

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

*presents*

# SYMPHONY BAND

PHIL OSTRANDER, *conductor*  
JEFFERY CROWELL, *marimba*

*and the*

# WIND SYMPHONY

RICHARD MARK HEIDEL, *conductor*  
CHRISTA GARVEY, *oboe*



SUNDAY, MARCH 14, 2004

AT 5:00 P.M.

GANTNER CONCERT HALL  
HAAS FINE ARTS CENTER

## Program

### **Symphony Band** **Phillip A. Ostrander, Conductor**

- Folk Dances .....Dmitri Shostakovich (1906-1975)  
Arr. H. Robert Reynolds
- When Jesus Wept .....William Schuman (1910-1992)
- Epinicion .....John Paulson (b. 1948)
- Concerto for Marimba & Wind Ensemble ..... Ney Rosauro (b. 1952)  
I. Saudacao (Greetings) Arr. Tomy McCutche  
II. Despedida (Farewell)  
\*Jeffery Crowell, marimba
- La Fiesta Mexicana .....H. Owen Reed (b. 1910)  
II. Mass  
III. Carnival

## Intermission

### **Wind Symphony** **Richard Mark Heidel, Conductor**

- Ride .....Samuel Hazo (b.1966)
- Buckaroo Holiday from Rodeo ..... Aaron Copland (1900-1990)  
Transcribed by James Sudduth
- The Planets, Op. 32 .....Gustav Holst (1874-1934)  
I. Mars, the Bringer of War  
IV. Jupiter, the Bringer of Jollity
- Concertino .....Carl Maria von Weber (1786-1826)  
for Oboe and Winds Edited by Hermann Dechan  
\*Christa Garvey, oboe
- The World Is Waiting for the Sunrise..... Harry L. Alford (1883-1939)
- Dance of the Jesters .....Peter Ilyich Tchaikovsky (1840-1893)  
(from The Snow Maidens) Transcribed by Ray Cramer

\* UW-Eau Claire Music Faculty



## Program Notes

**Folk Dances** was orchestrated for Russian bands by M. Vakhutinsky, and H. Robert Reynolds adapted the work for American ensembles in 1979. Composed in Shostakovich's light-hearted style, this single movement work is filled with the joy and exuberance of the Russian people. The many folk melodies are combined in a string so that the musical energy abounds and the spirit of folk dances can easily be imagined. (*H. Robert Reynolds*)

William Schuman graduated from Columbia University, where he studied composition with Roy Harris. He was primarily a composer of large scale symphonic works, focusing on conceptions of a big sonic arsenal. **When Jesus Wept** is from Schuman's *New England Triptych*, originally scored for orchestra. It is based on a round by early American composer William Billings (1746-1800). Although no portrait of Billings is known to exist, he was described by contemporaries as a man of moderate size, with a short leg, one eye, a withered arm, a stentorian voice and a habit of taking enormous amounts of snuff. Still, according to the diarist William Bentley, he spoke, sang and thought as a man above the common abilities. Schuman's development of this sacred theme is considered a pinnacle in wind band writing. (*Norman Smith and Karl Kroeger*)

An epinicion is an ancient song of victory the Greeks would sing as they walked through the battlefield sorting the wounded from the dead. John Paulson's song **Epinicion** was written during the final days of the Vietnam War, and it expresses the bitterness and grim reality of that conflict. **Epinicion** makes substantial use of aleatoric expression (musical events involving chance). (*Mark Fonder*)

**Concerto for Marimba and Wind Ensemble** was written in June and July of 1986 in Brasília, and is dedicated to the composer's son Marcelo. Originally written for marimba and string orchestra, the *Concerto* contains four movements: Greetings (*Saudacao*), Lament (*Lamento*), Dance (*Danea*), and Farewell (*Despedida*). *Greetings* opens up with a driving multi-metered theme. As the work progresses this theme is contrasted with dramatic shifts in style and dynamics, moving from an "Oriental" section through legato lines that predictably rise and fall. The main theme keeps returning and finally brings *Greetings* to an end. The final movement, *Despedida* or *Farewell*, combines features from all of the previous movements. Meter changes and sixteenth note runs lead the listener to the cadenza where the marimbist explores the themes even further. The *Concerto for Marimba* concludes with a fast and exciting coda. The Brazilian mood can be felt throughout the entire piece, which contains strong rhythmic patterns and catchy melodies. (*Ney Rosauro and Mark Ford*)



**La Fiesta Mexicana** is subtitled "A Mexican Folk Song Symphony for Concert Band," and was written after H. Owen Reed had spent a year in Mexico studying folk music and composition. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary and it faithfully represents all of the contrasts and contradictions of these festivals. The second movement, *Mass*, is of a serious, liturgical nature. The principal theme is based on a Gregorian chant, and it is set amid coloristic sections representing the tolling of church bells. The last movement, *Carnival*, is given over to unceasing entertainment and celebration. It cites the popular Mariachi song "La Negra." At the beginning of the movement we hear the itinerant circus, then the market, the bullfight, the town band and finally the cantinas with their band of Mariachis. *La Fiesta Mexicana* is one of the earliest American symphonies for band, and has remained an integral part of the wind repertoire for over five decades. (*Gene A. Braught*)

