

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

*Symphony Band*

PHILLIP OSTRANDER, CONDUCTOR

WITH DR. JERRY YOUNG, TUBA

*and*

*Wind Symphony*

JOHN R. STEWART, CONDUCTOR

WITH DR. ANDREW MACHAMER, BASSOON

AND DR. CHRISTA GARVEY, OBOE



Wednesday, March 11, 2015

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center

academics**AND**artistry

The Power of



# Program

## Symphony Band

*Phillip Ostrander, Conductor*

- Slava! Leonard Bernstein (1918-1990)
- Capriccio Rodney Newton (b. 1945)  
*Featuring Dr. Jerry Young, tuba*
- Dusk Steven Bryant (b. 1972)
- Limerick Daydreams Nathan Daughtry (b.1975)
- Play! Carl Holmquist (b. 1983)
- The Footlifter March Henry Fillmore (1881-1956)

*~ Intermission ~*

## Wind Symphony

*John R. Stewart, Conductor*

- Toccata Marziale Ralph Vaughan Williams (1872-1958)
- Ontogenesis (World Premiere) Jordan Jenkins (b. 1992)
- Three Opera Duets Wolfgang Amadeus Mozart (1756-1791)
- I. Là ci darem la mano  
(from Don Giovanni, arr. Triebensee)
  - II. Bie Männern welche Liebe fühlen  
(from The Magic Flute, arr. Stewart)
  - III. Pa Pa Pa Papageno  
(from The Magic Flute, arr. Stewart)
- Featuring Dr. Christa Garvey, oboe and Dr. Andrew Machamer, bassoon*
- Sonata Octavi Toni Giovanni Gabrieli (1554-1612)
- The Washington Post John Phillip Sousa (1854-1932)  
(arr. Brion/Schissel)
- Come, Sweet Death Johann Sebastian Bach (1685-1750)  
(arr. Reed)
- Symphony in B flat Paul Hindemith (1895-1965)
- I. Moderately fast, with vigor
  - II. Andantino grazioso
  - III. Fugue

## **Program Notes**

### **Slava!**

The first theme of Slava!! is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the "Coronation Scene" of Moussorgsky's Boris Goudonov, where the chorus sings the Russian word "Slava!", meaning "glory!" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated. (Gottlieb)

### **Capriccio**

Capriccio was written by Newton for James Gourlay, a Scottish tubist who plays in River City Brass. Newton originally wrote Capriccio to be played with an orchestra, but in 2002 revised it for band (which is the version for Gourlay). Newton is a British composer and educator. He taught in London from 1995 to 2000 at the London College of Music and the Royal Academy of Music. Also in this time, he became involved with brass bands and wind bands which he readily composed for. (Henningsgaard)

### **Dusk**

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness. Dusk is part of a three-work "night cycle," continuing with The Marbled Midnight Mile and concluding with First Light. (Bryant)

### **Limerick Daydreams**

The 12-measure work is based on the Irish reel "Highway to Limerick." The work opens rather mysteriously with fragments of the tune thrown about the ensemble and echoes of the bodhran (a traditional Irish drum) emulated by a dampened bass drum. A raucous drumming section ensues and gives way to the first full presentation of the reel in the flutes. What follows is a series of melodic, rhythmic, and harmonic transformations of the Irish tune – some quite playful, some beautifully melancholy, and some majestically resolute. (Daughtry)

### **Play!**

Play! was the winner of the 2007 Claude T. Smith Memorial Band Composition Contest. As composer, Holmquist has written numerous works for concert band, brass quintet, string ensembles, and vocal ensembles. Play! is a delightful piece that is in "swing" style and features solos for clarinet and piano. The piece culminates in a treatment of "Come Thou Fount of Every Blessing."

### ***The Footlifter March***

The Footlifter March was composed for a series of radio broadcasts sponsored by a small Cincinnati insurance agency in 1928. The company's slogan was "A penny a day" (for insurance), and the march was referred to as the "Penny-a-Day March" for the short duration of the sponsorship -- short because of the widespread depression. However, the president of the agency remarked that the piece certainly was a "footlifter," and Fillmore used the title while the work was in manuscript. During a discussion with his good friend Phil Gates at a massed band concert in Piqua, Ohio, in 1930, Fillmore remarked that the most energetic "footlifters" were the best marchers. Gates then suggested the same term for a future march title -- not realizing the coincidence -- and the name became permanent. It was published in 1935. (Smith)

