

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

*presents*

# SYMPHONY BAND

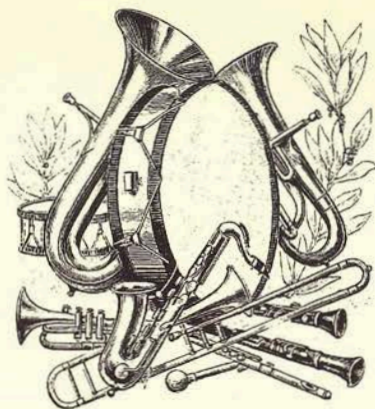
Phil Ostrander — *Conductor*

*and the*

# WIND SYMPHONY

Richard Mark Heidel — *Conductor*

with HENRY CHARLES SMITH — *Guest Conductor*



SUNDAY, NOVEMBER 23, 2003

AT 5:00 P.M.

GANTNER CONCERT HALL  
HAAS FINE ARTS CENTER

## Program

**Symphony Band**  
**Phillip A. Ostrander, Conductor**  
**Henry Charles Smith, Guest Conductor**

Chorale and Shaker Dance ..... John Zdechlik (b. 1937)

Shakata: Singing the World Into Existence ..... Dana Wilson (b. 1946)

Irish Tune from County Derry ..... Percy Grainger (1882-1961)  
ed. R. Mark Rogers

Shepherd's Hey ..... Percy Grainger (1882-1961)  
ed. R. Mark Rogers

Come, Sweet Death ..... Johann Sebastian Bach (1685-1750)  
arr. Alfred Reed

March, Op. 99 ..... Sergey Prokofiev (1891-1953)  
arr. Paul Yoder

## Intermission

**Wind Symphony**  
**Richard Mark Heidel, Conductor**  
**Henry Charles Smith, Guest Conductor**

Esprit de Corps ..... Robert Jager (b. 1939)

First Suite in E-flat for Military Band ..... Gustav Holst (1874-1934)  
I. Chaconne ed. Colin Matthews  
II. Intermezzo  
III. March

Sleep ..... Eric Whitacre (b. 1970)

Overture to "The Cowboys" ..... John Williams (b. 1932)  
trans. Gary Lewis

The Melody Shop ..... Karl L. King (1891-1971)

## Program Notes

**Chorale and Shaker Dance** refers to the principal sections of the composition: the opening chorale and the set of variations on the Shaker hymn, *'Tis a Gift To Be Simple*. Written in 1972, the work was commissioned by the Jefferson High School Band of Bloomington, Minnesota. Composed in a theme and variation form, the sectional structure is straightforward. John Zdechliks' love of jazz is shown in the contrapuntal intricacies and use of syncopated rhythms typical of big bands. (Richard Miles)

The Australian Aboriginals believe that the countryside did not exist until the ancestors sang it, and that still, to be perceived, it must be conjured by descendants following ancestral song lines. In the West, we invoke the idea of conjuring when we speak of "exorcising evil" or "bringing out the good" in others. In *Shakata: Singing the World into Existence* the ensemble performs its own collective ritual of conjuring up from the earth, and from within. The term "shakata" has no literal significance, but serves simply as a transliteral – or preliteral – incantation. The work was commissioned by Phi Mu Alpha Sinfonia and premiered by Jerry Junkin and the University of Texas Wind Ensemble. (Dana Wilson)

**Irish Tune from County Derry** is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland and published in *The Petrie Collection of Ancient Music of Ireland* in 1885. Percy Grainger used this tune for several different settings, including one for wordless choir and "string band". This setting was written in 1909 and was dedicated to the memory of Edvard Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept *Irish Tune* in a favored position for decades. It is interesting to note that the melody is familiar to all as *Danny Boy*, but Grainger set this tune before the familiar words were written. (Norman Smith)

The air on which **Shepherd's Hey** is based was collected by Cecil J. Sharpe. In some agricultural districts in England teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as "Shepherd's Hey," which are played on the fiddle or on the pipe and tabor, a sort of fife and drum. This piece was published alongside *Irish Tune from County Derry* and also bears the dedication to Edvard Grieg. (Norman Smith)

The German title of **Come, Sweet Death** is *Komm', Süsßer Tod*. It is one of a group of 69 so-called "Sacred Songs and Arias" attributed to J.S. Bach, each of which exists 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 and hymns assembled by Georg Christian Schemelli and edited by Bach himself.



