

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

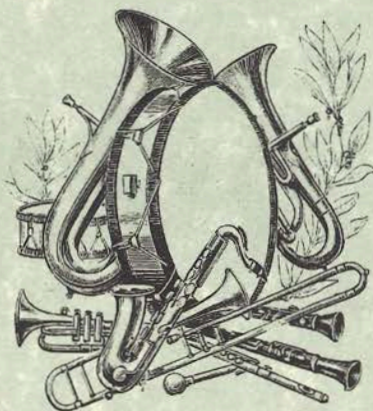
Symphony Band

Phil Ostrander, conductor

Wind Symphony

Richard Mark Heidel, conductor

Phil Ostrander, trombone



October 19, 2003 • 2:00 P.M.

Gantner Concert Hall
Haas Fine Arts Center
University of Wisconsin-Eau Claire

PROGRAM

Symphony Band **Phillip Ostrander, conductor**

- Folk Song Suite Ralph Vaughan Williams (1872-1958)
 I. March—"Seventeen come Sunday"
 II. Intermezzo—"My Bonny Boy"
 III. March—"Folk Songs from Somerset"
- Chorale Prelude: So Pure the Star Vincent Persichetti (1915-1987)
- Do Not Go Gentle Into That Good Night Elliot Del Borgo (b. 1938)
- Galop Dmitri Shostakovich (1906-1975)
- Americans We Henry Fillmore (1881-1956)

INTERMISSION

Wind Symphony **Richard Mark Heidel, conductor**

- Masque Kenneth Hesketh (b. 1968)
- Second Suite in F for Military Band Gustav Holst (1874-1934)
 I. March
 II. Song Without Words
 III. Song of the Blacksmith
 IV. Fantasia on the Dargason
- Moon By Night Jonathan Newman (b. 1972)
- Downtown Diversions Adam Gorb (b. 1958)
 I. Allegro molto
 Phil Ostrander, trombone
- Tam O'Shanter Overture, Op. 51 Malcolm Arnold (b. 1921)
- The Gum-Suckers March Percy Aldridge Grainger (1882-1960)

PROGRAM NOTES

Folk Song Suite was composed for British military band in 1924. The piece reveals Vaughan Williams' interest in the folk song movement that swept through England at the close of the nineteenth century. Some of the folk tunes in *Folk Song Suite* include "Pretty Caroline," "Green Bushes," "Blow the Morning Dew," "The Tree So High" and "John Barleycorn." Along with the two Suites by Gustav Holst, *Folk Song Suite* was one of the first works in this century's repertoire of compositions specifically composed for wind band. (Richard Miles and Frederick Fennell)

Chorale Prelude: So Pure the Star is an original chorale melody that is given a contemporary treatment harmonically while retaining many of the characteristics of chorale preludes of the Baroque period. Sharply contrasting in style with most of Persichetti's band works, this beautifully constructed prelude was commissioned by the Duke University Band. The work developed from Persichetti's *Chorale No. 7* from *Hymns and Responses for the Church Year*. (Norman Smith and Albert Stoutamire)

Do Not Go Gentle Into That Good Night was written and premiered in the spring of 1977. The work was commissioned by the Peninsula High School Band (in Gig Harbor, Washington) in memory of two student members who were tragically killed in a traffic accident. The Dylan Thomas poem "Do Not Go Gentle Into That Good Night" served as inspiration for this musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers - in the form of polytonal hymns - calls to mind the struggles and persistence of the human spirit and its refusal to "go gentle." The piece closes with a strong sense of affirmation and continuance. (Ronald J. Toering)

Shostakovich's **Galop** is arranged from the operetta and eventual movie *Moskva, Cheryomushki* (composed in 1957-8). The title refers to a region in the city of Moscow and the story pertains to life in an urban apartment complex. Shostakovich's plans for the operetta date from the 1930s, when he wrote a great deal of theatre music. *Moskva, Cheryomushki* contains a succession of easy-going waltzes, circus marches and innocuous polkas. (Laurel E. Fay)

For **Americans We**, Fillmore initially had problems deciding on a title for the march. His band was giving a series of concerts at the local zoo so he would introduce the new work as *The Cincinnati Zoo* one day and *Pure Food and Health* the next. Finally, realizing that it was probably his finest

march, he published it in 1929 as *Americans We* and dedicated it to "all of us." Noting the exuberance in this march, Paul Yoder reminisced that Fillmore had once told him that he wrote music "to make people happy." (March Music Notes)

