

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

*presents the*

*Symphony Band*

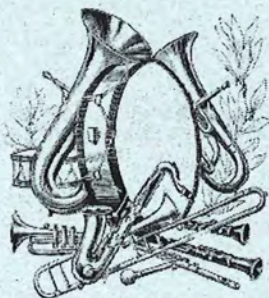
PHILLIP OSTRANDER, CONDUCTOR

*and*

*Wind Symphony*

JOHN R. STEWART, CONDUCTOR

JOHN C. GRIFFIN, GUEST COMPOSER



Sunday, October 12, 2014

2:00 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*

<i>Prelude, Siciliano and Rondo</i>	Malcolm Arnold (1921-2006)
<i>Tranquility</i>	Adam Gorb (b.195
<i>Dancing in the Rain</i>	Yo Goto (b.1958)
<i>Ritual</i>	Joseph Turrin (b.194
<i>Into the Sun</i>	Jodie Blackshaw (b.1971)

- Intermission -

## Wind Symphony

*John R. Stewart, Conductor*

<i>Overture to "Candide"</i>	Leonard Bernstein (1918-1990) arr. Clare Grundman
<i>Flourishes and Meditations on a Renaissance Theme</i>	Michael Gandolfi (b. 1956)
<i>Lux Luceat</i> (World Premiere)	John C. Griffin (b. 1979)
<i>It Perched for Vespers Nine</i>	Joel Puckett (b. 1977)
<i>March from "Symphonic Metamorphosis on Themes of Carl Maria von Weber"</i>	Paul Hindemith (1895-1965) tr. Keith Wilson

## Program Notes

**Prelude, Siciliano and Rondo** – Malcolm Arnold

*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 retains the breezy effervescence of the original composition.

The Prelude begins bombastically in fanfare style... the liltingly expressive Siciliano is both slower and more expressive... the rollicking five-part Rondo provides a romping finale. (Arnold)

**Tranquility** – Adam Gorb

*Tranquility* was commissioned by Tim and Hilary Reynish and joins the now legendary series of works composed in memory of their son William. It is an exercise in quiet playing—a simple folk tune starting ppp and building until a climax is reached with a pppp piano chord! The ensemble incantates vocally in canon; a bell tolls and we are reminded of man's inhumanity in our oppressed civilization. The movement finally dissolves into bird song over repeated muted brass chords which die away into the quiet, tranquil mood of the opening. (Gorb)

**Dancing in the Rain** – Yo Goto

*Dancing in Rain* was commissioned for the Belle Vernon Area High School Symphonic Band, Pennsylvania, Mark Surovchak, conductor, in 2009 and serves as a follow-up to *Dancing in Air*, which was written for the University of North Texas Concert Band. Minimalist compositional techniques are cast across the full wind band palette, presenting layers of sparse rhythm and sound. Over this, simple melodic ideas are extended over spans of time. The listener may choose to observe the work's title to give meaning to the sound. Alternatively, he or she may simply allow the sound to wash over her ear and let the experience wash over the imagination. (California Poly San Luis Obispo)

**Ritual** – Joseph Turrin

*Ritual* was commissioned by the University of Wisconsin – River Falls in 1997 and is the first movement of a three-movement work for band titled *Soundings*. The three movements are: Ritual, Reflections, and Ceremonial.

*Ritual* is very bold and dramatic in nature with emphasis on the percussion section, which drives the piece throughout. Rhythmic precision and accuracy is a must here with special attention given to the building of sonorities and tension. (Turrin)

**Into the Sun** – Jodie Blackshaw

*Into the Sun* is a scrapbook of stories told by many of their passage to Australia; whether it be as free settlers in the 1800s, post World War II immigrants or refugees seeking asylum with a focus on those who came to the Western Sydney region. It is roughly in six sections:

I – Arrival; The piece begins looking through the eyes of a 6 year old child in the late 1940's. She is with her Mother and Father when after a 6 week voyage she sees the lights of Sydney for the very first time.

II – A New land, A New Life; Once on Australian soil, a train or bus took people to a migrant camp. Imagine finding yourself on a train with hundreds of strangers, few possessions, little money and completely surrounded by a foreign landscape. Here you may hear the sound of the train, coloured with feelings of trepidation.

III – Camps & Confusion; Western Sydney housed immigrants in St. Mary's, Windsor and often the train travelled through the region to the Bathurst Migrant Camp. People lived in basic accommodation previously used for Army personnel during the War.

For many, arriving to these camps brought anxiety and sorrow; married couples were separated and men were sent to work shortly after their arrival.

IV – Acculturation: A Yearning for Home and all that is Familiar; For anyone who migrates to a new country there is a time of acculturation; the process of adapting to a new way of life. This was documented in the poetry of Australia born Emily Matilda Manning in the 1800's for it seems even then, new free settlers to Australia were referred to as 'emigrants.'