Set by composer Alfred Reed, Bach's harmonic intentions have been faithfully adhered to throughout, making this a nice addition to the band repertoire. (Richard Miles)

Unlike his other band marches, Prokofiev wrote *March, Opus 99* for concert presentation. It was composed in 1943 and was premiered on a radio broadcast by a band conducted by Major Ivan Petrov, the leading bandmaster of the Soviet Union. The first American performance was presented by the U.S. Combat Infantry Band, conducted by Serge Koussevitzky, on May 31, 1945. The famous Boston Orchestra conductor encouraged Prokofiev with his composing for much of his life and was partly responsible for his increased popularity in the U.S. *March, Opus 99* is a capsule version of Prokofiev's composing characteristics. (David A. Waybright)

*Esprit de Corps* is the second Robert Jager work commissioned by the United States Marine Band, the first being *Tableau*. Based on *The Marines' Hymn*, *Esprit de Corps* is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer's salute to the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). While *Esprit de Corps* is a tribute to the Marine Band, it is also a display piece for any fine group of musicians. The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their former conductor, Colonel John R. Bourgeois. (Robert Jager)

Gustav Holst had written well over a hundred compositions by the time he composed *First Suite in E-flat for Military Band, Op. 28, No. 1* in 1909. By the time Holst began this work, he was well into his second stylistic period, one that was heavily influenced by diverse areas: English folk song and Sanskrit literature. All three movements of the suite are based upon the same motif, an ascending major second followed by an ascending perfect fifth. The "Chaconne" is, with the exception of the final movement to Brahms' *Fourth Symphony*, the best-known movement in this form since the baroque era. The "Intermezzo" in c minor, sums up Holst's compositional development at this state of his career: a trio in the Dorian mode, timpani fifths hinting at the composer's recent trip to Algeria, and a section of non-abrasive polytonality in its coda. The "March," with its separate idiomatic brass and woodwind themes first played separately and then together, is the work of a master craftsman. Its development section and stirring finale create an experience for the performer and listener alike that defies additional commentary. (Jon Ceander Mitchell)

*Sleep* began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and

I thought that it might make a gorgeous addition to the wind symphony repertoire. *Sleep* can be performed as a work for band, or band and mixed chorus. The text of Silvestri's poem is below. (Eric Whitacre)

The evening hangs beneath the moon.  
A silver thread on darkened dune.  
With closing eyes and resting head  
I know that sleep is coming soon.

Upon my pillow, safe in bed,  
A thousand pictures fill my head,  
I cannot sleep, my mind's a flight;  
And yet my limbs seem made of lead.

If there are noises in the night,  
A frightening shadow, flickering light;  
Then I surrender unto sleep,  
Where clouds of dream give second sight.

What dreams may come, both dark and deep.  
Of flying wings and soaring leap  
As I surrender unto sleep.

— Charles Anthony Silvestri

John Williams assembled the *Overture to The Cowboys* after music from his film score of the 1972 John Wayne film of the same name. The opening section of *The Cowboys* emphasizes the determination of a man to turn young boys into men on a cattle drive. The fast tempi and strong dynamics give the listener a sense of being a cowboy and keeping the herd together. The middle section of this piece describes the transition from boyhood to manhood and the flow of life through the smooth melodic lines in the woodwinds and horns. The last section is a recapitulation, yet the young boys have become men and accomplished their goal. John Williams has truly set this music to embody the movie "The Cowboys." (Thomas G. Leslie)

*The Melody Shop* was dedicated to E. E. Powell and Al Shortridge, owners of the Powell Music Co. Melody Shop in Canton, Ohio, Karl King's hometown at the time. The nineteen-year-old composer was playing euphonium with Robinson's Famous Shows and was on tour much of the time, but he always enjoyed returning to Canton to see his family and friends. The euphonium part in this march shows King's love of the instrument, which he liked to hear "romping around." March researcher Robert Hoe wrote that "of all the marches ever written, this one is considered the *ne plus ultra* (summit of achievement) for euphonium players." (Norman E. Smith)



# Symphony Band Personnel

## Fall 2003

### Flute

\*Breta Borstad  
Amy McCoy  
Kate Hurd  
Christina Schoenborn  
Jessica Moebius  
Lee Ann Campeau  
Christine Wiggin  
Leah Greenwood

### Clarinet

\*Jacob Boyle  
Rebecca Hutchinson  
James Thomas  
Julia Scott  
Amanda Eischen  
Andrew Lester  
Krista Ussery  
Amy Chartaw  
Branden Atherton