**Ride** was written as a gesture of appreciation for all of the kind things composer/conductor Jack Stamp has done for the composer. The piece was conceived after a composer's forum at Indiana University of Pennsylvania. The composer writes: "The combination of such an invigorating day as well as my trying to follow Jack Stamp at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the Indiana University of Pennsylvania campus to the Stamp residence. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA countryside blurring past my car window." (*Samuel R. Hazo*)

**Buckaroo Holiday** was composed in 1942 as part of a new ballet, *Rodeo*. The story centers on a cowgirl who attempts to assert herself by dressing and acting like one of the boys. This does not bring her acceptance. In the finale of the ballet, she appears in a dress with a bow in her hair and is brought to dance by a "young buck" who wins her over with his sheer strength. *Buckaroo Holiday* is the most elaborately composed movement from the ballet, and in addition to being an exemplary example of Copland's compositional style, it features two folk songs: *Sis Joe* and *If He Be a Buckaroo By His Trade*. (*Michael Steinberg*)

**Mars, the Bringer of War** was complete in the composer's mind in the early summer of 1914, when the First World War was but an emerging threat. The work is dominated by a relentless hammering out of a 5/4 rhythm which suggests the relentless destruction of war. The opposition of harmony and rhythm is skillfully used to produce a startling aural and emotional effect. **Jupiter, the Bringer of Jollity** is introduced by a genial, syncopated dance, appropriately so since a happy and festive mood is maintained throughout this movement. Holst's love of English



folk song and dance is readily demonstrated here. The middle section presents a surprising contrast – a majestic flowing melody in 3/4 meter which Holst later used for a patriotic song. (*Norman Smith*)

A prototypical 19<sup>th</sup> century musician/critic, von Weber sought through his works, words and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music and piano music were highly esteemed by his contemporaries. His opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. A seminal figure of the 19<sup>th</sup> century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz and Liszt. (*New Grove Dictionary of Music and Musicians*)

*The World Is Waiting for the Sunrise* is described on the score as "Concert Marche Militaire" and was commissioned by A. A. Harding (Director of Bands at the University of Illinois, 1905-1948) for one of the first football field extravaganzas ever produced in the nation. Alford's paraphrase is based upon the popular song by Seitz and Lockhart and is copyrighted 1939, which would indicate that it was one of the last things he did before his death in that year. Harry LaForrest Alford began composing at an early age and had his first march played in Hudson, Michigan, by a visiting show band when he was 14. He became proficient on trombone and played professionally in theatre orchestras. He was the director of many musical comedies but became very well-known for his professional arranging bureau in Chicago, where he employed a full staff of copyists and arrangers doing work for vaudeville pit orchestras. (*Frank Byrne*)

Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his popular ballet scores are all heard in the invigorating *Dance of the Jesters* from *The Snow Maidens*. (*Ray Cramer*)

### Guest Artists

**Dr. Christa Garvey** joined the University of Wisconsin-Eau Claire in the fall of 2003, where she teaches music theory and applied oboe. She is an active performer and a member of the Wisconsin Woodwind Quintet and the Eau Claire Chamber Orchestra.

Dr. Garvey previously has served on the faculty of the Metropolitan State College of Denver and was a Visiting Lecturer of Oboe and Musi-



cology at the Lionel Hampton School of Music at the University of Idaho. She has performed with many orchestras in the Rocky Mountain area, including the Colorado Symphony Orchestra, the Colorado Ballet Orchestra, the Cheyenne, WY Symphony, the Colorado MahlerFest Orchestra, the Boulder Bach Festival, and at the Aspen Music Festival.

Dr. Garvey holds a Doctor of Musical Arts degree in Oboe Performance and Pedagogy from the University of Colorado at Boulder. While at CU she was a winner of the Honors Concerto Competition, College of Music winner for a campus-wide Creative Work Award for a dissertation project, developed an oboe method book, and received grant funding for research in the Czech Republic to study the manuscript scores and correspondence of Bohuslav Martinu. Her undergraduate degree was received from Indiana University. Her teachers include James Brody, Marc Lifschey, Elaine Douvas, and John DeLancie.

