

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

presents the

WIND SYMPHONY

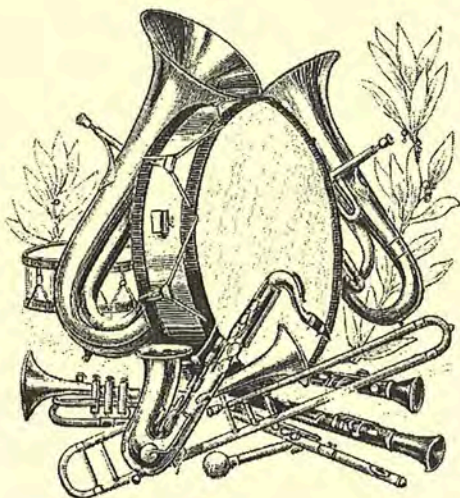
JAMES COLONNA, CONDUCTOR

MICHAEL RENNEKE, GUEST CONDUCTOR

WINNER, 2009 STUDENT CONDUCTING COMPETITION

KYLE SIEGRIST, TROMBONE SOLOIST

WINNER, 2009 STUDENT CONCERTO COMPETITION



Sunday, May 3, 2009

5:00 p.m.

Gantner Concert Hall

Haas Fine Arts Center



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Program

Fanfare Antiphonal vox Gabrieli (2009)..... Jim Colonna
World Premiere (b. 1970)

It Perched for Vespers Nine (2008).....Joel Puckett (b. 1977)

Arrows of Time (1996)..... Richard Peaslee (b. 1930)

I
II
III

Kyle Siegrist, Trombone Soloist
2009 Concerto Contest Winner

Corrida! (2009) Ethan Wickman (b. 1973)
World Premiere

Intermission

Awayday (1995)Adam Gorb (b. 1958)
Psalm (1952) Vincent Persichetti (1915-1987)

Michael Renneke, Guest Conductor
2009 Winner of the Student Conductor Contest

Dance Movements (1996)..... Phillip Sparke (b. 1951)

I Ritmico
II Molto vivo (for the Woodwinds)
III Lento (for the Brass)
IV Molto ritmico

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## Program Notes

***Fanfare Antiphonal vox Gabrieli*** As a musician I lead a triple life as a composer, conductor, and trumpet player. It is as a trumpet player that I compose this fanfare. I have always been excited about music that happens all around an audience ever since I can remember hearing music by Phillip Bliss at a university concert in my youth.

It wasn't until college that I had the opportunity to perform Gabrieli's Canzon Septimi Toni No. 2 in an antiphonal setting. Gabrieli wrote this powerful antiphonal works for Saint Marks Cathedral (Venice, Italy) in the late 1700's. It is with this fascination with brass players playing from towers all over town and in the form of the cross that lead me to write this work. It is a gift to the brass section of the 2009 University of Wisconsin-Eau Claire Wind Symphony for their thoughtful and powerful work during the 2008-2009 school year. (Jim Colonna)

***It Perched for Vespers Nine*** My wife's grandfather was an extraordinary man. He was an immigrant who walked around quoting poetry and whistling tunes from his childhood in Scotland. Like a character from a movie he always seemed to pull just the right verse for the occasion.

In the spring 2007, he fell into a coma following a severe stroke. After weeks of being in this state he awoke and said:

In mist or cloud...

...On mast or shroud

It perched for Vespers nine.

Whiles all the night...

...Through fog-smoke white,

Glimmered the white moon-shine.

These were the final words of a man who always chose the right words. Within the hour he was gone.

The verse is from the famous poem of condemnation and redemption, "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge. The poem is the story of a mariner condemned to travel the earth telling his tale of hubris and punishment in search of redemption. The mariner shot an albatross for no other reason than he felt like it and then suffered the wrath of both death and living-death for his gall.