### Bass Clarinet

Jim Geddes

### Oboe

\*Emily Weber  
Eric Plotts  
Tim Baumann

### Bassoon

\*Beth Anne Scherer  
Claire Tiller

### Alto Saxophone

\*Jonathan Juedes  
Casey Anderson  
Robert Bohnert  
Sean Hauer

### Tenor Saxophone

Ben Herpel-Dobay

### Baritone Saxophone

Theresa Soules

### Trumpet

\*Phil Snyder  
David Yentsch  
Brian Thorstad  
Josh Nims  
Jake Morris  
Jon Lancton  
Kyle Sulerud

### Horn

\*Brian Anderson  
Katie Wiersema  
Nikki Krenz  
Jessica De Villers  
Erin Gehrig

### Trombone

\*Adam Boll  
Josh Cosens  
Randy Pingrey  
Corey Van Sickel  
Josh Heyer

### Bass Trombone

Henry Seroogy

### Euphonium

\*Elizabeth Soules  
Kyle Peterson  
Nicholas Johnson  
Brian Plank

### Tuba

\*David Temple  
Jesse Orth  
Eric Dodge

### Percussion

\*Susan Sundly  
Sean Carey  
Catherine Hennessy  
Kyle Good  
Adam Braatz  
Shane Leonard

\*Principal Player

### Band Administrative

#### Assistants

Maggie Bailey  
Bryan Jaeckel  
Andrei Strizek

# Wind Symphony Personnel Fall 2003

## Flute

\*Kara Sorensen  
Kristine Johnson  
Michelle DeGroot  
Amy Jean McFarlane  
Laura Barth  
Alisha Green  
Jeanne Kolis

## Clarinet

\*Sarah Goerg  
Lauren Bantz  
Liz Wilson  
Kristin Bar  
Nancy Coddington  
Chris Raddatz  
Chelsea Heston  
Andrea Johnsen  
Tom Hahn

## Bass Clarinet

Jacob Boyle

## Contra-alto Clarinet

Jim Geddes

## Oboe

\*Kathleen Maza  
Gregory Weeden  
Holly Samson

## Bassoon

\*Kelli Hanson  
Abby Johnson

## Alto Saxophone

\*Matthew McVeigh  
Evan Benidt

## Tenor Saxophone

Kevin Bailey

## Baritone Saxophone

Branden Atherton

## Trumpet

\*Paul Stodolka  
Ryan Cavis  
Nicole Lalond  
Phil Snyder  
Keith Karns  
John Dehaven  
Greg Van Sickle

## French Horn

\*Bryan Jaeckel  
Angie Foster  
Jill Johnson  
Nicole Gerlach

## Trombone

\*Joe Hartson  
Kenyon Scheurman  
Colin Gilliland  
Pat Bents  
James Yardley

## Euphonium

\*Dawn Holte  
Andrei Strizek

## Tuba

\*Mark McGinnis  
Joel Helston

## Percussion

\*Matt Edlund  
Maggie Bailey  
Chad Federwitz  
Mike Van Hemert  
Tamara Groff  
Brittany Borofka

## Piano

Kristin Yost

\*Principal Player

## Assisted by

Brian Anderson,  
French horn  
Kelly Heidel,  
French horn

## Band Administrative

### Assistants

Maggie Bailey  
Bryan Jaeckel  
Andrei Strizek



## Henry Charles Smith, Guest Conductor

Henry Charles Smith won the Grammy with the Philadelphia Brass Quintet for the "Best Classical Record of the Year" in 1969. While on the conducting staff of the Minnesota Orchestra, he conducted over 1,000 concerts. As solo trombonist with the Philadelphia Orchestra, he played more than 2,000 concerts with Eugene Ormandy and many other of the 20th Century's greatest conductors. As trombone and euphonium soloist, as chamber music player, and as writer and editor, his recordings and editions are internationally known.

His guest conducting experiences include the Detroit, Dallas, and Kansas City Symphonies, the St. Paul Chamber Orchestra, and the National, San Antonio and Indianapolis Symphonies.

Maestro Smith has served on the faculties of the Curtis Institute of Music, Indiana University, Temple University, St. Olaf, Luther and Bethel Colleges, and the University of Texas. He is Professor Emeritus at Arizona State University.

Henry Charles Smith is frequently a guest conductor, speaker, clinician and soloist across the United States. He has conducted the Young Artist Orchestra at Tanglewood and was Music Director of the World Youth Symphony Orchestra at Interlochen Arts Camp for 16 years. The Maestro spent twelve seasons as Music Director and Conductor of the South Dakota Symphony. In recognition of Maestro Smith's unparalleled contributions to South Dakota's appreciation of quality classical and pops music, the 2000-2001 Season of the South Dakota Symphony was officially proclaimed by Governor William J. Janklow as "The Season of Maestro Henry Charles Smith III."



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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.