

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

WIND SYMPHONY

RICHARD MARK HEIDEL, CONDUCTOR

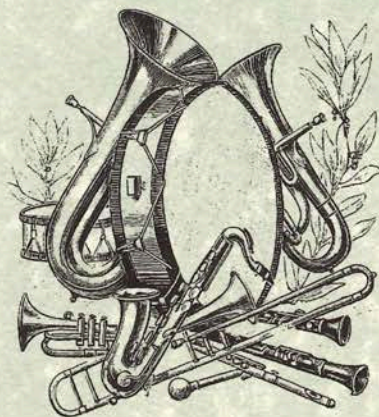
PHILLIP A. OSTRANDER, GUEST CONDUCTOR

JOSH LEE, TUBA

WINNER, 2006 STUDENT SOLOIST COMPETITION

ADAM BOLL, GUEST CONDUCTOR

WINNER, 2006 STUDENT CONDUCTING COMPETITION



SUNDAY, MAY 7, 2006

2:00 P.M.

**GANTNER CONCERT HALL
HAAS FINE ARTS CENTER**

Program

- Aspen Jubilee Ron Nelson
Marilyn Spiess, soprano
- Watchman, Tell Us of the Night Mark Camphouse
- Country Gardens (1931) Percy Aldridge Grainger
Arranged by Tom Clark
- Country Gardens (1953) Percy Aldridge Grainger
- The Tender Land Aaron Copland
Transcribed by Jim Hile
- I. Party Scene
- II. The Promise of Living

Intermission

- Chester William Schuman
Dr. Phil Ostrander, guest conductor
- Concertino for Tuba Eugene Bozza
Arranged by Nancy Seward
Josh Lee, tuba
Winner, 2006 Student Soloist Competition
- Prelude, Siciliano, and Rondo Malcolm Arnold
Arranged by John P. Paynter
Adam Boll, guest conductor
Winner, 2006 Student Conducting Competition
- Methuselah II Masaru Tanaka
- Whip and Spur Thomas Allen
Arranged by Ray Cramer

Program Notes & Biographies

Aspen Jubilee is loosely programmatic. "I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight on snow-covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, its corny ragtag Fourth of July parades and fireworks displays. I was also thinking about indescribably beautiful nights under star-filled skies (the middle section is titled 'Nightsong'). There is only a passing nod to the Aspen which has now become a playground for the rich and famous." **Aspen Jubilee** was commissioned in 1984 by the Manatee High School Band in Bradenton, Florida. (Ron Nelson)

A hymn for all children, **Watchman, Tell Us of the Night** portrays the loneliness, loss of innocence and yet enduring hope of the survivor of child abuse. The work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of the child. With this work, **Mark Camphouse** responds to the shockingly widespread national tragedy of child abuse. Victims often suffer life-long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately. The title, taken from John Bowring's 1825 text setting of George Elvey's church hymn, "Watchman, Tell Us of the Night," is also known as the Thanksgiving hymn, "Come Ye Thankful People Come." **Watchman, Tell Us of the Night** was commissioned by the St. Louis Youth Wind Ensemble, Milton Allen, Conductor and is dedicated to the composer's twin daughters, Beth and Briton.

Watchman, tell us of the night. For the morning seems to dawn;
Traveler, darkness takes its flight; Doubt and terror are withdrawn.
Watchman, let thy wondering cease; Hie thee to thy quiet home.
Traveler, yes; It brings the day. Healing wholeness now has come!

The names of **Percy Grainger** and **Country Gardens**, based on the folk song *The Vicar of Bray*, seem to be inseparable. At the ending of a concert in 1918 he played his arrangement of this tune, which had been given to him by Cecil Sharp. The audience was very pleased with it, and Grainger decided to have it published. **Country Gardens** broke all selling records; in the U.S. alone, more than 40,000 copies a year were sold. Until his death in 1961, **Country Gardens** generated a great deal of Grainger's income, and Grainger eventually hated the piece because he was always associated with it. He would rather have received the same level of enthusiasm for his *Hill songs*, *Lincolnshire Posy*, or the *Warriors*. He came to think of his own brilliant music as

"my wretched tone art." "The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it." Country Gardens eventually scored for large orchestra at the request of Leopold Stokowski in 1949-50. For this version Grainger returned the original form of the Morris Dance and his original sketches of 1908. In 1931, G. Schirmer had already published a band version by Tom Clark. But in correspondence with Graham Overgard, a band director in Detroit, Grainger learned of Overgard's dissatisfaction with the Clark version and received a request to make a band arrangement himself. In May 1953 he finished working on the arrangement, and in reply to Overgard, Grainger wrote, 'I now have my own version for band, quite delicate and unlike the coarse-sounding score you rightly object to. The new band setting is not based on the piano version of Country Gardens, but on a chamber music sketch 1908 and is a new piece in every way'. This 1953 version was not actually published until 1990.