Masque is a transcription by the composer of his *Scherzo for Orchestra*. The masque has had a varied history, and certainly a varied spelling (masque, maske, even maskeling). In his book, *The Medieval Stage*, the historian E.K. Chambers defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice." This description also serves as a characterization of the piece. The main theme is certainly bravura and is often present, but is also disguised and found hiding in the background. The form of the piece is a simple scherzo-trio-scherzo. The composer states: "I hope it may tease both player and listener to let their hair down a little." (Eugene Corporon)

The folksong character is felt strongly in Gustav Holst's *Second Suite in F*, composed in 1911. Holst actually made use of no fewer than seven well-known tunes from Hampshire. This suite is in four movements and begins with a march. The tunes of the songs "Swansea Town" and "Cloudy Banks" and an old Morris dance are heard in the March. The second movement, "Song Without Words," cites the tune of "I'll Love My Love." The very brief "Song of the Blacksmith" serves as a sort of scherzo, and the concluding movement, "Fantasia on the Dargason," is the original version of the material Holst was to use again as the final movement of the *St. Paul Suite* a year later: an inspired treatment in which the "Dargason" (Renaissance dance whose tune was fitted out with various texts over the years and became best-known as "The Irish Washerwoman") is given a straight-forward, vigorous setting, with "Greensleeves" brought in for most effective lyric contrast. (Richard Freed)

Moon By Night is a modular work, as it is performable as a work for baritone and chorus, band alone, chorus and piano, or chorus a cappella. The text is the King James translation of Psalm 121, and the title is an image directly quoted from the psalm. The theme of the work is not sacred, however—should be more like a hymn-like tone poem; a simple, straightforward chorale with long unending lines, where the text serves only to create an evocative mood. (Jonathan Newman) [The choral ensemble was coached by Christina Burgess, UWEC Choral Music Education major.]

Regarding *Downtown Diversions*, Adam Gorb writes "The character of this work is that of a serenade or divertimento, but with jazz and Latin influences. I have attempted to explore the mercurial aspects of the solo

trumpet, avoiding more commonplace characteristics of the instrument (there is not a single glissando for the soloist!). The piece is in three movements that alternate dance-like and more lyrical passages. The first movement is swift and light footed and contains the two main themes that form the basis for the whole work, the first at the very start by the lone soloists, and a more singing second subject that becomes the main theme for the laid back second movement." *Downtown Diversions* received its world premiere on February 24, 2001 at the National Conference of the College Band Directors National Association. (Adam Gorb)

Tam O'Shanter Overture, Op. 51 (1955) shows some similarities to Malcolm Arnold's earlier overture *Beckus the Dandipratt* in that both give a musical description of a literary rogue. *Tam O'Shanter* has also been dubbed the British equivalent of Richard Strauss's *Till Eulenspiegel*. "Tam" is based upon Robert Burns' poem of the same name, a classic account of a drunken farmer on horseback who comes upon a witches party and ends up being chased by the witches and goblins, only saving himself by crossing a river, legend having it that powers of darkness could not cross running water. Before clearing the bank, one of the witches managed to pluck the tail from Tam's horse, Maggie. Arnold's interest in Burns came from having read him as a teenager and this poem in particular must have made a vivid impression. The influence of Berlioz's *Witches Sabbath* from *Symphonie Fantastique* is somewhat in evidence in this wild, surrealistic musical tale. (Frank Byrne)

The Gum-Suckers March is the concluding movement of Grainger's *In a Nutshell Suite* for orchestra written in 1914. The "colonials" in this piece hail from his home state of Victoria, Australia. Nicknamed "Gum-Suckers," the colonials are known for sucking the refreshing eucalyptus (gum) leaves during the parching summer weather. Here is a work complete with "tone-clashfulness" and a great deal of vigorous motion. While the first theme is original to the work, Grainger quotes his own *Colonial Song* for the second theme. (Eugene Corporon)

BIOGRAPHIES

Dr. Richard Mark Heidel is Director of Bands in the Department of Music and Theatre Arts 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-Platteville band program. Under his direction, the Wind Symphony has recently performed at the Wisconsin Music Educators Association State Conference, the 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. In 2003, Dr. Heidel served as an adjudicator for the Limerick International Concert and Marching Band Competition and the 100th St. Patrick's Day Festival in Dublin, Ireland. Heidel has also served as an adjudicator and clinician for music festivals in Texas, New Mexico, Georgia, Illinois, Pennsylvania, Colorado, Wisconsin, Minnesota, and Washington, D.C. His summer teaching experiences include the Texas Tech University Band and Orchestra Camp, Illinois Summer Youth Music Program, the Indianhead Arts and Education Center in Shell Lake, Wisconsin, and the International Music Camp. Dr. Heidel currently serves as Chair of the National Band Association Student Chapter Committee and as the Northwest Representative for the NBA-Wisconsin Chapter. His list of publications includes numerous articles in the Journal of the National Band Association 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.