My work entitled *It Perched for Vespers Nine*, on a surface level engages the imagery from the verse itself. But at the emotional core of the work is my trying to work out what my wife's Pop Pop might have been trying to tell us about what awaits us "In mist or cloud". (Joel Puckett)

***Arrows of Time*** is a three-movement work for trombone and piano (also for full orchestra) written in 1993 and 1994. Having once played trombone in high school and college bands, it has always been a favorite instrument of mine. In writing this piece, however, which is often virtuosic in its demands on the player, I needed far more than my own amateurish knowledge of the instrument. For advice I contacted two of the greatest players in the field, Joe Alessi and Jim Pugh. Both were most helpful, especially Joe who has really brought the piece into being by giving it its first performances. Alessi, I found, was the ideal player for this work in that he can seamlessly combine both a classical and jazz technique in his playing. One of my main influences has been Bill Russo's trombone writing for the Stan Kenton Orchestra spearheaded by Frank Rosolino's spectacular solos.

As for the title, *Arrows of Time*, the term appears in Stephen Hawking's "A Brief History of Time" which I had been reading while writing the piece. Little more can be said in explanation except that I liked it as a title. (Richard Peaslee)

***Corrida!*** While a Fulbright fellow in Madrid, Spain, I spent some time at the Real Conservatorio Superior de Música in Madrid studying music by Spanish composers of the Twentieth cen-

tury. Although the title of the work evades my memory, I recall a work I studied by Manuel de Falla that began with brass and timpani, in a fanfare reminiscent of the kind played at the beginning of a bullfight, as the impassioned animal bounds into the bullring. That fanfare is where *Corrida* begins.

While the work, at least initially, draws upon the music of bullfighting, it also embodies my admiration of the orchestral overtures of Hector Berlioz. Like his overtures, *Corrida* is set in a large ternary form with a middle slow section surrounded by fast ones. Each section is also comprised of its own modified ternary--each section respectively featuring its own middle section flanked by two contrasting outer sections.

Ultimately, the score evokes a severely physical, even violent, athletic contest--much like the one fought bravely by the bull. Ebullient and energetic, it also possesses an introspection that may momentarily call into question the fervor (or fever!) of its enthusiasm for bloodsport. (Ethan Wickman)

***Awayday*** In this six-minute curtain raiser my inspiration has come from the great days of the American Musical Comedy. I have tried to express in a brief sonata form movement the exhilaration of 'getting away from it all' for a few short hours on a festive Bank Holiday. Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky and James Bond travelling together at a hundred miles per hour in an open-top sports car, I think you'll get the idea. (Adam Gorb)

***Psalm for Band*** Vincent Persichetti was born in Philadelphia and began piano lessons when he was five. At the age of nine he enrolled in college Music Theory courses and at 14 gave his first recital of his own compositions. He played tuba and double bass. He received his Master's degree from the Philadelphia Conservatory at age 25 and subsequently taught at the Juilliard School of Music in New York City; among his students were Philip Glass and Peter Schickele (P.D.Q. Bach). Persichetti described his music as "having a combination of 'grit' and 'grazioso'." He wrote at least 175 compositions and many important works for Concert Band.

The *Psalm for Band* dates from 1952 and was commissioned by Pi Kappa Omicron National Band Fraternity. It is divided into three parts. Part one consists of short phrases and focuses on the different colors of the ensemble. Part two is chorale-like in nature and is presented at a faster tempo. Part three consists of short rhythmic motives, imitative counterpoint, and thematic use of rhythms in the tenor and bass drums. (James Huff)

***Dance Movements*** was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators' Association Convention in January 1996. It is cast in four

movements which play without a break; the second and third feature woodwinds and brass respectively.

#### 1. Ritmico

The opening theme on horns and saxophones is played amidst stabbing chords from the top and bottom of the band. A gentler theme follows on piccolo and clarinet, followed by the flute, oboe, trumpet, harp and glockenspiel. The main motif of the movement then arrives, which includes a dotted rhythm, which is to recur at all significant moments. A climax is reached and an angular figure follows on oboes, saxophones and clarinets. Previous material then reappears to bring the movement to a close.

#### 2. Molto Vivo (for the Woodwinds)

The second movement starts with a rustic dance tune, which is continually interrupted. It passes through various keys and stages of development until a bubbling ostinato arrives on piano, harp, glockenspiel and cello. Over this, the oboe lays a languid tune, which is then taken up by soprano and alto saxophones. Clarinets and lower winds introduce a new idea; it is built on 9th and 11th chords, highly syncopated and interspersed by snatches of the ostinato. Eventually the oboe theme reappears, accompanied by the lower wind chords. The dance tune then establishes itself once more and reaches a climax before winding down to a close.

