

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

*presents*

# **SYMPHONY BAND**

Phil Ostrander, *conductor*

*and the*

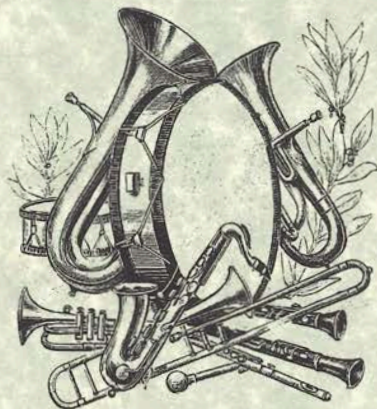
# **WIND SYMPHONY**

Richard Mark Heidel, *conductor*

Jerry Young, *tuba*

with FRANK L. BATTISTI, *guest conductor*

*Conductor Emeritus, New England Conservatory Wind Ensemble*



**SUNDAY, NOVEMBER 21, 2004**

**AT 5:00 P.M.**

**GANTNER CONCERT HALL  
HAAS FINE ARTS CENTER**



## Program

**Symphony Band**  
**Phillip A. Ostrander, Conductor**  
**Frank L. Battisti, Guest Conductor**

- Shortcut Home ..... Dana Wilson (b. 1946)
- Suite Française ..... Darius Milhaud (1892-1974)
- I. Normandie
  - II. Bretagne
  - III. Ile-de-France
  - IV. Alsace-Lorraine
  - V. Provence
- October ..... Eric Whitacre (b. 1970)
- Blue Lake Overture ..... John Barnes Chance (1932-1972)

## Intermission

***Special presentation to Mr. Dan Neesley***  
Dr. Jerry Young, Wind and Percussion Area Coordinator

**Wind Symphony**  
**Richard Mark Heidel, Conductor**  
**Frank L. Battisti, Guest Conductor**

- "Country Band" March ..... Charles Ives (1874-1954)  
Transcribed by James B. Sinclair
- O Magnum Mysterium ..... Morten Lauridsen (b. 1943)  
Transcribed by H. Robert Reynolds
- Concerto in F Minor for Tuba ..... Ralph Vaughan Williams  
I. Allegro Moderato (1872-1958)  
II. Romanza Transcribed by Robert Hare  
III. Finale - Rondo alla tedesca  
Jerry A. Young, tuba  
Professor of Music
- Symphony No. 6 for Band ..... Vincent Persichetti (1915-1987)
- I. Adagio - Allegro
  - II. Adagio sostenuto
  - III. Allegretto
  - IV. Vivace
- His Honor ..... Henry Fillmore, Jr. (1881-1956)  
Edited by Frederick Fennell



## 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)

Much of the music by Darius Milhaud conveys a sense of innocence and joy of living. Although both elements are prevalent in **Suite Française**, he also expresses the sorrow and bitterness he felt about World War II. The composer wrote: "The five parts of the suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought." (Stuart Stone)

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. **October** was premiered on May 14, 2000, and is dedicated to Brian Anderson, the man who brought it all together. (Eric Whitacre)

Dedicated to the Blue Lake Fine Arts Camp of Twin Lake, Michigan, **Blue Lake Overture** readily demonstrates the composer's ability to develop thematic material in a remarkable number of different ways – the entire piece is developed from the initial motive heard in the horn. The highlight of the overture is the middle section in which the opening theme is repeated and given a subtle waltz-like treatment. (Norman Smith)

Charles Ives was fascinated by bands and band music, due mostly to his father being a bandmaster. "**Country Band" March** was not written for band; it was originally written for chamber orchestra in 1905 and rescored in 1973 by Ives scholar James B. Sinclair. Drawing from his own experience with amateur bands, Ives has notated examples of off-key, out-of-step, discoordinated, tempo-rushed and mis-transposed playing in this early work. Using one of his most distinguishing characteristics in this march, Ives quotes from several tunes which were popular in his childhood, including: "Arkansas Traveler," "The British Grenadiers," "London Bridge," "My Old Kentucky Home," "Semper Fidelis" and "Yankee Doodle." (Terry G. Milligan and James B. Sinclair)