Phillip Ostrander is Assistant Professor of Trombone and conducts the Symphony Band at University of Wisconsin-Eau Claire. Prior to his work at Eau Claire, he held a position at SUNY Geneseo in trombone and jazz studies while completing doctoral studies at the Eastman School of Music. Mr. Ostrander received master's degrees in both trombone and wind conducting from 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, Mr. Ostrander conducted the 250-member Kansas Lions Band. In the summer of 2001, he was wind ensemble director at New England Music Camp in Sidney, Maine. He has performed with the Boston Pops Esplanade Orchestra, the Buffalo Philharmonic, the Rochester Philharmonic and the Kansas City Symphony. An accomplished jazz trombonist, Mr. Ostrander has collaborated with jazz artists Maria Schneider, Jim McNeely, Jimmy Heath, Claudio Roditi and Rich Beirach. Currently, he is a member of the IRIS Chamber Orchestra in Memphis, Tennessee under Michael Stern and also performs regularly with the popular chamber ensemble Rhythm and Brass. He has recorded on Sony Classical with the Eastman Wind Ensemble and Naxos with the IRIS Orchestra.

Fall 2003 Symphony Band

Flute

*Breta Borstad
Amy McCoy
Kate Hurd
Christina Schoenborn
Jessica Moebius
LeAnn Campeau
Christine Wiggin
Leah Greenwood

Clarinet

*Jacob Boyle
Rebecca Hutchinson
James Thomas
Julia Scott
Amanda Eischen
Andrew Lester
Krista Ussery
Amy Chartraw
Branden Atherton

Bass Clarinet

Jim Geddes

Oboe

Tim Baumann
Eric Plotts
Emily Weber

Bassoon

+Beth Anne Scherer
+Claire Tiller

Alto Saxophone

*Jonathan Juedes
Casey Anderson
Robert Bohnert
Sean Hauer

Tenor Saxophone

Ben Herpel-Dobay

Baritone Saxophone

Theresa Soules

Trumpet

*Phil Snyder
David Yentsch
Brian Thorstad
Josh Nims
Jake Morris
Jon Lantini
Kyle Sulerud

Horn

*Brian Anderson
Katie Wiersema
Nikki Krenz
Jessica De Villers
Erin Gehrig

Trombone

*Adam Boll
Josh Cosens
Randy Pingrey
Corey Van Sickle
Josh Heyer

Bass Trombone

Henry Seroogy

Euphonium

*Elizabeth Soules
Kyle Peterson
Nicholas Johnson
Brian Plank

Tuba

*David Temple
Jesse Orth
Eric Dodge

Percussion

*Susan Sundly
Sean Carey
Catherine Hennessy
Kyle Good
Adam Braatz
Shane Leonard

*Principal Player

+Co-Principal Player

Band Administrative Assistants

Bryan Jaeckel
Andrei Strizek

Fall 2003 Wind Symphony

Flute

*Kara Sorensen
Kristine Johnson
Michelle DeGroot
Amy Jean McFarlane
Laura Barth
Alisha Green
Jeanne Kolis

Clarinet

*Sarah Goerg
Lauren Bantz
Liz Wilson
Kristin Bar
Nancy Coddington
Chris Raddatz
Chelsea Heston
Andrea Johnsen
Tom Hahn

Bass Clarinet

Jacob Boyle

Contra-alto Clarinet

Jim Geddes

Oboe

*Kathleen Maza
Gregory Weeden
Holly Samson

*Principal Player

Bassoon

*Kelli Hanson
Abby Johnson

Contrabassoon

Beth Anne Scherer

Alto Saxophone

*Matthew McVeigh
Evan Benidt

Tenor Saxophone

Kevin Bailey

Baritone Saxophone

Branden Atherton

Trumpet

*Paul Stodolka
Ryan Cavis
Nicole Lalond
Phil Snyder
Keith Karns
John Dehaven
Greg Van Sickle

French Horn

*Bryan Jaeckel
Angie Foster
Jill Johnson
Nicole Gerlach

Trombone

*Joe Hartson
Kenyon Scheurman
Colin Gilliland
Pat Bents
James Yardley

Euphonium

*Dawn Holte
Andrei Strizek

Tuba

*Mark McGinnis
Joel Helston

Percussion

*Matt Edlund
Maggie Bailey
Chad Federwitz
Mike Van Hemert
Tamara Groff
Brittany Borofka

Piano

Kristin Yost

String Bass

Kevin Rowe

Assisted by

Kelly Heidel,
French Horn

Band Administrative Assistants



Bryan Jaeckel
Andrei Strizek



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.