#### 3. Lento (for the Brass)

The third movement opens with whispering muted trumpets, harp and vibraphone. Declamatory statements from horn and trombone answer each other and a slow and majestic chorale gets underway. Trumpets join to reach a climax where the original trombone statement reappears, bringing back the opening trumpets figures.

#### 4. Molto ritmico

The final movement bursts into life with a passage featuring the percussion section. The whole band then joins in until a driving bass ostinato establishes itself. Melodic snatches are thrown around the band until a gradual crescendo leads to a unison passage for the entire band. A robust theme appears on horns and saxophones but eventually the earlier sinister music returns. After a short pause a plaintive tune on the woodwinds leads to a more rhythmic one on the brass but it is not long before the percussion remind us of the opening of the movement and the ostinato reappears. The robust horn tune is this time played by the full band but the moment of triumph is short and a running passage appears which starts in the bottom of the band but works its way to the upper woodwinds. Eventually the brass plays a noble fanfare which dispels the darker mood and ends the movement in a blaze of colour.

## Biographies

**Joel Puckett** is a composer who is dedicated to the belief that music can bring consolation, hope, and joy to all who need it. The Washington Post has hailed him as both "visionary" and "gifted" and the head critic for the Baltimore Sun, Tim Smith, hailed his piece, *This Mourning*, as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work, *On the Transmigration of Souls*.

Born on the south side of Atlanta, Joel is the son of a Dixieland jazz musician and a classical tubist. He has held fellowships at the Aspen Music Festival and at the University of Michigan where Joel received a D.M.A. in composition studying with Pulitzer-Prize Winner, William Bolcom; Michael Daugherty; and MacArthur Foundation "Genius Grant" recipient, Bright Sheng.

The Washington Chorus, recipient of the 2000 Grammy Award for Best Choral Performance, commissioned and premiered Joel's work *This Mourning*, for chorus, orchestra, 40 wine glasses and tenor soloist, to rave reviews at the Kennedy Center in Washington, D.C. Of the third movement Baltimore Sun critic Tim Page said, "The final movement reaches profound heights. As the chorus intones Dickinson's lines, 'There must be guests in Eden, All the rooms are full,' a cathartic, almost ecstatic rise of melody and emotion unfolds."

Puckett's music for wind band has enjoyed great success. His work *Ping, Pang, Pong*, which was written for Michael Haithcock and the University of Michigan Symphony Band, has been performed by some of the best college and professional ensembles in the country including The President's Own Marine Band. Written just 3 years ago, this piece has now seen over 40 performances with many more scheduled for this season.

Puckett is the recipient of the first American Bandmasters Association/University of Florida Commission. The award, which was funded by a generous grant from the University of Florida band program, includes a \$10,000 commission to create an artistic work for wind band. This commission resulted in *It Perched for Vespers Nine*.

This spring, Baylor University premiered a new violin concerto, *Southern Comforts*, at the 2009 CBDNA convention in Austin, TX. This new work was a consortium commission for 10 major universities.

Joel has served as an adjudicator for national competitions for young composers, such as the SCI/ASCAP competition. He also frequently gives guest lectures and master classes. He most recently has lectured at City College in Harlem, NY; Indiana University in Bloomington; the University of Texas-Austin; Michigan State University; Western Washington University; and the Crane School of Music. Joel is a full time faculty member of the Peabody Conservatory.

**Ethan Wickman's** music has been performed by such groups as the Fargo-Moorhead Symphony, Aspen Concert Orchestra, Proteus, the Gryphon Trio, and the CCM Philharmonia, and by performers such as violinist Bayla Keyes, guitarist Daniel Lippel, pianist Ananda Sukarlan, and many others. He has received commissions from The American Composers Forum, Barlow, and the Mostly Modern Chamber Music Society. His incidental music was featured on select episodes of the nationally broadcast PBS series *Ancestors*. His orchestral work *Night Prayers Ascending* won the Jacob Druckman Prize for Orchestral Music at the Aspen Music Festival and was a recent finalist for the 2005 ASCAP Rudolf Nissim Award. He is the recipient of fellowships from the Aspen Music Festival, the Norfolk Contemporary Music Workshop/Yale Summer School of Music, the Wellesley Composers Conference, and the joint recipient of a grant from the Utah Arts Council, and Fulbright (Madrid, Spain).