V – Opportunity: With New Found Enthusiasm; Whilst the initial experience is one of shock and hardship, many people have created a very good life for themselves in Australia. This includes the more recent arrival of refugees from a vast range of countries. When refugee Anisa Memari arrived in Australia in 2002, she was able to reach her full potential through hard work and quality schooling. In the words of Anisa "Here in Australia, I am able to dream". The music in this section returns to the sound of trans symbolsize positive change, another journey in a whole different direction.

VI – Reflection: With a Feeling of Inner Peace and Calmness; Whilst the journey has been challenging for many, Australia has afforded a new life that is both rewarding and prosperous. Hence the opening indigenous-inspired sounds return, as does the initial melody although it is slightly altered to represent the changes endured in such a life. (Blackshaw)

**Overture to "Candide"** – Leonard Bernstein (arr. Clare Grundman)

*Overture to "Candide"* is from Bernstein's third Broadway musical "Candide." The popular overture was premiered by the composer and the New York Philharmonic on January 26, 1957. Clare Grundman's 1986 band transcription was approved by Bernstein. The plot of the musical concerns Candide, a young man whose tutor, Dr. Pangloss, has convinced him that everything is for the best "in the best of all possible worlds." During numerous journeys around the world, Candide learns that real life holds more crime and suffering than he had been led to believe. Bernstein's music, however, comprises one of the "best of all possible Broadway scores." (Smith)

**Flourishes and Meditations on a Renaissance Theme** – Michael Gandolfi

The work was commissioned by "The President's Own" United States Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn, and their Assistant Director, Major Jason K. Fettig. *Flourishes and Meditations on a Renaissance Theme* is a set of seven variations on an anonymous Renaissance melody that is simply titled Spagnoletta. It is derived from a popular melody titled Española or 'Little Spanish Tune'.

The form of Spagnoletta is AA BB and Coda. The first part of the piece consists of Variations I and II. Each of these variations adheres strictly to the form of Spagnoletta. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire Spagnoletta melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to Spagnoletta. Variations III and V are largely derived from the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original Spagnoletta melodies but places them in a new "dream-like environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close. (Gandolfi)

***Lux Luceat*** (World Premiere) – John C. Griffin

The phrase “Lux Luceat” translates from Latin as “Let the light shine.” This piece embodies a sense of optimism during dark and difficult times. While an overall sense of hope prevails, there are moments in the work where harsh reality intrudes. Two up-tempo “A” sections bookend a reflective “B” section that begins with a romantic theme that is transformed into a sullen dirge. The romantic element reappears before the return of the upbeat “A” section. The piece concludes in a hopeful spirit with light ultimately prevailing over darkness. *Lux Luceat* was commissioned by the University of Wisconsin Eau Claire Wind Symphony and conductor John R. Stewart. (Griffin)

***It Perched for Vespers Nine*** – Joel Puckett

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 of 2007, he fell into a coma following a severe stroke. After weeks of being in his state, he woke 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 words are a verse 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 grandfather might have been trying to tell us about what awaits us “In mist or cloud.”

The work was commissioned by the American Bandmasters Association and the University of Florida. The work was premiered by the Michigan State Wind Ensemble with Matt Smith conducting, and the East Coast premiere was given by the University of Florida Wind Ensemble with David Waybright conducting. (Puckett)

***March from "Symphonic Metamorphosis on Themes of Carl Maria von Weber"***

– Paul Hindemith (tr. Keith Wilson)

Hindemith composed *Symphonic Metamorphosis on Themes of Carl Maria von Weber* in 1943 while teaching at Yale University, the march being the final movement of the larger work. Believing strongly that the work should be made available in a band version, he asked his Yale colleague Keith Wilson to make the transcription. After permission was finally granted by the publisher in 1960, Wilson worked on the arrangement for 18 months. He regarded it as his largest and most significant transcription. The important two-bar fragment which is stated by the brass at the outset reappears and is developed at different points of punctuation throughout the movement. There is also a more lyrical “trio” theme which is repeated and developed. The form is somewhat different from that of a standard march. (Keith Brion and MMN)

# Symphony Band Personnel

## *Flute*

Mara Boecher  
Kasey Brylski<sup>^</sup>  
Jesse Kozak  
Lena Lambrihtsen  
Krista Peterson  
Danielle Tully

## *Oboe*

Megan Finstad  
Mara Reed

## *Bassoon*

Kelsey Freymiller  
Matt Turcotte<sup>^</sup>

## *Clarinet*

Veronica Aranda  
Alex Exworthy  
Blake Grecnik  
Emma Huston  
Trevor Kent  
Andy Ludewig<sup>^</sup>

## *Bass Clarinet*

Jerod Kaszynski  
Courtney Walin<sup>^</sup>

## *Alto Saxophone*

Nathan Altmann  
Britany Chartier  
Dougan Smith  
Ben Warrichaiet<sup>^</sup>

## *Tenor Saxophone*

Fletcher Gilbertson

## *Baritone Saxophone*

Ben Nelson

## *Trumpet*

Patrick Disterhart  
Dominic Domeyer  
Jacob Helmrick  
Connor Pietrzak<sup>^</sup>  
Emily Heidelberger  
Will Woodward

