

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

presents the

SYMPHONY BAND
PHILLIP OSTRANDER, CONDUCTOR

and the

WIND SYMPHONY
PETER HABERMAN, CONDUCTOR



Sunday, March 14, 2010
7:30 p.m.
Gantner Concert Hall
Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

Symphony Band Phillip Ostrander, Conductor

- Festivo (1985) Edward Gregson (b. 1945)
- Sonata for Trumpet Kent Kennan (1913-2003)
and Wind Ensemble (1956) arr. Donald Hunsberger
*Robert Baca, trumpet
- Blessed Are They (1868).....Johannes Brahms (1833-1897)
from *A German Requiem* arr. Barbara Buehlman
- Equus (2000).....Eric Whitacre (b. 1970)
- Mambo Furioso (2001).....Brant Karrick (b. 1960)
- Men of Ohio (1921) Henry Fillmore (1881-1956)

Intermission

Wind Symphony Peter Haberman, Conductor

- Short Ride in a Fast Machine (1986)John Adams (b. 1936)
- Zirk (2007)..... Scott Boerma (b. 1964)
*Verle Ormsby, Jr., horn
- Variations on a Shaker MelodyAaron Copland (1900-1990)
- Symphonic Dances (1957, Arr. 1961)Leonard Bernstein
from *West Side Story* (1918-1990)
- Stars and Stripes ForeverJohn Phillip Sousa (1852-1932)

* UW-Eau Claire Music Faculty

Program Notes and Biographies

Festivo was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band, with funds provided by the Trustee Savings Bank. It was first performed by the BYCB, conducted by Nigel Taylor, in Kortrijk, Belgium, at the World Association of Symphonic Band and Ensembles Conference in July 1985. (Edward Gregson)

Sonata for Trumpet was commissioned by the NASM in 1954 and was premiered by J. Frank Elsass on November 26, 1955 at the NASM convention in St. Louis, Missouri. Kennan and Elsass were colleagues at the University of Texas at Austin during the time the Sonata was composed, and Elsass (a former cornet soloist with the Goldman Band) "provided Kennan with invaluable advice about how to pace and voice the trumpet part." Grateful for his collaboration, Kennan dedicated the *Sonata* to Elsass. (Jennifer Lorien Dearden)

Brahms may have written the **Requiem** in memory of his mother, who died in 1856; it is equally possible that he had in mind his great friend and mentor, Robert Schumann, whose madness and tragic death had profoundly affected the young Brahms. The composer himself gave no indication of whose memorial the *Requiem* might be, if indeed it was any one person's. As with all great music, the universal message of its vision transcends the circumstances of its conception. The work's title reflects Brahms' use of the Lutheran Bible rather than the customary Latin one. He compiled the text himself from both Old and New Testaments, and from the Apocrypha, though the Requiem itself has little in common with the conventional Requiem Mass. For many years Brahms had been preoccupied with the idea of composing a Requiem, but only in 1866, when he was 33, did he begin serious work on it. It was completed the following year with the exception of the fifth movement, which he added later in order to achieve a more balanced structure. In its incomplete form *Ein Deutsches Requiem* was first heard in Bremen Cathedral on Good Friday 1868. The final version was performed the following year at Leipzig's famous concert hall, the Gewandhaus.

Equus "There are a lot of notes, and I put every one on paper before sequencing it into the computer. I wanted to write a *moto perpetuo*, a piece that starts running and never stops ('*equus*' is the Latin word for horse) that would also be a virtuosic show piece for winds. The final result is what I call Dynamic Minimalism, which basically means that I love to employ repetitive patterns as long as they don't get boring. We finally premiered the piece in March 2000. Nearly three years after the original commission date, and the University of Miami Wind Ensemble played the bejeezus out of it." (Eric Whitacre)

Mambo Furioso On May 31, 2000, the world lost the singularly greatest Latin jazz artist/percussionist, Tito Puente. Often called "the Mambo King," "the King of Latin Jazz" and "El Rey del Timbal" his pounding mambo rhythms made time throb, pulsate, swivel, shake, crossing over from El Barrio in Harlem, to the Palladium, to the airwaves of America. Although not intended to be programmatic, *Mambo Furioso* attempts to reflect the excitement and spirit of Puente's music as well as the sorrow at losing such a legend whose career spanned over half of a century. (Brant Karrick)

One of Henry Filmore's most popular and most beloved marches, **Men of Ohio** was composed in 1921 and dedicated to President Harding.