### ***Toccata Marziale***

Toccata Marziale, written in 1924, was Vaughan Williams's second work for military and is one of the most significant contributions to the wind band literature. The word "toccata" comes from the Italian "toccare," meaning "to touch," hence its association with the early Baroque virtuoso keyboard pieces written by Frescobaldi and others. This piece is a contrapuntal masterpiece for wind ensemble, in which textures are juxtaposed in massed effects with large sections of winds and brasses. A rhythmic vigor, as suggested by the title, permeates the piece and Vaughan Williams's brilliant scoring reveals the fundamental properties of the band's sonority and its instrumental virtuosity and color. (Fennell)

### ***Ontogenesis (World Premiere)***

Ontogenesis is the origination and development of an organism, usually from the time of fertilization of the egg to the organism's mature form. In this case of this piece, the organism is a human being, represented by the entire wind ensemble, and the piece vaguely outlines the life a human from birth to adulthood. In order to convey this, the piece is in four sections: "Birth," "Discovery," "Challenge," and "Conclusion." The first section is represented by a general waking up of the ensemble, beginning with a solo flute and progressing throughout the rest of the band, who are all given the direction "Begin warming up." In "Discovery," the ensemble takes on the character of a young child, essentially relearning to play music together, as a child needs to learn to coordinate all their limbs in order to walk. "Challenge" represents the different expectations, pressures, and choices a person faces when reaching adolescence and early adulthood. In the "Conclusion" section, our person reaches adulthood; choices are made, a path is chosen, and things are partially resolved.

### ***Three Opera Duets***

Harmoniemusik, music for a small wind band, enjoyed a great popularity in Europe in the last quarter of the eighteenth and first quarter of the nineteenth centuries. J.C. Bach, Haydn, Mozart, Beethoven, and numerous other composers of varying stature composed for the medium. In Vienna, the nobility vied with one another in maintaining ensembles (usually pairs of oboes, clarinets, horns, and bassoons) of the finest available musicians. Transcriptions of popular operas of the day were especially in demand as repertoire. These three duets were transcribed in that same vein. The arrangers are reasonably faithful to the opera score in most instances, insofar as one can be in reducing a work for voices and orchestra to one for wind octet. (Voxman)

### ***Sonata Octavi Toni***

The music of St. Mark's Cathedral in Venice culminated in the polychoral works of Giovanni Gabrieli. The principle of the alternation of two groups of performers is probably almost as old as the history of music itself, and this principle was consciously developed early in the history of Christian church liturgy. Whereas the usually polychoral compositions of the time were in eight parts for two choirs, Gabrieli expanded this at will, both with regard to the number of parts and the number of choirs. His works are dominated by contrast and by a love of sound for the sake of sheer sound. *Sonata Octavi Toni* contains all the characteristics of Gabrieli's antiphonal music. The piece is from a larger collection entitled *Sacre Symphoniae* (1597). (Rasmussen)

### ***The Washington Post***

This march was written in 1889 to help promote an essay contest sponsored by the newspaper of the same name. With Sousa conducting, it was premiered by the U.S. Marine Band during the distribution of the essay prizes on the Smithsonian Museum grounds in Washington, D.C. The 6/8 march happened to be appropriate for a new dance called the two-step and soon became the most popular tune in both America and Europe. Although he received only \$25 for its publication, Sousa was quickly inundated with requests for more marches. Of his 136 marches, *The Washington Post* and *The Stars and Stripes Forever* have been the most widely known. With a circulation of 719,000 (on Sunday), *The Washington Post* newspaper is also still well known. (Smith)

### ***Come, Sweet Death***

*Come Sweet Death* (Komm, Süßer Tod) is one of a group of 69 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. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred-songs edited by Bach himself. For all of 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. The first performance of this setting took place on April 2, 1976 with the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell. (Cranston)

### ***Symphony in B flat***

The *Symphony for Concert Band* was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. The three-movement suite shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. This symphony rivals any orchestra composition in length, breadth, and content, and served to convince other first-rank that the band is a legitimate medium for serious music.

