

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

*presents the*

# SYMPHONY BAND

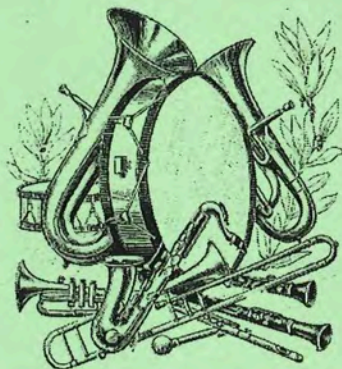
PHILLIP OSTRANDER, CONDUCTOR

*and the*

# WIND SYMPHONY

JAMES COLONNA, CONDUCTOR

STEVE PETERSON, GUEST CONDUCTOR,  
DIRECTOR OF BANDS, ITHACA COLLEGE, NY



Sunday, November 23, 2008

5:00 p.m.

Gantner Concert Hall  
Haas Fine Arts Center



[www.uwec.edu/mus-the](http://www.uwec.edu/mus-the)

*Excellence. Our Measure, Our Motto, Our Goal.*

## **Program**

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

- Shortcut Home ..... Dana Wilson (b. 1946)  
English Dances ..... Malcolm Arnold (1921-2006)  
Black Horse Troop.....John Philip Sousa (1854-1932)  
*Steve Peterson, Guest Conductor*
- Lux Aeterna ..... Yo Goto (b. 1958)
- Come Sweet Death..... J.S. Bach (1685-1750)  
*Arr. Alfred Reed*
- Shadow Rituals ..... Michael Markowski (b. 1986)

## **Intermission**

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

- Aubrey Fanfare (1996).....Jack Stamp (1954)
- French Impressions (1997) ..... Guy Woolfenden (1937)  
Parade  
Can-Can
- O Magnum Mysterium (2002).....Morten Lauridesn (1943)  
*Arr. Robert H. Reynolds*  
*Steve Peterson, Guest Conductor*
- Variations on an Advent Hymn (1973) .. Fisher Tull (1934-1996)
- Children's March (1918) .....Percy A. Grainger (1882-1961)  
*Steve Peterson, Guest Conductor*
- Fantasies on a Theme by .....Norman Dello Joio (1913-2008)  
Haydn (1963)  
*In Memory and Tribute to Norman Dello Joio*

## Program Notes

**Shortcut Home** is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the "home" of the final, C Major chord. (*Dana Wilson*)

**English Folk Song Suite** was composed for British military band in 1924. 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.

**The Black Horse Troop** was completed December 30th, 1924 at Sousa's Sands Point, Long Island, estate. It was played for the first time about ten months on October 17th, 1925, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio – and I was there. I had not been to such as this; I remember that as Sousa's march was being played Troop A rode onto the stage and stood behind the band to the tumultuous cheering of all. During the half-century of his career as the most successful bandmaster who ever lived, there was both reason and necessity for his creating these wonderful marches – and among them all *The Black Horse Troop* is a positive standout. (*Frederick Fennell*)

**Lux Aeterna** was commissioned and premiered by the Yonezawa Kojokan High School Band of Yonezawa, Japan, in celebration of its thirtieth anniversary in 1992. The piece is a single-movement work in continuous rounded binary form with a short coda. As with many of Goto's compositions, the title is in Latin. The translated meaning of Lux Aeterna is "eternal light." The piece is constructed of two fundamental themes-diatonic and chromatic-which indicate "light" and "darkness," respectively. Yo Goto received his Bachelor of Music Education at Yamagata University in Japan and studied composition at the Tokyo College of Music. From 1990 to 1994, Goto was a member of the Japan Band Clinic Committee and since 1995 has worked as an advisor to the committee. (*Andrew Trachsel*)

**Come Sweet Death** is one of a group of sixty-nine so-called "Sacred Songs and Airs" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. For all its apparent simplicity of musical construction, this music is deeply moving and of great expressiveness, culminating in an exalted singing line that perhaps signified for the deeply religious Bach the willing embrace of death as the final deliverance from earthly strife, and entrance into eternal glory. In the present realization for winds from the original figured bass, Bach's harmonic intentions have been faithfully adhered to throughout, and except for specific choices of voicing's and instrument colors, very little has been added to one of the most lyrically expressive of all Bach's many creations. (*Alfred Reed*)