Copland's The Tender Land is a pastoral opera set in the Midwest during the Depression. The composer thought of it as being related to the mood of Appalachian Spring. Both the ballet and the opera take place in rural America - one in the southern Appalachians and the other in Midwest farm country. Both make use of folk materials to evoke a particular landscape. The story centers around a farm family, the Mosses—a mother, a daughter (Laurie) about to graduate from high school, her ten year old sister Beth, and the grandfather. Two drifters enter into the picture, and Laurie falls in love with one of them. Naturally, complications arise, and at the conclusion of the opera, the mother looks at her younger daughter as the continuation of the family cycle. Copland's music is indeed very approachable, often very affecting, and entirely suited to the pastoral nature of the opera.

I. Party scene: Laurie's graduation party.

II. Finale-The Promise of Living: In this section Copland works with two melodies, one his own and the other a folk song called "Zion's Walls." The two tunes interweave to beautiful effect, with the music gradually building in power until it becomes the grandest of Thanksgiving hymns.

Chester is based on a William Billings song of the same name from the time of the American Revolution. Billings tune, first published in the 1770 book The Singing Master's Assistant, is said to have served as, for all practical purposes, the national anthem of the Revolutionary War era. **Schuman** composed Chester as the finale movement of his 1956 New England Triptych for orchestra. He subsequently adapted the work for band, revising and extending the music in the process.

With George Washington Bridge and Chester as his legacy, William Shuman has secured an exalted position as a composer of wind music. (Eugene Corporon)

After legendary American tubist Harvey Phillips sent **Eugene Bozza** a recording of the New York Brass Quintet performing his celebrated Sonatine, Bozza was so taken with Phillips' performance of the tuba part in that work that he wrote a new work, **Concertino for Tuba**. The original score is inscribed "to Harvey Phillips." Although Bozza intended the work to be performed with orchestra, most of its performances today are given with tuba and piano, with occasional wind band performances using Nancy Seward's arrangement, which we will hear today. At the time of its composition, very early in the development of solo tuba repertoire, it was most certainly among the most difficult works for the instrument, and it remains in that category today. However, the listener tends to focus less on the difficulty of the work and more on the good humor of the composer. The first and last movements of this virtuosic piece are full of fun and jocularly, exploring the full compass of the range of the tuba. The poignant second movement begins with tuba alone, presenting a pastoral call reminiscent of the opening of the pastorale movement of Berlioz's *Symphonie Fantastique*, continuing with a plaintive, almost painful, but lovely ballade that represents some of Bozza's beautiful writing. (Jerry Young)

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled Little Suite for Brass. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully it remains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of **Malcolm Arnold** a natural, almost folk-like setting. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measure that fades to silence. The liltingly expressive, Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance. (Jerry Junkin)

Methuselah II is a condensed version of a work written in 1988 by Japanese composer **Masaru Tanaka**. Methuselah is the name of the Old Testament patriarch who lived nearly a thousand years. The form of the piece is concerto-like separating the percussion from the

other instruments. The sounds of the percussion represent Japanese elements like the odaiko drum. The sounds of the woodwinds and brass are based on Western music. The composer writes; "The work is divided into three parts: the first part is written in a contemporary idiom, the second features the percussion alone, and the third is inspired by Gregorian chant. Together they represent the different time frames of past and present, and also tonality and atonality, the two historically important modes of musical expression, in parallel fashion. The contrast between percussion and woodwinds and brass is also intended to represent the two contrasting sides of the minds, pathos (emotion) and ethos (intellect)." (Jean E. Harrison)

Whip and Spur - Thomas S. Allen was born in Natick, Massachusetts in 1876 and died in Boston in 1919. His music reflected his life as a professional musician in the world of entertainment. Although Allen wrote a considerable amount of music for a variety of dances, acrobatic acts, and short dramatic sketches, most all is forgotten. Only a few rags and galops are still heard in rodeos, circuses, and concerts. Some titles still occasionally heard are General Mixup, U.S.A., Blue Streak Galop, Saddle Back Galop, Horse Marines, Battle Royal and Majestic. When such composers as Offenbach and Liszt were writing galops in France during the middle of the 18th century, the tempos were not much faster than the Bohemian polkas. But by the time Allen was composing, the galop was no longer a dance. It was used for circus and vaudeville acts, and the tempo continued to increase. Now, at almost double standard march tempos, the galop is played for the most exciting circus acts and for the fastest rodeo rides. (Norman E. Smith)

Adam Boll is a senior Instrumental Music Education major from Park Falls, Wisconsin. While attending UWEC, he has been a member of several performing groups, currently including the Wind Symphony and the Trombone Ensemble, where he has performed as a soloist and guest conductor on several occasions. Adam currently serves as Music Director for Phi Mu Alpha Sinfonia, and has been Orchestra Conductor for the Eau Claire Children's Theatre since 2004. He is actively involved in community music programs, teaching beginning band students at Northstar Middle School during summers and volunteering as a pit musician for local theater companies in almost twenty productions to date. In addition to conducting and performing, Adam is an enthusiastic composer and arranger with a catalogue of works ranging from commissioned marching band field shows to a full-length musical. He will student teach in the fall of 2006.