He holds a Doctorate in Music Composition from the University of Cincinnati College-Conservatory of Music, with additional degrees in music from Boston University and Brigham Young University. He is Assistant Professor of Music Composition and Theory at the University of Wisconsin-Eau Claire.

**Michael Renneke** is a senior music education major from Eagan, Minnesota. A French horn student of Dr. Verle Ormsby, Michael plays in the Wind Symphony and the University Symphony Orchestra. As a conductor Michael has studied with Joe Pulice, Dr. Richard Mark Heidel, Dr. Randy Dickerson, and Dr. James Colonna. He maintains active membership in the Collegiate Music Educators National Conference, the National Band Association, the National Association of Pastoral Musicians, and is the current president of Phi Mu Alpha Sinfonia Gamma Beta chapter, as well as the Collegiate Province Representative for Wisconsin and Minnesota. Michael has served as a guest instructor for several area high school bands and is currently a summer band director at Northstar Middle School in Eau Claire, WI. He has been the drum major of the Blugold Marching Band for the past two seasons. As a performer he has traveled internationally to Ireland, Greece, Italy, and Great Britain.

**Kyle Siegrist** is currently a junior music education major at the University of Wisconsin-Eau Claire. He serves as the lead trombonist in Jazz Ensemble I and is also principle of the Wind Symphony. In his time at Eau Claire, he has played in numerous other ensembles including brass quintets, trombone quartets, the Trombone Ensemble, and he has played principle trombone in the University Symphony Orchestra. He has also had the opportunity to study with and play in master classes for renowned trombonists such as Carl Lenthe, Kari Sundstrom, Matthew Vaughn, Jiggs Whigham, and Mark Fisher. After graduation in the fall of 2010, Kyle hopes to continue on to graduate school in order to teach at the collegiate level.

## Wind Symphony Personnel Spring 2009

### Flute

Kristen Sward\*  
Becky Czachor  
Sarah Bruening  
Ashley Zipperer  
Tyler Adam  
Emma Smith

### Oboe

Sarah Kubiadowicz\*  
Alex Esser

### English Horn

Kelsey Seline

### Clarinet

Jennifer Tinberg\*  
Meredith Armstrong  
Stephanie Schiefelbein  
Emily Adler  
Megan Pattarozzi  
Stefanie Berkopec

### Bass Clarinet

Nicole Hudachek  
Kristin Freedlund

### Contrabass Clarinet

William Richter

### Bassoon

Matthew Kruszka

### Alto Saxophone

Ben Cold\*  
Corey Cunningham

### Tenor Saxophone

Aaron Hedenstrom

### Baritone Saxophone

Brian Handeland

### Trumpet

Stuart Wallace\*  
Heather Patton  
Ashley Vial  
Loren Endorf  
Amy Mutschler  
Carl Schroeder

### Horn

Paul Saganski\*  
Katie Althof  
Michael Renneke^  
Amy Schmidt

### Trombone

Kyle Siegrist\*  
Rachel Carter^  
Nicole Brellenthin  
Jason Marshall  
Justin Verhasselt

### Euphonium

Michael Vallez  
Eric Whaylen

### Tuba

Calvin Grier  
Adam Koble  
Douglas Gile

### Percussion

Matthew Gullickson\*  
Tyler Bartelt  
Jeff Priesmeyer  
Mary Insdahl  
Brian Claxton  
Peter Hanson

### Double Bass

Josh Mittendorf

### Piano

Stephanie Schmidt

\* Principal

^ Section Leader

### Band Administrative

#### Assistants

Michael Renneke  
Nick Drayton



*Artist-in-Residence Joel Puckett is sponsored in part by  
the University of Wisconsin-Eau Claire  
Office of Research & Sponsored Programs,  
the Department of Music & Theatre Arts,  
and the Wind & Percussion Division.*

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.