Short Ride in a Fast Machine was commissioned for the opening concert of the Great Woods Festival in Mansfield, Massachusetts, and is an invigorating work of unrelenting rhythmic energy and complexity. In reference to the title, Adams stated, "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?" *Short Ride in a Fast Machine* was premiered on June 13th, 1986, by the Pittsburgh Symphony. This wind transcription was rendered by Lawrence T. Odom, former arranger/transcriber and harpist for the United States Air Force Band and Orchestra in Washington, DC. (Richard Miles)

Zirk was written for and dedicated to Dr. Willard Zirk and his Eastern Michigan University Horn Studio, in memory of William Tolstyka, the father of one of Willard's (and Scott Boerma's) students. It was premiered by Willard and the EMU Wind Symphony at the last EMU band concert of the year on April 15th, 2007. This single movement work includes three distinct sections, all incorporating melodies and harmonies inspired by the work's opening four note motive. The title of the work is derived from a stopped horn effect that reminded the composer of the name "Zirk!" (Scott Boerma)

Variations on a Shaker Melody is a set of five variations on the Shaker melody "Simple Gifts" and is an excerpt from the composer's score for the ballet *Appalachian Spring*. "Simple Gifts" was composed (from "divine inspiration") in 1848 by a Shaker minister in Alfred, Maine. The tune became a hit in many Shaker communities and was later included in Edward Andrews' book The Gift to be Simple—the source for Copland. (Norman Smith).

Symphonic Dances from "West Side Story" is based upon the musical *West Side Story*. This arrangement of the orchestral suite includes short characterizations of many sections of *West Side Story*. On August 19, 1957, *West Side Story* opened in a try-out run in Washington DC, and it proved a firm hit when it reached Broadway, running for 772 performances—just short of two years—before embarking on a national tour and making its way back to

New York in 1960 for another 253 performances, after which it was turned into a feature film in 1961. In the opening weeks of 1961 Bernstein revisited his score for *West Side Story* and extracted nine sections to assemble into what he called the *Symphonic Dances*. If you've seen *West Side Story*, you will note that this suite's musical selection is not placed in the order that occurs in the musical but in a new, uninterrupted sequence derived from strictly musical rationale.

Sousa stated that *Stars and Stripes Forever* was divinely inspired and was born of homesickness. In his autobiography, *Marching Along*, he provides the details of its creation after he had received a cablegram in Italy that his manager, David Blakely, had died:

"...As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached the shore, I set down the measure that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as the *Stars and Stripes Forever* and is probably my most popular march." (Norman Smith)

Mr. Robert Baca is Professor of Trumpet and Director of Jazz Studies at UW-Eau Claire. Other duties include teaching Jazz Improvisation, Jazz History, directing Jazz Ensembles I & II, and coordinating one of the nation's largest jazz festivals. Mr. Baca's background includes numerous performances in both classical and commercial areas. Mr. Baca has performed with the Milwaukee Symphony, Minnesota Orchestra and is a current member of the Phillip Brunelle "Plymouth Music Series Orchestra" as well as a past member of the popular radio ensemble for Garrison Keilor's "A Prairie Home Companion." He has toured with Frank Sinatra, Buddy Rich, Tony Bennett and Mel Torme and numerous others. As a teacher, Mr. Baca works with all levels of students and has served as conductor for many all state honors jazz ensembles. He has performed as a soloist in China, London, Costa Rica and Europe.

Mr. Baca is a past executive board member for the International Association for Jazz Education (IAJE) as the United States Representative as well as an advisory board member for the "Edwin Franko Goldman Band." He also served as past Vice President of Wisconsin Music Educators Association (Northwest Region) and past president of the International Association of Jazz Educators, Wisconsin Chapter.