**Shadow Rituals** I can remember sitting in my junior high school band reading through my first Frank Ticheli piece; I remember it because I found his style so unlike the other arrangements and “Standards” that we performed. Now, several years later, I realize the remarkable inspiration Ticheli’s music has made on my own writing and growth as a musician. Because of this, *Shadow Rituals* was written particularly for the Manhattan Beach Music Frank Ticheli Composition Contest and I dedicate it humbly to Frank Ticheli. *Shadow Rituals* is rhythmic, energetic, and challenges the performer to constantly stay engaged in the music. The piece is a dark and mystical dance – a reflection of something primitive or ancient. (Michael Markowski)

In music, Variation is a formal technique where material is altered during its repetition. The variation or change may involve any musical element including harmony, melody, counterpoint, rhythm, timber or orchestration. Composers have been using variation as early as the sixteenth- century.

In the late nineteenth century music in theme and variation form became show pieces to demonstrate a musician’s virtuosity. Composers , who were also fine performers, began to show off their compositional and virtuosic technique in one musical setting.

Composers many times paid homage to each other through quotation of other composer’s works. This practice, now seen as plagiarism, was of the highest compliment among the parties involved.

This evening the Wind Symphony presents different types of variations and homages. First, Jack Stamp’s **Aubrey Fanfare** is a variation in orchestration. Fanfares have traditionally been heralded by Trumpets and Drums. In Stamp’s music the variation takes place in the orchestration which is for full band. The title *Aubrey Fanfare*, also plays a secondary role in tonight’s program, paying homage to those who have gone before us. The work was written in memory of Stamp’s composition teacher Fisher Aubrey Tull. The orchestration and harmonization heard in the Stamp fanfare is echoed in the first variation work on the program by Tull himself, *Variations on an Advent Hymn*. This work for brass and percussion is a series of melodic and harmonic variations on *Veni, Veni, Emanuel* known to us as the advent song, *O Come, O Come Emanuel*. Tull creatively sets each variation so that a different perspective of this theme is highlighted.

**Fantasies on a Theme by Haydn** is also in variation form. Each fantasy, played without pause, expresses Norman Dello Joio’s impression of the humor found in many of Haydn’s work. This work pays homage to Haydn’s clever use of silence in several places and playfully bounces the music throughout the ensemble. Norman Dello Joio states:

This work for band is based on a theme from a composition for piano by Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today. The three movements are a constantly varied examination of Haydn’s basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric. In the final sense, it is my homage to a composer who

will always remain contemporary. This work was commissioned by the MSBOA and dedicated to Mr. Leonard Falcone, Director of Bands at Michigan State University, upon his retirement, in recognition of devoted service to music, to education, and to his colleagues.

Percy Grainger, a champion of the wind band, sets a childhood theme in a series of ever changing musical events covering all aspects of variation technique. His Children's March is a playful melody (not of Grainger's) that transformed in each statement through the addition of "wrong note" chromatic harmony that slide through the scoring. He was also fond of creating musical interruptions that rudely appear against playfulness of the melody. Grainger was a true master of orchestration and found a great deal of joy with the numbers and various timbres in a wind band, he especially was fond of what he referred to as "tuneful percussion," that is heard in the in its own statement of the melody during the development to the works climax.

Guy Woolfenden says of his work, ***French Impressions:***

On my shelves is a curious book called The Music Lover's Birthday Book, and I have got into the habit of glancing at it most days to discover when its featured composers and performers were born. The book is full of beautifully chosen photographs and paintings, one of which, *La Parade de Cirque: Invitation to the Sideshow* by Georges Seurat caught my eye on the very day that I was asked to compose a piece for the Metropolitan Wind Symphony.

The second movement is based on:

*Le Cirque*, left unfinished at Seurat's tragically early death in 1891 at the age of 32, and *Le Chahut*, which depicts a curiously stylized Can-Can in full swing, accompanied by a pit orchestra. The phrase "faire du chahut" means "to make a racket", which I think I have achieved in the second movement!

I felt that the first movement needed a more gentle, open-air theme, to contrast with the sinister, claustrophobic, gas-lit sideshow of *La Parade*, and I found what I was looking for at The National Gallery in London, which has long housed Seurat's huge canvas *A Bathing Place, Asnières*. This wonderful picture presents a cool, blue river Seine lapping a sun-drenched green, grassy bank, on which pale-skinned bathers, stare fixedly across to the opposite shore, while the smoke from the distant factory chimneys reminds us -- and them -- that this industrial Parisian suburb is somewhat removed from *The Garden of Eden*.

