert
Brett McLellan
Shawn Muench^

Piano

Austin Caldie
Catherine Edgington

String Bass

Sam Olson
Kourtney Ryan

^Principal

Teaching Assistants

Hanna Hermanson
David Lofy

Symphony Band Personnel

Flute

Maria DeRidder
Jenna Frost
Abby Hetcher
Jesse Kozak
Rachel Kubiатовicz
Lena Lambrigtsen^
Katy Lane
Emily Wickler

Oboe

Emily Johnson^
Kayla Moothart

English Horn

Emily Johnson

Bassoon

Melissa Mandyck^
Justin Wheatley^

Clarinet

Danielle Ahlm
Leah Bauer
Emma Boley
Kalee Hanson^
Hannah Henry
Abbie Kunze
Erin McDole
Maddy O'Malley
Melissa Ruhbusch

Bass Clarinet

Alec Mason
Samantha Zelenak
Melissa Ruhbusch

Saxophone

Blu

Jake Arnold
Breanna DeNure
Carlos Flores Komatsu
Alex Meffert
Tyler Schuster^

Gold

Logan Crapser
Vince Friedel^
Teke Heinschel
Silas Jordan
Noah Staber

Trumpet

Alec Grundman
Jan Hora
Megan Hutchinson
Megan Hutera^
Jonathan Karow
Maclain O'Connell
Ethan Richmond
Garret Risch
Michael St. Ores

Horn

Marie Bourget
Emily Heidelberg
Leslie Hoffman
Mariah Kewin^

Trombone

Bryant Callaghan
Max Firminhac^
Henry Gomez
Logan Kaduce
Will Linstrom
Brendan Zember

Euphonium

Jonathan Broschk^
Nathan Czech
Erin Ijzer
Mitchell Marten

Tuba

Joe Moore
Logan Seymour

Percussion

Jacob Dentinger
Jacob Moyer
Abby Mason
Dylan Norcross
Patrick Phalen
Josiah Torvik^
Nick Zuck

^Principal

Program Notes

Scenes from "The Louvre" – Norman Dello Joio (1913-2008)

Scenes from "The Louvre" comes from a 1964 television documentary produced by NBC News called *A Golden Prison: The Louvre*, for which Dello Joio provided the soundtrack. The documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France. Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. He collected the highlights of this Emmy-winning score into a five-movement suite for band in 1965. The first movement, *Portals*, is the title music from the documentary, and it consists entirely of Dello Joio's original material, complete with strident rhythms and bold 20th-century harmony. The second movement, *Children's Gallery*, never actually appears in the film. It is a light-hearted theme and variations of Tielman Susato's *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV's court composer, Jean Baptiste Lully, and is aptly titled *The Kings of France*. Movement four, *The Nativity Paintings*, uses the medieval theme *In Dulci Jubilo*. The Finale uses the *Cestiliche Sonata* of Vincenzo Albrici as its source material, to which Dello Joio adds his own harmonic flavor, particularly in the final passages of the piece. [Ohlone Wind Orchestra]

Symphony No. 2 for Symphonic Band – Frank Ticheli (b. 1958)

The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's *Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut)*. This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession. [Ticheli]

Hold This Boy and Listen – Carter Pann (b. 1972)

Carter Pann studied composition and piano at the Eastman School of Music and the University of Michigan, where he earned a Doctor of Musical Arts degree. Among his teachers were Samuel Adler, William Albright, Warren Benson, William Bolcom, and Joseph Schwantner. One of Pann's intents here was to offer a work that challenges the players' senses of tonal restraint. *Hold This Boy and Listen*, then, is an unusually subdued work for winds, and was dedicated to the composer's third nephew, David Paulus, Jr. Pann composed at the piano and opted for a frame not unlike standard song structure. "The sentiment is at times innocent or wistful and at other times haunted and serene," suggests the composer, and the segmented nature of the music reflects this many-faceted nature of a young boy—now playful, now restful, and always interesting. [Casey]

