

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

presents the

SYMPHONY BAND

PHILLIP OSTRANDER, CONDUCTOR

COLE HANSON, CLARINET SOLOIST

2010 SYMPHONY BAND CONCERTO COMPETITION WINNER

WILLIAM SCHWARTZ, STUDENT CONDUCTOR

2010 SYMPHONY BAND CONDUCTING COMPETITION WINNER



Originals: Old & New

Sunday, May 9, 2010

1:00 p.m.

Gantner Concert Hall

Haas Fine Arts Center



www.uwec.edu/mus-the

Excellence. Our Measure, Our Motto, Our Goal.

Program

Sea Songs (1924).....Ralph Vaughan Williams
(1872-1958)

I Am (1990).....Andrew Boysen, Jr.
(b. 1968)

William Schwartz, student conductor
2010 Conducting Competition Winner

Dance Sequence (2002)Marco Pütz
(b. 1958)

- I. Starting-Up
- II. Folk Tune
- III. M.A.R.C.(H)

Intermission

Resonances 1 (1991).....Ron Nelson
(b. 1929)

Brooklyn Bridge (2004) Michael Daugherty
(b. 1954)

- I. East

Cole Hanson, clarinet soloist
2010 Concerto Competition Winner

Medium Funk Prelude (2009) Paul Richards
(b. 1969)

The Gladiator March (1886)..... John Philip Sousa
(1854-1932)

Program Notes

Written for British military band in 1924, *Sea Songs* is a single-movement composition based on three English sailing songs. The first of these, *Princess Royal*, briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, *Admiral Benbow*, also referred to as *The Brother Tar's Song*, is bold in nature, continuing the allegro tempo of the opening. The melody of the final ballad, *Portsmouth*, is written in an expressive and flowing cantabile style. A quick repeat of the first two songs brings the work to its conclusion.

I Am was commissioned by Craig Aune and the Cedar Rapids Prairie High School Band of Cedar Rapids, Iowa in February 1990. It was written in memory of Lynn Jones, a baritone saxophone player in the band who was killed in an auto accident during that winter. The work is basically tonal in nature, but includes extended techniques such as an aleatoric section and singing from members of the ensemble. The aleatoric section is intended to represent the foggy morning of the crash in which Jones died. The words "I Am" are taken from a poem that he wrote just days before his death. The piece is not intended in any way to be an elegy. Instead, it is a celebration, and reaffirmation, of life.

I Am

Life, Music, Competition.

I like exciting things, and doing good for others.

Beauty, Successfulness and Smartness are important to me.

I like to achieve recognition.

I can succeed if I really put my mind to it.

I am very set in my ways,

But I can change when I realize my ignorance.

I like a simple nonchalant lifestyle.

I hate ignorance.

I hate structuredness.

This is me. I am!

-Lynn Jones, January 1990

Dance Sequence was commissioned by an international consortium of school bands. The piece is often harmonically pungent, especially the first movement, and metrically quite sophisticated throughout. There are three short movements, all inspired by dance. The first, entitled *Starting Up* is marked *Allegro vivo*, and is mostly in $\frac{3}{4}$ time. Syncopated block chords and a chromatic theme heard first on muted trumpet build with some spicy harmonies to an intense climax. This is followed by *Folk Tune*, an *Allegretto giocoso* movement, with solos for trombone, oboe and flute as it explores a succession of interesting metrical and coloristic ideas. The finale is the longest movement, titled *M.A.R.C.(H)*. The theme, in march time of course, is also a coded musical tribute, a cipher on the name of one of the dedicatees (Marc Crompton). The slow opening soon develops both in tempo and texture, alternating solos for euphonium, clarinet and flute till a tom-tom roll interrupts the onward march of the movement to bring back the opening *maestoso*, all capped off with a brisk coda. (*Marco Pütz*)

Resonances 1 uses non-synchronous techniques to achieve its textures. It is not an aleatoric piece. It will sound the same with each performance. The "Drama" factor will, however, change with each performing group. *Resonances 1* is structured in six units. The performance goal of *Resonances 1* is to create an interesting and increasingly exciting musical texture which begins slowly, very quietly and distant and develops to a peak of enormous activity, intensity and tension. (*Ron Nelson*)

Brooklyn Bridge Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, *Harper's Monthly* reported, "The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him." As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: *I. East* (Brooklyn and Brooklyn Heights); *II. South* (Statue of Liberty); *III. West* (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); *IV. North* (Empire State Building, Chrysler Building, and Rockefeller Center). (*Michael Daugherty*)

Medium Funk Prelude is a brief dance in which a small group of figures are transformed and tossed about the ensemble. The title comes from thumbing through a jazz fake book, where tunes are given tempo markings such as slow swing, fast samba, or medium funk.