Mr. Baca directs the University of Wisconsin-Eau Claire Jazz Ensemble I, recognized as one of the premiere jazz ensembles in the United States. In the past decade, the ensemble has toured throughout the United States, Europe and the Pacific Rim. In 1991 they performed in China, being recognized as the first jazz ensemble to tour this country since opening its borders to the western world. The ensemble has recorded ten CDs to date. Five CD's were awarded the prestigious Down Beat Award in the "Best Big Band" category. Two were nominated for a Grammy. The ensemble's schedule in the last three years has included performances at the Midwest Band Directors Conference in Chicago, Illinois, the New York Brass Conference in New York City, the Minnesota, Illinois and Ohio Music Educators Conferences, two Northwestern Regional MENC Conferences, and the MENC National Conference. Mr. Baca is a Conn-Selmer clinician and excited about the opportunity to work with any age student.

Dr. Verle Ormsby, Jr., a St. Louis, Missouri native, is Senior Lecturer in Horn Studies with the Department of Music, and is a member of the faculty ensemble, the Wisconsin Woodwind Quintet. Dr. Ormsby is also a member of the Eau Claire Chamber Orchestra, the Northwinds British Brass Band and performs with the Apple River Brass and Wind Quintets. Dr. Ormsby has a Doctor of Arts degree in Horn Performance and Master's in Music degree in Horn Performance from Ball State University (IN), and a Bachelor's Degree in Music Education from Southern Illinois University (Edwardsville).

Dr. Ormsby has been on the music faculties of Pittsburg State University (KS), Southwest Baptist University (MO), Southwest Missouri State University, and Indiana-Purdue University at Ft. Wayne (IN). He has also performed with the Springfield Symphony (MO), the Springfield Regional Opera Orchestra, the Ft. Smith Symphony (AR), the North Arkansas Symphony (Fayetteville), the Ft. Wayne Philharmonic (IN), the Indiana Chamber Orchestra, the Northern Indiana Opera Orchestra, the Florida Symphony (Orlando), the Walt Disney World Band and Orchestra, the Florida Gulf Coast Symphony (Tampa), and the Savannah Symphony (GA).

Dr. Ormsby is a long-time member of the International Horn Society, and has served as a horn clinician for Conn Horns, and served on the board of the American Horn Competition.

Symphony Band Personnel

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

E♭ 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
Stacy Schroeder

Bass Clarinet

Kelli Gasparka
Travis Kaney
Tyler Stromquist-
Levoir ^

Contra Clarinet

Travis Kaney

Alto Saxophone

Ross Christianson
Tristan Killey
Eric Schultz ^

Tenor Saxophone

Richard Stangl

Bari Saxophone

Scott Hensiak

Trumpet

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

Horn

Kristin Hagen
Bryan Kujawa
Isaac Risseuw
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



Wind Symphony Personnel

Flute/Piccolo

Tyler Adam
Nickole Burr
Becky Czachor^
Lauren Lamers^
Ashley Zipperer

Oboe

Megan Blommer
Alexandra Esser^
Kelsey Seline

English Horn

Megan Blommer

Bassoon

Arica Hoppe^
Michael Jobb

Eb Clarinet

Meredith Armstrong

Clarinet

Emily Adler
Meredith Armstrong
Stef Berkopec
Kristin Freedlund
Katelyn Fjelstad
Cole Hanson
Megan Pattarozzi^
Bret Van Nuland
Emily Wuest

Bass Clarinet

Nicole Hudachek^
William Richter

Contra Clarinet

Aaron Hedenstrom

Alto Saxophone

Tyler Anderson
Kyle Manley^

Tenor Saxophone

Brian Handeland

Bari Saxophone

Michael Vandersch-
euren

Trumpet

Christopher Boyd
Loren Endorf
Jason Kubiadowicz
Kurt Shipe
Elizabeth Tomlinson
Ashley Vial^

Horn

Katie Althof
Rachel Meyer^
Jen Newton
Vicky Wilda

Trombone

Joe Aumann
Bryce Bielec
Nicole Brellenthin
Kyle Siegrist^

Bass Trombone

Will Horn

Euphonium

Bobbi Geissler
Matthew Turek^

Tuba

Calvin Grier^
Joseph Lasko
Rob Margolis

String Bass

Kevin McInerney

Keyboards

Weston Thier

Percussion

Robert Hagen
Peter Hanson^
Mary Imsdahl^
Mike Malone
Derek Sandkamp
James Sonnentag

^ Principle Player

Undergraduate T.A.

Nick Drayton
Megan Pattarozzi

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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.