

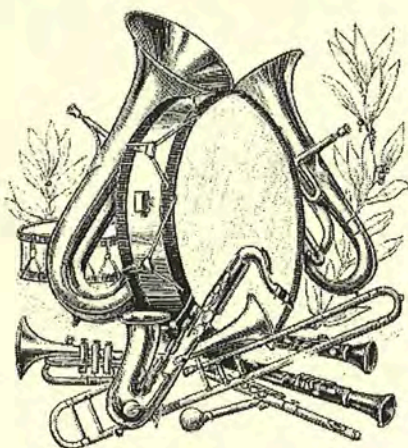
University of Wisconsin-Eau Claire  
Department of Music and Theatre Arts

*presents the*

**SYMPHONY BAND**  
PHILLIP OSTRANDER, CONDUCTOR

*and the*

**WIND SYMPHONY**  
JAMES COLONNA, CONDUCTOR



**Sunday, October 12, 2008**  
**2:00 p.m.**  
**Gantner Concert Hall**  
**Haas Fine Arts Center**



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## ***Program***

### **Symphony Band Phillip Ostrander, Conductor**

- Fanfare for the Great Hall ..... Jack Stamp (b. 1954)
- Folk Song Suite ..... Ralph Vaughan Williams (1872-1958)
- I. March – “Seventeen Come Sunday”
  - II. Intermezzo – “My Bonny Boy”
  - III. March – “Folk Songs from Somerset”
- Elegy for a Young American ..... Ronald Lo Presti (b. 1933)
- Green Light ..... Mary Ellen Childs (b. 1957)
- Festal Scenes ..... Yashuhide Ito (b. 1960)

## ***Intermission***

### **Wind Symphony James Colonna, Conductor**

- Aegean Festival Overture (1970) ... Andreas Makris (1930-2005)  
Arr. Albert Bader
- First Suite in Eb (1920) ..... Gustav Holst (1874-1934)
- Chaconne
  - Intermezzo
  - March
- Suite Dreams (2007) ..... Steven Bryant (1972)
- Blink! (2005) ..... Joel Puckett (1977)
- “March” (1950) ..... Paul Hindemith (1895-1963)  
from the *Symphonic Metamorphosis* Arr. Keith Wilson

## **Program Notes**

***Fanfare for the Great Hall*** was composed for and is dedicated to Kenneth G. Bloomquist, Director of Bands at Michigan State University. It was also written with admiration and gratitude to the members of the music faculty and Michigan State University who greatly influenced me during the pursuit of my doctoral degree in wind conducting. The work was written with the "Great Hall" of the Wharton Center at Michigan State University in mind. (Jack Stamp)

***English Folk Song Suite*** was composed for British military band in 1924. It is in three movements ("March--Seventeen Come Sunday," "Intermezzo--My Bonny Boy," and "March--Folk Songs from Somerset.") The first movement contains the folk songs "I'm Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The second movement contains "My Bonny Boy," and "Green Bushes." The third movement contains "Morning Dew," "High Germany," "The Tree So High," and "John Barleycorn." English Folk Song Suite, along with the two Suites by Gustav Holst, was one of the first works in this century's repertoire of compositions specifically composed for band and is a true cornerstone of wind literature. (Matthew Mailman)

***Elegy for a Young American*** was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet adagio sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an allegro celebration of the contributions of this great American. The maestoso closing reminds us again of our loss. (Roy Stehle)

***Green Light*** composer Mary Ellen Childs has been acclaimed for creating bold, kinetic compositions often integrating music and dance and theater in fresh and unexpected ways. She has created numerous "visual percussion" pieces for her company CRASH that embody the concept of music in motion. She is currently involved in an innovative three-year composer residency in Minneapolis/St. Paul funded by Meet the Composers' New Residency Program involving three host organizations--the Southern Theater, St. Olaf College and Eden Prairie High School. *Green Light* was the result of a commissioning consortium of the Minnesota chapter of the College Band Directors National Association. Concordia College was part of the consortium, and this is the first performance of the work at Concordia.

**Festal Scenes** was composed from four folk songs from the Aomori Prefecture of Japan. Scoring calls for instrumentation identical to American Symphonic Band instrumentation, except that two extra Japanese percussion instruments are added to the regular percussion section: the Tebiragane, like a large antique cymbal, and the Nebuta-daiko, similar to a bass drum but played with a thin bamboo stick wrapped in vinyl tape. Imaginative scoring for the percussion instruments with the inclusion of Japanese instruments coupled with the use of four joyful Japanese folk songs depict a true festive atmosphere in this work.

**Aegean Festival Overture** was written in 1967 as an orchestral overture for the Washington National Symphony and was premiered by that group under Howard Mitchell a year later at Constitution Hall. Its immediate success then and on tour occasioned the collaboration between Mr. Makris and Major Albert Bader of the United States Air Force Band to arrange the overture as a concert piece for band. It has since been premiered and featured on tour by the Bolling based USAF band under the direction of Colonel Arnald Gabriel. From its first hammering dotted eighth rhythms, the *Aegean Festival Overture* reflects the Greek origins of its composer, who was born in Salonika, a colorful Aegean seaport. The driving energy of the fast section with its restless 5's and 7's and the lyrics plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of Makris – a blend of classic form and Greek folkloristic elements. (Albert Bader)

In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the **First Suite in Eb** on the page for 1909. This is the only evidence we have of the work's origins, for there is no certain record of any performance before 1920 (although parts seem to have been copied before 1918), nor is there any evidence of for whom the work was written. The same anomaly appears with the Second Suite, composed in 1911 but not performed until 1922. It is strange that these two masterpieces of band writing should not have entered the repertoire at once; there has certainly been no lack of performances in the years since 1920. (Colin Matthews)