The Gladiator, by John Philip Sousa, was written in 1886 while he was leader of the United States Marine Band. Sousa had not written many marches before that, and none of them received great popularity. *The Gladiator*, however, sold over a million copies – record for the time – and was soon performed frequently. It follows normal march style and is played at the normal pace of most marches. Although marches such as *Semper Fidelis*, *The Washing Post*, *Stars and Stripes Forever*, and *Hands Across the Sea* have achieved greater popularity, *The Gladiator* is still regarded as Sousa's first success.

Biographies

William Schwartz is a junior music performance major and a trombone student of Dr. Phillip Ostrander. A graduate of Arrowhead High School in Hartland, Wisconsin, Will has performed for conductors such as Carter Simmons, Thomas Dvorak, Joshua Byrd, and Bruce Hertig. While at UW-Eau Claire, Will has performed in the Wind Symphony and University Symphony Orchestra. Currently Will is studying conducting with Dr. Peter Haberman through an independent study opportunity.

Cole Hanson is a senior at Lincoln High School in Alma Center, Wisconsin. He currently studies clarinet with Dr. Richard Fletcher at the University of Wisconsin-Eau Claire. In addition to winning the UW-Eau Claire Symphony Band Concerto Competition, Cole has also won the Chippewa Valley Youth Symphony Concerto Competition and the Dorian Band Festival Soloist Competition. He has performed in the Exemplary Soloist recital at the Wisconsin State Music Educator's convention, as a saxophonist in the World Youth Wind Symphony, and recorded with the top Interlochen saxophone quartet on National Public Radio's "Performance Today" in addition to attending countless other honor bands and competitions. Cole plans to attend the University of Minnesota next year to major in clarinet performance and study with Alexander Fiterstein.

Symphony Band Personnel Spring 2010

Piccolo

Meghan Meinert
Adrien Prah

Flute

Sarah Bruening
Madeline Fitzpatrick
Meghan Meinert ^
Adrien Prah
Marie Ristow

Oboe

Kayla Carlson ^
Amber Tappe

Bassoon

Marsha Hermanson ^
Alex Widstrand

Eb Clarinet

Kathleen Balts

Clarinet

Tyler Anderson
Kathleen Balts
Sara Baye
Kathryn Beck
Breanna Casper
Jerah Doxtator
Rachel Gochenour
April Heder
James Mc Adams
Katie Miller
Natalie Pannemann
Bill Richter ^
Maly Schacht

Bass Clarinet

Kelli Gasparka
Travis Kaney
Tyler Stromquist-
Levoir ^

Contra Clarinets

Travis Kaney

Alto Saxophone

Ross Christianson
Tristan Killey
Eric Schultz ^
AJ Schuh

Tenor Saxophone

Richard Stangl

Bari Saxophone

Scott Hensiak

Trumpet

Dan Bader
Ian Behlke
Sam Bristol ^
Joel Carlson
Josh Dahl
Kayla Theiste

Horn

Kristin Hagen
Bryan Kujawa
Isaac Risseeuw
Matt Winarski ^

Trombone

Guy Dee
Greg Ellis
Corey Feiock
Matt Hiel
Andy Rosevold ^

Bass Trombone

Ross Livermore

Euphonium

Rick Slembariski
Eric Whaylen ^

Tuba

Nick Drayton
Andrea Miller ^
Kurtis Polishinski
Carl Weir

Piano

Nick Drayton

Percussion

Colin Carey
Tyler Coakley ^
Abby Frederick ^
Nick LaMuro
David Sumner

^ Principle Player

Undergraduate T.A.

Nick Drayton
Megan Pattarozzi

University of Wisconsin-Eau Claire Wind and Percussion Faculty

Prof. Robert Baca	Trumpet/Director of Jazz Studies
Dr. Peter Haberman	Wind Symphony/Director of Bands
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



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