## *Horn*

Katelyn Klevgard  
Ben Mackie<sup>^</sup>  
Dominic Meincke  
Andrea Ranzau  
Siri Stensberg  
Ashley Sukhu

## *Trombone*

Alex Karye<sup>^</sup>  
Will Linstrom  
Anton Williams  
Maggie Zeidel

## *Bass Trombone*

Scott Mattison

## *Euphonium*

Tim Caturia<sup>^</sup>  
David Lofy  
Andrew Nicholson

## *Tuba*

Peter Beckwith<sup>^</sup>  
Anthony Gerasch  
Isaac Portoghesi  
Curtis Wetzel

## *Percussion*

Marc Cain  
David Kocik  
Sarah Leppert  
Chris McGlauchlen  
Dylan Norcross  
Josiah Torvik<sup>^</sup>  
Tom Warren

## *Piano*

Mara Boecher  
Marc Cain

<sup>^</sup>Principal Player

## Wind Symphony Personnel

### *Piccolo*

Amanda Hicklin  
Hannah Zirbes

### *Bassoon*

Collin Jeidy  
Marissa Larson^

### *Bass Trombone*

Alex Plum

### *Flute*

Meredith Enjaian  
Laura Helgen  
Amanda Hicklin^

### *Contra Bassoon*

Kelsey Freymiller

### *Euphonium*

Lauren Little  
Matthew Strom^

Kailey Hilby  
Hannah Zirbes^

### *Alto Saxophone*

Hanna Hermanson  
Sam Kolve^  
Cody Norling^

### *Tuba*

Claire Henningsgaard  
Kurtis Polishinski  
Nicholas Liebl^

### *Oboe*

Megan Finstad  
Jennifer Nueske  
Stuart Sutter^

### *Tenor Saxophone*

Angie Coyle

### *Percussion*

Alex Rabe  
Alli Wilmes  
Elliott Rittenberry  
Joe Hujet^  
Nick Junker  
Shawn Muench

### *Eb Clarinet*

Briana Buchholtz  
Sarah DiPiazza  
James Li

### *Baritone Saxophone*

Adam Schneider

### *Trumpet*

Kris Bergh  
Jake Kobberdahl  
Devon Lawrence  
Leah Reber  
Quentin Volk^

### *Piano*

Mara Boecher  
Shawn Muench

### *Clarinet*

Zack Bartsch  
Briana Buchholtz  
Sarah DiPiazza^

Jamie Gronski  
James Li  
Anders Nelson  
Hunter Nicholson  
Bo Sang Luk

### *Horn*

Elizabeth Brunner  
Andy Michor  
Hannah Steig  
Rosie Evans^

### *String Bass*

Rachel Burtman  
^Principal Player

### *Bass Clarinet*

Zack Bartsch  
Hunter Nicholson

### *Trombone*

Caleb Domeyer^  
Josh Huot-Gallus  
Kara Metzger  
Matt Halverson

### *Teaching Assistants*

Nicholas Hansberry  
Claire Henningsgaard

## *Composer John C. Griffin*

*John C. Griffin* is a professor of music at Western Michigan University and Associate Director of Music at St. Catherine of Siena Church in Portage, Michigan. Griffin earned his Ph.D. in music composition from the University of Iowa, where he studied with David Gompper. He received his BM and MM in music from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. As a pianist, he has performed with the new music ensembles Opus 21 and Birds on a Wire, and currently serves as the accompanist for the Kalamazoo Singers choral group. His music has been featured at numerous conferences and festivals, including the Imagine 2 Electroacoustic Music Festival, the Electroacoustic Juke Joint, the UA-Huntsville New Music Festival, the Kentucky New Music Festival, the Boston New Music Initiative Concert Series, the National Flute Association Convention, and the Society of Composers, Inc. National Conference, as well as College Music Society International Conferences in Croatia (2009), South Korea (2011), and Argentina (2013). Griffin is a Finalist of the International Music Prize for Excellence in Composition 2011 and semi-finalist for the American Prize in Composition. In 2014, his commissioned solo piano work *Playin' and Prayin'* was included in pianist Nicholas Phillips's "American Vernacular" album, released through New Focus Recordings.

More information can be found at [www.johnngriffin.com](http://www.johnngriffin.com).

### UPCOMING WIND SYMPHONY & SYMPHONY BAND EVENTS

- |                       |   |
|-----------------------|---|
| <b>October 15</b>     | Faculty Chamber Recital 7:30 p.m.             |
| <b>November 8</b>     | High School Honor Band Concert 7:00 p.m.      |
| <b>November 19-21</b> | Guest Conductor Residency                     |
| <b>November 21</b>    | Symphony Band/Wind Symphony Concert 7:30 p.m. |

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



Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, cell phones, electronic devices, 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.