

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

presents the

SYMPHONY BAND

PHIL OSTRANDER, CONDUCTOR

MARK HEIDEL, GUEST CONDUCTOR

AMY MCCOY, STUDENT GUEST CONDUCTOR

2006 STUDENT CONDUCTING COMPETITION WINNER

COLIN GILLILAND, GUEST SOLOIST

2006 STUDENT SOLOIST COMPETITION WINNER



Sunday, April 30, 2006

2:00 p.m.

Gantner Concert Hall

Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

Festivo Edward Gregson

Blessed Are They Johannes Brahms
from "German Requiem" arr. Barbara Buehlman

Concerto for Trombone Launy Gröndahl

I. Moderato assai ma molto maestoso

Colin Gilliland, trombone

2006 Student Soloist Competition Winner

Five Miniatures Joaquin Turina

I. Dawn

arr. John Krance

II. The Sleeping Village

III. Promenade

IV. The Approaching Soldiers

V. Fiesta

Cajun Folk Songs Frank Ticheli

I. La Belle et le Capitaine

II. Belle

Amy McCoy, guest conductor

2006 Student Conducting Competition Winner

Intermission

Sketches on a Tudor Psalm Fisher Tull

Morning Alleluias for the Winter Solstice Ron Nelson

** Dr. Mark Heidel, guest conductor*

Moorside March Gustav Holst

arr. Gordon Jacob

** UW-Eau Claire Faculty Member*

Program Notes

Festivo - Frank Edward Gregson represents the school of composers who are bridging the gap between the romantic music played by many of the brass and wind bands earlier in this century and the more experimental avant-garde compositions written during the last decade or two. He began to take an interest in music at about the age of eight and was soon taking piano lessons and playing in a local Salvation Army Band. At eleven, he started to write some piano pieces, and at eighteen, he entered the Royal Academy of Music, London. Gregson taught at the University of London Goldsmith's College. He is now Principal of the Royal Northern College of Music, Manchester, UK. *Festivo* was premiered at the 1985 WASBE conference. It is in rondo form, with prelude and postlude. Horns open the piece, which segues into several woodwind solos. The opening motif is restated in intricate meter changes, and the remainder alternates extreme activity with calm, to end in a blaze of color. (Karen Berry)

Blessed Are They is a setting for band of the first movement of Brahms's *A German Requiem*, a magnificent work for chorus and orchestra. The opening chorus is "Blessed Are They That Mourn." It is well conceived for band, as the rich, sonorous textures in the band amply cover all the vocal and instrumental parts in the original version. The arrangement, published in 1970, is by Barbara Beuhlman (a music educator in Chicago). (Richard Miles)

Launy Grøndahl wrote his **Concerto for Trombone** in 1924 and dedicated it to the trombonist Wilhelm Aarkrog. Born in Denmark in 1886, Grøndahl was active as both a conductor of the Danish state Radio Orchestra (beginning in 1925) and as a composer until his death in Copenhagen in 1960. One of the only four symphonic works, the *Concerto for Trombone* is Grøndahl's most performed composition. (Joseph Alessi)

Five Miniatures - Joaquin Turina began his musical education in Spain and completed it in France where he studied composition with Vincent d'Indy and piano with Moritz Moszkowski. He developed a new and idiomatic Spanish style for his compositions. The miniatures are titled Dawn, The Sleeping Village, Promenade, The Approaching Soldiers, and Fiesta. This set typifies the music of

Joaquin Turina, one of Spain's most representative nationalist composers. His style is that of the early impressionists, but colored with Spanish characteristics. These *Five Miniatures*, transcribed for band, are taken from Turina's set of *Eight Miniatures* for piano. (Norman E. Smith)

Cajun Folk Songs - Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the *Archive of Folk Music* in the Library of Congress. "La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. "Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically. The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, Director, who commissioned the work and gave its premiere on May 22, 1990. (Frank Ticheli)

Sketches on a Tudor Psalm, composed in 1971, is based on a 16th Century setting of the *Second Psalm* by Thomas Tallis. The original version was in the Phygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. The introduction sets the harmonic character by emphasizing the juxtaposition of major minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets that was constructed from the retrograde of the theme. Fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the

low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphant close on a major chord. (*Fisher Tull*)

"Morning Alleluias for the Winter Solstice probably became the spirit as well as the title which Ron Nelson chose for his music when I told him of my personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with the brilliant sunlight. As I lay in bed with so many dark thoughts also crowding in on that morning's bright expectancies for the living day ahead, I knew that that these moments could only be celebrated as triumph of the people of Hiroshima through the creation of musical expression. The Hiroshima morning was in late November. Ron accepted my commission a few days later in Chicago. Other work was put aside so Ron could produce the score which he signed on March 1, 1989. The Tokyo Kosei Wind Orchestra and I concluded our spring tour in Hiroshima on Sunday afternoon, May 14, 1989, with the first performance of Ron's *Morning Alleluias for the Winter Solstice*." (*Frederick Fennell*)