Josh Lee, a native of Ladysmith, WI is in his senior year at UWEC majoring in Music. Josh began his undergraduate education at UW Barron County and transferred to UWEC in the spring of 2004. Since enrolling at UWEC Josh has been a member of the Wind Symphony for 5 semesters, acting as principal tubist for 3 semesters, principal tuba of the University Symphony Orchestra for 2 semesters, a member of BASSically Brass, and a member of the tuba quartet "Tuba Royalty." Josh has had the opportunity to take lessons with some of the world's greatest tuba players such as: Jerry Young, Gene Pokorney, Ross Tolbert, and Steve Campbell. Josh recently subbed with the La Crosse Symphony, playing the second tuba part for Hector Berlioz's *Symphonie Fantastique*. After graduating in the spring of 2007, Josh plans on attending graduate school to earn a degree in tuba performance or pedagogy. Josh would like to take the opportunity to thank his family for all the love and support they have given him, as well as paying for and giving him rides to his lessons at UWEC in high school. Also, he would like to thank his high school band director John Telitz for introducing him to the tuba when he was 15.

Dr. Phil Ostrander is Assistant Professor of Trombone at the University of Wisconsin-Eau Claire where he conducts the Symphony Band and teaches private trombone, trombone ensemble and brass techniques. Prior to his work at Eau Claire, he held a faculty position in New York at SUNY Geneseo teaching trombone and jazz studies. Dr. Ostrander completed his doctoral studies in trombone performance and literature at the Eastman School of Music in the studio of Dr. John Marcellus. Dr. Ostrander received master's degrees in both trombone and wind conducting from the New England Conservatory, as well as a bachelor's and Performer's Certificate from Eastman. From 1999 to 2001, he taught trombone and conducted the wind ensemble at Bethany College in Lindsborg, Kansas. While in Kansas, Dr. Ostrander conducted the 250 member Kansas Lions Band. In the summer of 2001, he was wind ensemble director at the New England Music Camp in Sidney, Maine. He has performed with the Boston Pops Esplanade Orchestra, the Rochester Philharmonic, the Kansas City Symphony and the Buffalo Philharmonic. Currently, he is a member of the IRIS Chamber Orchestra in Memphis, Tennessee under Michael Stern and also performs with the popular chamber ensemble Rhythm and Brass. An accomplished jazz trombonist, Dr. Ostrander has collaborated with jazz artists Maria Schneider, Jim McNeely, Jimmy Heath, Claudio Roditi and Rich Beirach. He has recorded on Sony Classical with the Eastman Wind Ensemble and Naxos with the IRIS Orchestra.

Wind Symphony Personnel Spring 2006

Flute

*Amy McCoy
Jeanne Kolis
Millie Wicke
Katie Salo
Jessica Moebius
Ana Armstrong

Oboe

*Holly Samson
Emily Weber

Clarinet

*Liz Wilson
Jennifer Tinberg
Kim Drewiske
Ashley Singer
Jim Skaleski
Kyle Harris-Smith
Andrea Johnsen
Emily Matthesien
Amy Raplinger

Bass Clarinet

Jacob Boyle

Contra Alto Clarinet

AJ Zillmer

Alto Saxophone

*Justina Brown
David Fischer

Tenor Saxophone

Theresa Soules

Baritone Saxophone

Sean Hauer

Horn

*Mary Heimerman
Brian Anderson
Kate Wiersema
Mike Renneke

Trumpet

*Phil Snyder
Ryan Cavis
Josh Nims
Kyle Scheible
John Raymond
John Lydon

Trombone

*Colin Gilliland
Rachel Carter
Adam Boll
Corey Van Sickle

Bass Trombone

Justin Verhasselt

Euphonium

*Elizabeth Soules
Mike Vallez

Tuba

*Joshua Lee
Adam Koble
Doug Gile

Percussion

*Sean Carey
Sarah Klein
Matt Gullickson
Elliot Weiner
Tyler Bartelt
Jeff Priesmeyer
Amy Bowen

Piano

Amy Bowen

*Principal Player



Band Administrative Assistants

Jacob Boyle
Elizabeth Soules



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and the online events calendar:
<http://www.uwec.edu/Mus-The/Events/calendar.htm>**

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.