**Suite Dreams** is the fourth and final (?) of my Parody Suite pieces. Unlike the others (Chester Leaps In, ImPercynations, and MetaMarch), it's not intentionally funny and tongue-in-cheek in character. Rather, it's more a dream-like fantasia based on Holst's *First Suite in Eb*. The motivic material is almost exclusively from the inverted Chaconne melody in Mvt. I and from Mvt. III. (Steven Bryant)

***Blink!*** Have you ever had the feeling that something good was about to happen? Perhaps just an inkling? Have you ever met someone and known instantly that you were going to become thick as thieves? In the fall of 2005, I read Malcolm Gladwell's book, Blink. Blink is a book about rapid cognition. I found this concept inspiring and led to the writing of my work for wind band by the same name. My work features quick changes of both texture and tempo (blink!) while systematically exploring a single motive. The boisterous opening of the piece rigorously works this motive (in both transparent and opaque ways) and climaxes in giving way to a surprisingly quiet and ethereal ending. (Joel Puckett)

***"March" from Symphonic Metamorphosis*** Hindemith collaborated with choreographer Leonid Massine on a ballet utilizing music of Carl Maria von Weber. The project was eventually scrapped due to artistic differences between the parties. Hindemith felt he was just being used as an arranger, while Massine found the music too complex to dance to. The musical ideas were salvaged, three years later, when Hindemith completed his *Symphonic Metamorphosis*. The work was originally written for orchestra, but the composer believed that it should be available for band, also. Hindemith asked his Yale colleague, Keith Wilson, to do the transcription, which was completed in 1961. The *March* is the fourth and final movement of the composition and is based on a piano duet by Weber. The two-bar opening statement by the brass is heard in several forms throughout the movement. The woodwinds underscore the sonorous melodies of the brass with a driving rhythm and articulation that carries the movement to its finale. (David Bruce Adams)

## Symphony Band Personnel

### Flute

Emma Smith  
Nessa Syverson  
Meghan Mienert  
Madeline Fitzpatrick  
Marie Ristow  
Michelle Simpson  
Kim Weiss

### Oboe

Kelsey Seline  
Dana Robison

### Clarinet

Megan Howard  
Katelyn Fjelstad  
Beth Leska  
Sara Baye  
Kaylan Altmann  
Kathryn Beck  
Emily Wuest  
Erin Miska  
David Bashaw  
Alana Carrier  
Ashley Umlauf

### Bass Clarinet

Tara Sanderson  
Tyler Stromquist-  
Levoir

### Bassoon

Marsha Hermanson  
Megan Mulholland

### Alto Saxophone

Aaron Hedenstrom  
Brian Handeland  
Luke Dallagrana  
Kyle Manley

### Tenor Saxophone

Joe Tierney

### Baritone Saxophone

Michael Vanderscheuren

### Horn

Rachel Meyer  
Jen Newton  
Sam Emmons  
Tony Och

### Trumpet

Loren Endorf  
Kurt Shipe  
Kayla Theiste  
Kari Bloomquist  
Amy Mutchler  
Elizabeth Tomlin  
Sam Bristol

### Trombone

Andy Rosevold  
Nicole Brellenthin  
Adam Lowe  
Joe Aumann  
Greg Ellis

### Bass Trombone

Will Horn

### Euphonium

Bobbi Geissler  
Matt Turek  
Rick Slembariski

### Tuba

Rob Margolis  
Joe Lasko  
Michael Mitmoen  
Nick Drayton

### Percussion

Abby Frederick  
David Power  
Zach Brawford  
Tyler Coakley  
Colin Carey  
Brittany Shattuck

### Piano

Rick Slembariski

### Assisted by:

Chelsea Dresser,  
alto clarinet  
Charis Boersma,  
English horn

### Band Assistants:

Mike Renneke  
Jim Skaleski

## Wind Symphony Personnel

### Flute

Kristen Sward  
Becky Czachor  
Lauren Lamers  
Sarah Bruening  
Ashley Zipperer  
Tyler Adam

### Oboe

Sarah Kubiadowicz  
Charis Boersma  
Kelsey Seline

### Clarinet

Jennifer Tinberg  
Ashley Singer  
Jim Skaleksi  
Emily Adler  
Maggie Armstrong  
Stephanie Schiefelbein  
Megan Pattarozzi  
Stefanie Berkopoc  
Kristin Freedlund  
Tania Richter  
Chelsea Dresser

### Bass Clarinet

Nicole Hudachek  
William Richter

### Bassoon

Matthew Kruszka

### Alto Saxophone

Justina Brown  
Corey Cunningham

### Tenor Saxophone

Ben Cold

### Baritone Saxophone

Michelle Kochan

### Trumpet

Stuart Wallace  
Ashley Vial  
Heather Patton  
Chris Bresette  
Carl Schroeder  
David Yentsch

### Horn

Mary Heimerman  
Katie Althof  
Paul Saganski  
Michael Renneke

### Trombone

Kyle Siegrist  
Brad March  
Jason Marshall  
Bryce Bielec  
Justin Verhasselt

### Euphonium

Mike Vallez  
Eric Whaylen

### Tuba

Calvin Grier  
Douglas Gile  
Andrea Miller

### Percussion

Matt Gullickson  
Tyler Bartelt  
Jeff Preismeyer  
Peter Hason  
Mary Imsdahl  
Chris Halbauer

### Double-Bass

Joshua Mittendorf

### Piano

Stephanie Schmidt

## All-Steinway Campaign

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