Prior to Philip Catelinet's June 13, 1954 premiere performance of Ralph Vaughan Williams' **Tuba Concerto in F Minor** as part of that year's Jubilee concert series, the following announcement appeared in the London press:



Vaughan Williams, now 81, has composed a concerto for bass tuba. It is the first on record... His last concerto was for mouth organ, and it ran Larry Adler to the last ounce of his technique. Philip Catelinet, first tuba player of the L.S.O., has manfully taken on the solo part. He will need all his breath. Normally the tuba provides foundation sound for trombone harmony. Twenty minutes solo work is a tough proposition.

Fifty years later, the skepticism expressed by the music critics of Catelinet's day has proven to be unfounded. This concerto has stood firmly as a landmark composition for the tuba and the progenitor of many more concerti for the instrument that have been written by composers ranging from other noted British composers such as Edward Gregson to the famous American film composer, John Williams. Vaughan Williams was the first to explore the dexterity and range of the instrument, as well as its exceptional lyrical qualities. The second movement, *Romanza*, is indeed one of the most beautiful melodic works in tuba repertoire to this day, and the exciting opening of the *Finale: Rondo a la Tedesca* remains as a major test of every tubist's technical ability. Today's performance, given in celebration of the Concerto's 50<sup>th</sup> anniversary, is dedicated to the memory of the composer, who all tubists owe a deep debt of gratitude, and to the memory of Philip Catelinet, who I was fortunate enough to know and who provided special insights to me and to many others on the proper performance of this special work. (Jerry Young)

Morten Lauridsen's choral setting of *O Magnum Mysterium* ("O Great Mystery") has become one of the world's most performed and recorded compositions since its 1994 premiere. About his setting, Lauridsen writes, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." (H. Robert Reynolds)

Vincent Persichetti, regarded as one of the finest American neo-classical composers, wrote the following in 1964, eight years after the publication of his *Symphony No. 6*: "The *Symphony No. 6* is called a *Symphony for Band* because, as No. 5 is for strings, No. 6 is for winds, and I did not wish to avoid the word 'band' ... Band music is virtually the only kind of music in America today which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time ... The Adagio opens with a statement of the three-note horn call source motive followed by a scale-wise theme for low winds, which forms the Allegro's main theme. The sonata-allegro's two main themes, already heard in the introduction, now appear in reverse order. The closing theme prepares the chorale texture of the second movement. After an imitative development, a flash of percussion announces the recapitulation, and the two principal themes are tossed playfully back and forth until the final chord. The second movement is in three-part



sectional form and begins with a clear and simple statement of 'Round Me Falls the Night' from my *Hymns and Responses for the Church Year*. The third movement, in trio form, opens with a flowing 6/8 figuration of the source motive, which gives way to the trio's bouncy 2/4 variation of the scale-wise theme of the first movement. The finale is a free rondo based upon materials from the entire symphony." (Vincent Persichetti)

***His Honor***, composed in 1933 and published the following year, refers to Mayor Russell Wilson, a man who impressed the composer with his sense of humor as well as his executive ability. With its unexpected melodic and rhythmic changes and its various performance possibilities, *His Honor* is still one of Fillmore's most popular marches. (Norman E. Smith)

