

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

presents

ROBERT PONTO, GUEST CONDUCTOR
UNIVERSITY OF OREGON, DIRECTOR OF BANDS

with the

SYMPHONY BAND
PHILLIP OSTRANDER, CONDUCTOR

and the

WIND SYMPHONY
PETER HABERMAN, CONDUCTOR



Sunday, November 22, 2009
5:00 p.m.
Gantner Concert Hall
Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

Symphony Band

Play! Carl Holmquist (b. 1983)

Solitary Dancer Warren Benson (1924-2005)

Bright-Colored Dances Lewis J. Buckley (b. 1947)

- I. "Butterfly Yellow"
- II. "Clarinet Green"
- III. "Comic Royal Purple"
- IV. "Tarantella Red"

Paris Sketches Martin Ellerby (b. 1957)

- I. Saint-Germain-des-Pres
- II. Pigalle
- III. Pere Lachaise
- IV. Les Halles

Robert Ponto, guest conductor

Slava! (A Political Overture)..... Leonard Bernstein (1918-1990)
arr. Clare Grundman

Robert Ponto, guest conductor

Intermission

Wind Symphony

Asphalt Cocktail..... John Mackey (b. 1973)

Irish Tune from County Derry Percy Grainger (1882-1961)

Canzon Primi Toni..... Giovanni Gabrieli (1554-1612)

Cathedrals..... Kathryn Salfelder (b. 1987)

Emblems Aaron Copland (1900-1990)

Robert Ponto, guest conductor

Niagara Falls Michael Daugherty (b. 1954)

Robert Ponto, guest conductor

Program Notes

Play! was the winner of the 2007 Claude T. Smith Memorial Band Composition Contest. As a composer, Holmquist has written numerous works for concert band, brass quintet, string ensembles, and vocal ensembles. *Play* is a delightful piece that is in “swing” style and features solos for clarinet and piano. The piece culminates in a treatment of “Come Thou Fount of Every Blessing.”

The Solitary Dancer deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music. The work is a study in the economy of resources and sensitivity for wind and percussion colors, and subtle development and recession of instrumental and musical frenzy. Warren Benson played timpani in the Detroit Symphony and was also professor of composition at Ithaca College in Ithaca, NY. Benson composed numerous works for area concert bands of all levels.

Bright-Colored Dances is a dance suite for wind ensemble, based on the colors I “saw” when I was conceptualizing the four movements. Ranging from simple to complex, easy to difficult, it encases both color and motion in a way that speaks to me. I’ve played this with everyone from regional bands to the pros. (Lewis Buckley) Lew Buckley was a long time member of the US Coast Guard Band. He now composes, arranges and conducts for numerous performing groups in New England.

Paris Sketches was commissioned in 1994 by a consortium of United Kingdom wind orchestras. Martin Ellerby wrote the following about *Paris Sketches*. “This is my personal tribute to a city I love. Each movement pays homage to some part of the French capital and to other composers who lived, worked, or passed through it. Unifying the whole score is the idea of bells, a prominent feature of Paris life. In the first movement, a dawn tableau is presented, haunted by the shade of Ravel. The city awakens with the ever-present sense of morning bells. The second movement represents Pigalle, the Soho of Paris. This burlesque contains scenes cast in the mould of a ballet, humorous in a kind of Stravinsky-meets-Prokofiev way. The bells here are car horns and police sirens! In the third movement, the city’s

largest cemetery, Pere Alchaise, is represented. The mood is one of softness and delicacy, while the bells are gently nostalgic and wistful. The work concludes with a fast, bursting finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden. And as with the Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Berlioz' "Te Deum" which was first performed in 1855 in the church of St Eustache – actually in the district of Les Halles”.

Slava! is marked “fast and flamboyant” in the score. This marking certainly refers to the style of the piece, which has numerous jazz references and wonderful solos from a variety of players. The marking also refers to the short segment of famous political speeches heard in the middle of the piece. *Slava!* is also the nickname for Mistislav Rostropovich, famous cellist and conductor, and also Bernstein’s close friend. Some of the musical material is indeed Slavic (Russian) with some quotation directly from Moussorgsky’s opera *Boris Goudonov*.

Asphalt Cocktail Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: “Asphalt Cocktail.”