Finally the beautiful setting of Morten Lauridsen's ***O Magnum Mysterium***, by H. Robert Reynolds is a variation of orchestration. Originally composed for SATB chorus, this work has become a staple of the band repertoire since it's premiere at the College Band Directors National Convention in Minneapolis in March, 2001. This setting for band gives the piece a different meaning than that of the original vocal work due to the fact that the lyrics are not heard and what we are left with is a beautiful sonorous setting for winds and percussion. I hope you enjoy this evening's concert of musical variations. *Program Note by Dr. James Colonna*

## 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

### English Horn

Charis Boersma

### 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 Slembarski

### Tuba

Rob Margolis  
Joe Lasko  
Michael Mitmoen  
Nick Drayton

### Percussion

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

## University of Wisconsin-Eau Claire Wind and Percussion Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. James Colonna	Wind Symphony
Dr. Jeffery Crowell	Percussion/Percussion Ensemble
Dr. Randal Dickerson	University Band/Marching Band
Dr. Kristine Fletcher	Bassoon
Dr. Richard Fletcher	Clarinet/Saxophone
Dr. Christa Garvey	Oboe
Dr. Tim Lane	Flute
Dr. Nancy McMillan	Saxophone
Dr. Verle Ormsby, Jr.	French Horn/Horn Ensemble
Dr. Phillip Ostrander	Trombone/Symphony Band/ Trombone Ensemble
Dr. Jerry Young	Tuba/Euphonium/BASSically BRASS

## Wind Symphony Personnel

### Flute

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

### Oboe

\*Sarah Kubiatowicz  
Charis Boersma  
Kelsey Seline

### English Horn

Charis Boersma

### E-flat Clarinet

Jim Skaleski

### Clarinet

\*Jennifer Tinberg  
Ashley Singer  
Jim Skaleski  
Emily Adler  
Maggie Armstrong  
Stephanie Schiefelbein  
Megan Pattarozzi  
Stefanie Berkopec  
Kristin Freedlund  
Tania Richter  
William Richter

### Bass Clarinet

Nicole Hudachek  
Chelsea Dresser

### Contra-Bass Clarinet

William Richter

### Bassoon

\*Matthew Kruszka

### Soprano Saxophone

\*Justina Brown

### 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 Yentch

### Horn

\*Mary Heimerman  
Katie Althof  
Paul Saganski  
Mike Renneke

### Trombone

\*Kyle Siegrist  
Brad March  
Jason Marshall  
Bryce Bielec

### Bass Trombone

Justin Verhasselt

### Euphonium

\*Michael Vallez  
Eric Whyalen

### Tuba

\*Calvin Grier  
Douglas Gile  
Andrea Miller

### String Bass

\*Joshua Mittendorf  
Joshua Kimball

### Percussion

\*Matt Gullickson  
Tyler Bartelt  
Jeff Priesmeyer  
Peter Hanson  
Mary Imsdahl  
Chris Halbauer

### Piano

\*Stephanie Schmidt

\* Denotes principal player

### Band Administrative Assistants

Mike Renneke  
Jim Skaleski

### Music Librarian

Rachel Carter



## ***Steve Peterson, Guest Conductor***

Steve Peterson, appointed Director of Bands at Ithaca College in 1998, currently conducts the Wind Ensemble and teaches courses in conducting and wind literature. From 1988–98, he served as Associate Director of Bands at Northwestern University in Evanston, Illinois, and was also conductor of the renowned Northshore Concert Band. Dr. Peterson served on the faculty at Stephen F. Austin State University in Nacogdoches, Texas and had several years of successful teaching experience in the public schools in Arizona. Dr. Peterson holds the Doctor of Music degree from Northwestern University, and Master's and Bachelor's degrees from Arizona State University.

His ensembles have appeared before conventions of the American Bandmaster's Association, the College Band Director's National Association, the National Association of College Wind and Percussion Instructors, the American School Band Director's Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center.

For many years, Peterson served as a new music reviewer for *Instrumentalist* magazine. He is active as a conductor and clinician throughout the United States, Canada, and the Republic of China. He is a member of the Music Educator's National Conference, College Band Directors National Association, World Association of Symphonic Bands and Ensembles, New York School State Band Director's Association, and New York State School Music Association. Peterson has been elected to membership in the prestigious American Bandmaster's Association.

**Visit our web site for information about the  
Music & Theatre Arts Department:  
<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.