Luminescence – David Biedenbender (b. 1984)

Luminescence is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (Rouse thyself, my weak spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It is most commonly known as the Christian hymn, *Break Forth O Beauteous Heavenly Light*. It may enrich the overall musical experience, both for the ensemble and for the audience, to hear the original chorale before the piece is played. [Biedenbender]

Astrarium – Peter Van Zandt Lane (b. 1985)

Astrarium was composed for the Emory University Wind Ensemble, at the request of my friend and former teacher, Nikk Pilato. I think of this piece as a fantasy, with a very short, heroic brass fanfare wedged in the center of a larger, more ornamented musical frame. The piece was commissioned as a concert opener for the premiere of Joseph Schwantner's *Concerto* for Wind Orchestra. I began sketches for *Astrarium* in June, 2014 while on a residency at MacDowell Colony, an arts colony in Peterborough, New Hampshire. In the studios at MacDowell, it has become customary for artists to sign their names on planks of wood, keeping a log of each studio's history of visiting artists. Coincidentally, I came across Joseph Schwantner's name in my studio, dated 1978, and discovered that he had composed a song cycle in the same room more than 35 years earlier. I couldn't help but use a small quote from his piece in mine; thus, the opening vocal phrase of Schwantner's cycle, *Wild Angels of the Open Hills*, makes a subtle appearance as an oboe solo in *Astrarium*, and is later used as the subject for a fugue section just after the fanfare. The title refers to a complex astronomical clock invented by Giovanni de' Dondi in the 14th century, one of the earliest contraptions resembling mechanisms of modern clocks. The more I thought about connecting my own musical ideas to an earlier time and place –perhaps to Schwantner three-and-a-half decades ago, or to myself playing bassoon in Nikk's wind ensemble as a freshman in high school– the more the sonic imagery of clockwork became central to the piece. [Lane]

From a Dark Millennium – Joseph Schwantner (b.1943)

From a Dark Millennium was commissioned by a consortium of college band directors from the Midwest in 1980 (the Mid-America Band Directors Association), and premiered by the University of Northern Illinois Wind Ensemble in 1981. It is a re-working of a movement from Schwantner's earlier chamber work, *Music of Amber*. This work marks the only occasion in which Schwantner has used the same source material for two different works. The title is drawn from a poem written by Schwantner. [Pilato]

SANCTUARY...

"Deep forests
a play of Shadows
most ancient murmurings
from a dark millennium
the trembling fragrance
of the music of amber"
-Joseph Schwantner

Smetana Fanfare – Karel Husa (b. 1921)

Smetana Fanfare for Wind Ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedřich Smetana. It was first performed on April 3, 1984 in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem *The Wallenstein's Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague. [Windrep]

March of the Revolutionary Guard – Bedřich Smetana (1824-1883)

The three marches are *March of the Revolutionary Guard*; *March of the Students' Legion* and *March of Freedom*. Originally written by Czech composer Bedřich Smetana in 1848 as piano pieces. The musically accurately portrays the political upheaval of his time in Prague. It is known that Smetana, then a young man of twenty-four, composed *The March of the Revolutionary Guard* while actual street fighting raged in his city of Prague. [University of Oregon Wind Ensemble]

Here We Rest – Anthony Barfield (b. 1983)

Dedicated to the state of Alabama in tribute to the victims of the 2011 tornado and those who were affected by it. Originally written for trombone choir, this arrangement captures the true essence of pain of people's losses.

Zion – Dan Welcher (b. 1948)

Zion is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called *Three Places in the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in *Zion National Park* in Utah than an attempt at a pictorial description. *Zion* is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side - but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although *Zion Canyon* was never a "Mormon Stronghold", the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

Zion was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland. [Welcher]

A reception following the concert will be held in the Haas Fine Arts lobby sponsored by the student National Band Association.