### **Biographies**

**Frank L. Battisti** is Conductor Emeritus of the Wind Ensemble at the New England Conservatory in Boston, Massachusetts. Under Mr. Battisti's leadership, the Ensemble established a national and international reputation for being one of the premiere ensembles of its kind in the United States. During the past 40 years Frank L. Battisti has been responsible for commissioning and premiering many works for wind ensemble by distinguished American and foreign composers including Warren Benson, Leslie Bassett, Robert Ceely, John Harbison, Robin Holloway, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, Sir Michael Tippett, Ivan Tcherepnin, Robert Ward and Alec Wilder. Battisti is a very active guest conductor, having directed many professional, university, college, military and high school ensembles in the United States, England, Europe, Middle East, Scandinavia, Australia, China, South Korea, Taiwan and Russia. He has held numerous national offices in various wind band/ensemble associations including President of the U.S. College Band directors National Association (CBDNA). Battisti is a member of the American Bandmasters Association (ABA) and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE) and co-founder of the New England College Band Association (NECBA). He has served on the Standard Award Panel of ASCAP and been a member of the Music Panel of Arts Recognition and Talent Search (ARTS) for the National Foundation for Advancement of the Arts. Battisti is presently a consulting editor for *The Instrumentalist* magazine and in the past has been a consulting editor for music publishers G. Schirmer and E.C. Schirmer. Battisti constantly contributes articles on wind band/ensemble literature, conducting and music education to professional journals and magazines and is considered one of the foremost authorities on wind music literature. Battisti is the author of *The Winds of Change* (2002 – Meredith Music Publications), *The Twentieth Century American Wind Band/Ensemble* (1995 - Meredith Music Publications), and he is co-author, with Robert Garofalo, of *Score Study for the Wind Band Conductor* (1990 - Meredith Music Publications). Battisti has received



many awards and honors including the Edwin Franko Goldman Award from the American School Band Directors National Association in 1989 and an Honorary Doctor of Music degree from Ithaca College in May 1992.

**Jerry Young** has been a member of the music faculty at the University of Wisconsin – Eau Claire since 1983 where he teaches tuba, euphonium and courses in music education and in the university honors program. He also leads the university's euphonium and tuba ensemble, BASSically BRASS, which has appeared at regional and international conferences in the U.S. and abroad. His former students hold performing positions in orchestras in the U.S., Europe, and Asia, as well as in premiere U.S. military bands. Young served on the faculty of the Interlochen Arts Camp from 1983 to 1993 where he founded the Interlochen Tubafest and performed regularly as a soloist and chamber musician. He recently completed his tenure as editor-in-chief of the *ITEA Journal*, continues as an editorial advisor, and is a member of the Board of Directors of the International Tuba Euphonium Association. He is a member of the Board of Directors for the Leonard Falcone International Euphonium and Tuba Festival, which is held annually at the Blue Lake Fine Arts Camp in Michigan. Dr. Young has published an edition of the *Complete Arban Method* for tuba, one of the top-selling study methods for the tuba internationally. He has published articles on a wide variety of topics in instrumental music education and music industry journals and magazines. He performs with Symphonia, an eighteen-piece euphonium and tuba ensemble comprised of some of the finest euphonium and tuba artist/teachers in the United States, and is tubist for various groups in the Eau Claire area including the Eau Claire Chamber Orchestra, the UW-Eau Claire Faculty Dixieland Band and Eau Claire Brassworks. Dr. Young has appeared across the U.S., Europe, and Japan as a soloist, chamber musician, clinician, lecturer, and adjudicator. He was named a Distinguished Alumnus of the Department of Music at the University of Arkansas in 1999 and is a Fellow of the University's Fulbright Alumni Academy.

**Dan Neesley** has been Principal Tuba of the Milwaukee Ballet Orchestra since 1973 and also performs in the internationally renowned Brass Band of Battle Creek. In addition to his various activities as a professional musician, he has taught low brass students at UW-Milwaukee and at the Lawrence University Conservatory in Appleton, and he has appeared as a soloist and guest lecturer at various national and international events for euphonium and tuba enthusiasts. Mr. Neesley's sons, Matthew and Andrew, both attended UW-Eau Claire. Matthew is a percussionist and Andrew is an award winning trumpet player and composer who is currently continuing his education at the Manhattan School of Music in New York City. Dan and his wife, Alice, continue to reside in Glendale, Wisconsin.

In support of the UW-Eau Claire Department of Music and Theatre Arts and the Wind and Percussion Area, Mr. Neesley has recently donated instructional materials including an entire library of music for brass



quintet and other chamber brass music and a large collection of compact disc and LP record recordings featuring both solo and chamber music for brass instruments with a combined value of well over \$10,000. These materials comprise the Dan and Alice Neesley Brass Music Collection and will be housed in the Department of Music and Theatre Arts for use by our faculty and students. We are most grateful to the Neesleys for their continuing support of us and for their great generosity.