“Asphalt Cocktail” is a five-minute opener, designed to shout, from the opening measure, “We’re here.” With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides. Serve on the rocks. (John Mackey)

Irish Tune from County Derry For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of New Town, Limavady, in the County of Londonderry--a lady who has made a large collection of the popular unpublished melodies of the county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of

tunes which I had previously acquired from that still very Irish county. I say still very Irish, for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved. The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was 'very old', in the correctness of which statement I have no hesitation in expressing my perfect concurrence." (Percy Grainger)

Canzon Primi Toni The Cathedral of St. Mark's is considered the jewel of Venice. The music of St. Mark's culminated in the polychoral works of Giovanni Gabrieli. Like Bach, he wrote the magnificent finish to a remarkable period of music. The principle of the alternation of two groups of performers is almost as old as the history of music itself. The polychoral style was a dominant element in music for only one brief period of fifty years, from about 1580 until 1630. Whereas the usual polychoral composition of the time was in eight parts for two choirs, Gabrieli expanded this at his own whim. Taken as a whole, Gabrieli's treatment of this idiom is suited to its purpose and surroundings - simple yet splendid, proud yet devout. (Mary Rasmussen)

Cathedrals is a fantasy on Gabrieli's Canzon Primi Toni from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion. (Kathryn Salfelder)

Copland wrote *Emblems* for band in 1964, in response to another commission, this by Keith Wilson, president of the College Band Directors National Association. *Emblems*, an 11-minute, one-movement work is a sampler of Copland's varied output: simple triadic passages, polytonality, folk melodies, dissonance, waltzes, polymeters, and elements of jazz all appear. The work's initial reception was lukewarm, in part due to its technical challenges, but as Copland's only work for band it won a secure place in the repertoire. Of the work's cryptic title, Copland said only that it was meant "to suggest musical states of being ... the exact nature of which must be determined by the listener." (Jennifer DeLapp)

Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime. (Michael Daugherty)

Symphony Band Personnel

Piccolo

Meghan Meinert

Flute

Emma Smith
Ashley Zipperer
Meghan Meinert
Sarah Bruening
Adrien Prah
Madeline Fitzpatrick

Oboe

Megan Blommer
Kayla Carlson

Clarinet

Bill Richter
Kristin Freedlund
Kathryn Beck
Bret Van Nuland
April Heder
Addie Strei
Sara Baye
James Mc Adams
Katie Miller
Kathleen Balts
Maly Schacht
Jerah Doxtator
Stacy Schroeder
Rachel Gochenour

Bass Clarinet

Tyler Stromquist-
Levoir
Travis Kaney

Bassoon

Alex Widstrand
Marsha Hermanson

Alto Saxophone

Tyler Anderson
Michael Vander-
scheuren
Cole Hanson
Eric Schultz

Tenor Saxophone

Tristan Killey

Bari Saxophone

Richard Stangl

Horn

Matt Winarski
Joe Nimm
Isaac Risseeuw
Tony Och
Bryan Kujawa

Trumpet

Kurt Shipe
Kayla Theiste
Chris Boyd
Jack Dillow
Alex Piela
Sam Bristol
Dan Bader

Trombone

Joe Aumann
Andy Rosevold
Greg Ellis
Adam Lowe
Corey Feiock

Bass Trombone

Ross Livermore

Euphonium

Matt Turek
Rick Slembariski

Tuba

Joe Lasko
Kurtis Polishinski
Carl Weir
Nick Drayton

Piano

Rick Slembariski
Nick Drayton

Electric Guitar

Corey Cunningham

Percussion

Abby Frederick
James Sonnentag
Colin Carey
Zach Brawford
Tyler Coakley
Derek Sandcamp
David Sumner

UWEC

Band Assistants

Mike Renneke
Nick Drayton



Wind Symphony Personnel

Piccolo

Tyler Adam
Becky Czachor
Lexi Zunker

Flute

Tyler Adam
Becky Czachor
Lauren Lamers
Kristen Sward
Lexi Zunker^

Oboe

Alexandra Esser
Sarah Kubiaticz^
Kelsey Seline
Megan Blommer

English Horn

Kelsey Seline

Eb Clarinet

Meredith Armstrong

Clarinet

Emma Adler
Meredith Armstrong
Stef Berkopoc
Katelyn Fjelstad
Cole Hanson
Megan Pattarozzi
Stephanie Schiefelbein
Jennifer Tinberg^
Emily Wuest

Bass Clarinet

Nicole Hudachek

Contra Clarinets

Aaron Hedenstrom

Bassoon

Michael Jobb
Matthew Kruszka^
Arica Hoppe

Soprano Saxophone

Ben Cold

Alto Saxophone

Ben Cold^
Kyle Manley

Tenor Saxophone

Corey Cunningham

Bari Saxophone

Brian Handeland

Trumpet

Loren Endorf
Jason Kubiaticz
Amy Mutschler
Elizabeth Tomlinson
Ashley Vial
Stuart Wallace^

Horn

Katie Althof
Rachel Meyer
Michael Renneke^
Vicky Wilda

Trombone

Bryce Bielec
Rachel Carter^
Jason Marshall
Will Schwartz

Bass Trombone

Will Horn

Euphonium

Bobbi Geissler
Eric Whaylen^

Tuba

Calvin Grier^
Adam Koble
Rob Margolis

Percussion

Tyler Bartelt
Brian Claxton
Matt Gullickson
Peter Hanson
Mary Imsdahl
Mike Malone
Tyler Coakley

Keyboards

Weston Thier

Organ

Paul Kosower*

String Bass

Josh Sanford

^Principal Player
*Emeritus Faculty

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