# Symphony Band Personnel

## Flute

Mara Boecher<sup>^</sup> *Bloomington, MN*  
Kasey Brylski *Oshkosh, WI*  
Jesse Kozak *Hortonville, WI*  
Lena Lambrigtsen *Mondovi, WI*

## Oboe

Mara Reed *Apple Valley, MN*  
Stuart Sutter *Appleton, WI*

## Bassoon

Marissa Larson *Woodbury, MN*

## Clarinet

Bryce Anderson *Menomonie, WI*  
Veronica Aranda *Germantown, WI*  
Angie Coyle *Eau Claire, WI*  
Jamie Gronski *Mosinee, WI*  
Emma Huston<sup>^</sup> *Eau Claire, WI*  
Trevor Kent\* *East Troy, WI*  
Annisa Luginbill *Eau Claire, WI*  
Cassi Ott *Stoughton, WI*

## Bass Clarinet

Alex Exworthy<sup>^</sup> *Oconto, WI*  
Blake Grencik *Sun Prairie, WI*

## Alto Saxophone

Tim Frederick<sup>^</sup> *Lakeville, MN*  
Tyler Schuster *Apple Valley, MN*

## Tenor Saxophone

Josh Johnson *Minneapolis, MN*

## Baritone Saxophone

April Schneider *Appleton, WI*

## Trumpet

Patrick Disterhaft *Fond du Lac, WI*  
Emily Heidelberger *Farmington, MN*  
Jacob Helmrick *River Falls, WI*  
Connor Pietrzak<sup>^</sup> *Appleton, WI*  
Joe Poncelet *Hastings, MN*  
Marie Kaczmarek *Madison, WI*

## Horn

Elizabeth Brunner *Reedsville, WI*  
Amanda Halek *Robbinsdale, MN*  
Dominic Meincke *Hudson, WI*  
Andrea Ranzau *Maple Grove, MN*  
Shannon Swodzinski\* *Oak Creek, WI*

## Trombone

Will Linstrom\*\* *Fond du Lac, WI*  
Scott Mattison *Apple Valley, MN*  
Alex Plum<sup>^</sup> *Eagan, MN*  
Pete Winslow *Stillwater, MN*  
Maggie Zeidel *Stillwater, MN*

## Euphonium

David Lofy *Merrill, WI*  
Andrew Nicholson<sup>^</sup> *Ladysmith, WI*

## Tuba

Anthony Gerasch *New Lenox, IL*  
Isaac Portoghese *St. Paul, MN*  
Ben Smethurst<sup>^</sup> *Prairie du Chien, WI*  
Curtis Wetzel *Sun Prairie, WI*

## Percussion

Marc Cain *Woodbury, MN*  
Chris McGlauchlen *Farmington, MN*  
Cami Mennitte *Argentina*  
Dylan Norcross *Colchester, VT*  
Josiah Torvik<sup>^</sup> *Savage, MN*  
Erik Van Vleet *Galesville, WI*

<sup>^</sup>Principal Player

\*Piano

\*\*Electric Guitar

A reception following the concert will be held in the Haas Fine Arts lobby sponsored by the student National Band Association.



# Wind Symphony Personnel

## Piccolo

Kailey Hilby *Bangor, WI*  
Hannah Zirbes *Coon Rapids, MN*

## Flute

Laura Helgen *Eden Prairie, MN*  
Kailey Hilby *Bangor, WI*  
Hannah Zirbes^ *Coon Rapids, MN*

## Oboe

Megan Finstad *Howards Grove, WI*  
Jenni Nueske^ *Wittenberg, WI*

## E♭ Clarinet

James Li *Hong Kong*  
Hunter Nicholson *Antigo, WI*

## Clarinet

Zack Bartsch *Cameron, WI*  
Briana Buchholtz *Milwaukee, WI*  
Sarah DiPiazza^ *Madison, WI*  
James Li\* *Hong Kong*  
Andy Ludewig *Andover, MN*  
Anders Nelson *Minneapolis, MN*  
Hunter Nicholson *Antigo, WI*

## Bass Clarinet

Zack Bartsch *Cameron, WI*  
Briana Buchholtz *Milwaukee, WI*

## Bassoon

Kelsey Freymiller^ *Viola, WI*  
Collin Jeidy^ *Sun Prairie, WI*

## Alto Saxophone

Hanna Hermanson *Buffalo, MN*  
Sam Kolve^ *Eau Claire, WI*

## Tenor Saxophone

Dan Colburn *Stillwater, MN*

## Baritone Saxophone

Dougan Smith *Oswego, IL*

## Trumpet

Kris Bergh *Minneapolis, MN*  
Dominic Domeyer *River Falls, WI*  
Jake Kobberdahl^ *W. Des Moines, IA*  
Devon Lawrence *Rosemount, MN*  
Will Woodward *River Falls, WI*