*Support for Mr. Battisti's visit has been provided by the  
University of Wisconsin-Eau Claire Academic Affairs  
Professional Development Program.*

### **Symphony Band Personnel**

#### **Flute**

\*Katie Salo  
Millie Wicke  
Ana Armstrong  
Nessa Severson  
Amara Seem  
Kira Zeman  
Anne Bitney  
Samantha Rohan

#### **Clarinet**

\*Jim Geddes  
Jenny Slater  
Amanda Eischen  
Amy Chartraw  
John Weiser  
Stephanie Lueck  
Ben Herpel-Dobay  
Erin Quinlan  
Angela Steffen

#### **Bass Clarinet**

Becky Lawrence  
Nicole MacFarlane

#### **Oboe**

\*Lauren Zemlicka  
Charis Boersma  
Kate Malone

#### **Bassoon**

Adrienne Neitzke

#### **Alto Saxophone**

\*Kendra Congdon  
Justina Brown  
Robert Bohnert  
Danielle Tucker

#### **Tenor Saxophone**

Corey Cunningham

#### **Baritone Saxophone**

Michelle Kochan

#### **Trumpet**

\*Jon Lanctin  
Keith Karns  
John Lydon  
Mitch Mueller  
David Yentsch  
Jake Covill  
Brian Hilson

#### **Horn**

\*Jake Heyer  
Mary Heimerman  
Paul Saganski  
Jessica DeVillers  
Jeanie Schoenhals

#### **Trombone**

\*Corey Van Sickle  
Randy Pingrey  
Brad March  
Matt Caine  
Matt Tiller  
Josh Becker

#### **Euphonium**

\*Mike Vallez  
Kyle Peterson  
Brian Plank

#### **Tuba**

\*David Temple  
Andrea Miller  
Douglas Gile

#### **Percussion**

\*Ryan Wilson  
Tyler Bartelt  
David Billingsley  
Brittany Borofka  
Ben Lester  
Shilo Dunlap  
Ian Ehlert

\*Principal Player

#### **Band Administrative Assistants**

Maggie Bailey and Andrei Strizek



## Wind Symphony Personnel

### Flute

\*Laura Barth  
Alisha Green  
Jeanne Kolis  
Amy McCoy  
Jennifer Ritchie  
Jessica Moebius

### Clarinet

\*Liz Wilson  
Kristin Bar  
Nancy Coddington  
Tom Hahn  
Chris Raddatz  
Andrea Johnsen  
Ashley Singer  
Holly Johnson  
Jessica Owens

### Bass Clarinet

Jacob Boyle

### Oboe

\*Holly Samson  
Greg Weeden

### Bassoon

Amy Van Maldegiam

### Alto Saxophone

\*Jonathan Juedes  
Branden Atherton

### Tenor Saxophone

Sean Hauer

### Baritone Saxophone

Theresa Soules

### Trumpet

\*Kyle Scheible  
Paul Stodolka  
Phil Snyder  
John De Haven  
John Raymond  
Josh Nims

### Horn

\*Nicole Gerlach  
Angie Foster  
Katie Wiersema  
Brian Anderson

### Trombone

\*Joe Hartson  
Colin Gilliland  
Pat Bents  
Josh Heyer

### Bass Trombone

Josh Hertel

### Euphonium

\*Andrei Strizek  
Elizabeth Soules

### Tuba

+Joel Helston  
+Josh Lee  
Jesse Orth

### Percussion

\*Maggie Bailey  
Amy Bowen  
Sean Carey  
Catherine Hennessy  
Hana Dehtiar  
Jeff Priesmeyer

### Piano

Adam Braatz

\*Principal Player  
+Co-Principal  
Players

### Assisted by:

Jeremy Boettcher,  
string bass  
Kelly Heidel,  
French horn

## Band Administrative Assistants

Maggie Bailey and Andrei Strizek

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/calendar.htm>

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