**Dr. Jeffery Crowell** is an Assistant Professor of Music at the University of Wisconsin-Eau Claire, where he teaches applied percussion and percussion techniques, conducts the UW-Eau Claire Percussion Ensemble, and leads Jazz III, part of the outstanding UW-Eau Claire award-winning jazz area. Before joining the faculty at UW-Eau Claire, Dr. Crowell taught on the faculties of several colleges, including Purdue University. Dr. Crowell received his DMA in percussion performance with a jazz performance/electro-acoustic media emphasis from the University of Southern California's Thornton School of Music. He is active throughout the Midwest and Western United States as a performer, clinician, adjudicator, and educator. He is on the teaching staffs of several summer camps including the Yamaha Sounds of Summer-Midwest Percussion Camp in Illinois and the Shell Lake Jazz Ensemble, Combo, and Concert Band Camps. A versatile artist in many genres, Dr. Crowell's performance and recording credits include such artists as Bobby Shew, Louie Bellson, David Samuels, Henry Mancini, Joan Rivers, Lou Harrison, Kent Nagano, David Garibaldi, Buddy Baker, Glen Velez, Nebojsa Zivkovic, and John Bergamo. He has performed at the Los Angeles Philharmonic's *Green Umbrella Series*, presented and performed at the Percussive Arts Society International Convention, is in the motion picture "The Majestic" starring Jim Carrey, marched with the Velvet Knights Drum and Bugle Corps, and has taught on the staffs of numerous award-winning groups including the Tournament of Roses Marching Honor Band. He is an active member of the Percussive Arts Society, being both the Wisconsin Chapter President as well as a member of the Music Technology Committee. Dr. Crowell is an artist/clinician for Pearl/Adams Drums and Percussion, Sabian Cymbals, and Vic Firth Sticks and Mallets.



# Symphony Band Personnel

## Spring 2004

### Flute

\*Jessica Moebius  
LeAnn Campeau  
Amelia Wicke  
Ana Armstrong  
Nessa Severson

### Clarinet

\*Tom Hahn  
James Thomas  
Amanda Eischen  
Megan Ziegler  
Stephanie Lueck  
Amy Chartaw  
Ben Herpel-Dobay  
John Weiser  
Evan Benidt

### Bass Clarinet

Chris Taylor

### Oboe

\*Emily Weber  
Tim Baumann  
Eric Plotts

### Bassoon

\*Amy Van Maldegiam  
Claire Tiller

### Alto Saxophone

\*Casey Anderson  
Robert Bohnert  
Kendra Congdon  
David Bashaw

### Tenor Saxophone

Andrew Lester

### Baritone Saxophone

Theresa Soules

### Trumpet

\*Phil Snyder  
Jon Lanctin  
Jake Covill  
Kyle Sulerud  
Josh Nims  
Brian Hilson

### Horn

+Jake Heyer  
+Katie Wiersema  
Erin Gehrig  
Jessica De Villers

### Trombone

\*Adam Boll  
Corey Van Sickle  
Randy Pingrey  
Josh Heyer  
Henry Seroogy

### Euphonium

\*Elizabeth Soules  
Kyle Peterson  
Nicholas Johnson  
Brian Plank

### Tuba

\*Jesse Orth  
David Temple  
Becky Soules

### Percussion

\*Susie Sundly  
Andrew Sazama  
Brittany Borofka  
Kyle Good  
Ryan Wilson  
Adam Braatz  
David Billingsley

Assisted by:  
Kelly Heidel, horn

### Band Administrative

#### Assistants

Maggie Bailey  
Andrei Strizek

\*Principal Player  
+Co-Principal Player

# Wind Symphony Personnel Spring 2004

## Flute

\*Kristine Johnson  
Breta Borstad  
Alisha Green  
Laura Barth  
Jeanne Kolis  
Amy McCoy

## Clarinet

\*Liz Wilson  
Kristin Bar  
Nancy Coddington  
Chris Raddatz  
Tom Hahn  
Jacob Boyle  
Andrea Johnsen

## Bass Clarinet

Jim Geddes

## Oboe

\*Holly Samson  
Greg Weeden

## Bassoon

\*Kelli Hanson  
Abby Johnson

## Alto Saxophone

\*Evan Benidt  
Branden Atherton

## Tenor Saxophone

Jonathan Juedes

## Baritone Saxophone

Sean Hauer

## Trumpet

\*Paul Stodolka  
Ryan Cavis  
Brandon Ochoada  
Kyle Scheible  
Jake Morris  
John DeHaven  
David Yentsch

## Horn

+Jill Johnson  
+Nicole Gerlach  
Angie Foster  
Brian Anderson

## Trombone

+Joe Hartson  
+Kenyon Scheurman  
Colin Gilliland  
Pat Bents  
Josh Hertel

## Euphonium

\*Dawn Holte  
Andrei Strizek

## Tuba

\*Mark McGinnis  
Joel Helston  
Josh Lee

## Percussion

\*Maggie Bailey  
Chad Federwitz  
Amy Bowen  
Sean Carey  
Tamara Groff  
Kristin Blake

\*Principal  
+Co-Principal

## Band Administrative Assistants

Maggie Bailey  
Andrei Strizek



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