## Horn

Rosie Evans^ *Denmark, WI*  
Ben Mackie *Mankato, MN*  
Andy Michor^ *Homer Glen, IL*  
Siri Stensberg *Appleton, WI*

## Trombone

Caleb Domeyer *River Falls, WI*  
Collin Hough^ *Farmington, MN*  
Alex Karye *Farmington, MN*

## Bass Trombone

Kara Metzger *Waukesha, WI*

## Euphonium

Tim Caturia *Menomonie, WI*  
Matthew Strom^ *Rosemount, MN*

## Tuba

Nick Hansberry^ *Alexandria, MN*  
Claire Henningsgaard *Rosemount, MN*

## Percussion

Joe Hujet^ *Appleton, WI*  
Nick Junker *Hastings, MN*  
Sarah Leppert *Eau Claire, WI*  
Shawn Muench *Cumberland, WI*  
Alli Wilmes *Stillwater, MN*

## String Bass

Rachel Burtman *Eau Claire, WI*

^Principal Player

\*Piano

## Teaching Assistants

Nicholas Hansberry  
Claire Henningsgaard

*Dr. Andrew Machamer* is an Associate Lecturer at the University of Wisconsin – Eau Claire and an active performer and teacher in both the Eau Claire (WI) and Twin Cities (MN) areas. He holds a Doctor of Musical Arts degree, as well as a Master of Music degree, in Bassoon Performance from the University of Minnesota. Previously, he completed a Bachelor of Science in Music Education at Indiana University of Pennsylvania. Across these degrees, he has studied with many accomplished bassoonists, including his primary teachers John Miller, Norbert Nielubowski, and Jason Worzbyt.

As a dedicated teacher and pedagogue, Andrew has taught bassoon to all ages from elementary to college level and has instructed many successful students across the country. In addition to building and maintaining a strong bassoon studio at UWEC, he also instructs Woodwind Techniques, Bassoon Ensemble, and Music Theory. Outside of the university setting, Andrew is an avid supporter and educator of the marching arts.

*Dr. Christa Garvey*, Associate Professor of Chamber Music and Aural Skills, has taught at UWEC since 2003. Her degrees are from Indiana University and the University of Colorado. She is a frequent recitalist, orchestral oboist, and founding member of the Virtualosity Ensemble. Dr. Garvey continually questions what it means to be a modern 21st century musician and has made exciting transformations in the areas of entrepreneurship and innovation. For instance, the Virtualosity Ensemble uses technology to rehearse in an online environment while the members have been over 500 miles apart.

Other projects include oboe demonstrations on Youtube, a blog about oboe pedagogy ([www.theoboist.blogspot.com](http://www.theoboist.blogspot.com)), and Oboe For Everyone ([www.oboeforeveryone.com](http://www.oboeforeveryone.com)), a network of teachers and teaching resources that match expert teachers to any student in the world, regardless of a student's ability to pay for lessons. The program has been an immediate and outstanding success, with participants from around the globe.

*Dr. Jerry A. Young* has been a member of the music faculty at University of Wisconsin-Eau Claire since 1983. His former students enjoy successful careers as music educators, in music industry and in leading orchestras and military bands in the U.S., Europe and Asia. He currently serves as President of the International Tuba – Euphonium Association, formerly served as editor-in-chief of the Association's quarterly journal, and was among the initial recipients of the Clifford Bevan Award for Meritorious Work in Low Brass Scholarship.

He is a Distinguished Alumnus of the University of Arkansas Department of Music and is a Fellow of the Fulbright Academy of the University of Arkansas. Dr. Young has appeared across the U.S., Europe and Japan as a soloist, chamber musician, clinician, and adjudicator.

In 2007, Dr. Young completed a new edition of the Kopprasch 60 Studies for Tuba. In the summer of 2012, he released the first and only edition of the Kopprasch 60 Studies for Tuba, Op.5.

***UW-Eau Claire Music & Theatre Arts website:***

<http://www.uwec.edu/Mus-The>

***online events calendar:***

<http://www.uwec.edu/Mus-The/Events/calendar.htm>

***facebook pages:***

<http://www.facebook.com/UwecMusic#!/UwecMusic>

<http://www.facebook.com/pages/UWEC-Theatre/229071010473890>



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