In 1927, Gustav Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The result was ***The Moorside Suite***. It is said that Holst was very happy upon hearing the fifteen brass bands play his piece in the competition at the Crystal Palace, London, in 1928. The suite has three movements: *Scherzo*, *Nocturne*, and *March*. Gordon Jacob arranged the suite for orchestra in 1952 and for wind band in 1960. The *March* begins with a rising, four-note motive that leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the alto saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory section, based on the opening motive, the first two themes are restated, and the march concludes with a *coda* containing material from the trio. (*Normon E. Smith*)

Biographies

Phillip A. Ostrander is Assistant Professor of Trombone at the University of Wisconsin-Eau Claire where he conducts the Symphony Band and teaches private trombone, trombone ensemble and brass techniques. Prior to his work at Eau Claire, he held a faculty position in New York at SUNY Geneseo teaching trombone and jazz studies. Dr. Ostrander completed his doctoral studies in trombone performance and literature at the Eastman School of Music in the studio of Dr. John Marcellus. Dr. Ostrander received master's degrees in both trombone and wind conducting from the New England Conservatory, as well as a bachelor's and Performer's Certificate from Eastman. From 1999 to 2001, he taught trombone and conducted the wind ensemble at Bethany College in Lindsborg, Kansas. While in Kansas, Dr. Ostrander conducted the 250 member Kansas Lions Band. In the summer of 2001, he was wind ensemble director at the New England Music Camp in Sidney, Maine. He has performed with the Boston Pops Esplanade Orchestra, Rochester Philharmonic, Kansas City Symphony, Buffalo Philharmonic, Minnesota Orchestra, and Minnesota Opera. Currently, he is a member of the IRIS Chamber Orchestra in Memphis, Tennessee under Michael Stern and also performs with the popular chamber ensemble Rhythm and Brass. An accomplished jazz trombonist, Dr. Ostrander has collaborated with jazz artists Maria Schneider, Jim McNeely, Jimmy Heath, Claudio Roditi and Rich Beirach. He has recorded on Sony Classical with the Eastman Wind Ensemble and Naxos with the IRIS Orchestra.

Richard Mark Heidel is Director of Bands and Associate Professor of Music in the Department of Music and Theatre Arts at the University of Wisconsin-Eau Claire where he conducts the Wind Symphony, teaches courses in conducting, supervises student teachers, serves as advisor to the National Band Association-Collegiate Chapter, and coordinates the UW-Eau Claire band program. Under his direction, the Wind Symphony has performed at the Wisconsin Music Educators Association State Conference, Illinois Music Educators Association All-State Conference, National Band Association-Wisconsin Chapter State Convention as well as on annual concert tours throughout Wisconsin and Minnesota. Dr. Heidel maintains a busy schedule as guest conductor, adjudicator, clinician, guest lecturer, arranger, and custom drill

designer. Heidel has served as guest conductor, adjudicator and clinician in Colorado, Georgia, Illinois, Michigan, Minnesota, Nebraska, New Mexico, Pennsylvania, Texas, Wisconsin, and Washington, D.C.. In 2003 Dr. Heidel was an adjudicator for the Limerick International Concert and Marching Band Competition and the 100th St. Patrick's Music Festival in Dublin, Ireland. Dr. Heidel serves on the Board of Directors of the National Band Association, MBA-Wisconsin Chapter, the Shell Lake Arts Center and is an honorary member of the Board of Directors of the International Music Camp. His list of publications includes numerous articles in the *National Band Association Journal* and *Teaching Music*. Dr. Heidel holds memberships in the National Band Association, College Band Directors National Association, Music Educators National Conference, and the Wisconsin Music Educators Association.

Amy McCoy, from Rosendale, WI, is a senior Instrumental-Bachelor of Music Education major at UW-Eau Claire. She will be student-teaching in the fall of 2006. Presently, Amy is the principal flute player for the UW-Eau Claire Wind Symphony and has previously played with the UW-Eau Claire Symphony Band and Blugold Marching Band. Amy serves on the Wisconsin Music Educators Association (WMEA) state council as the collegiate Music In Our Schools Month (MIOSM) chair and is the Vice-President of the UW-Eau Claire Collegiate Music Educators National Conference (CMENC) chapter.

Colin Gilliland is a senior music major who will be graduating this May. He attended Goodrich High School in Fond du Lac, WI before coming to UW-Eau Claire in the fall of 2001. During his college career, he has performed with the Symphony Band, Wind Symphony, University Trombone Ensemble, Jazz Ensemble I, University Symphony Orchestra, and the Chippewa Valley Symphony. Next year he will be continuing his education at the Jacobs School of Music at the University of Indiana.

Symphony Band Personnel

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

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<http://www.uwec.edu/Mus-The>
and the online events calendar:
<http://www.uwec.edu/Mus-The/Events/calendar.htm>**

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.