

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

• PRESENTS •

# SYMPHONY BAND

PHILLIP A. OSTRANDER, CONDUCTOR

RICHARD MARK HEIDEL, GUEST CONDUCTOR

ANDREI STRIZEK, STUDENT GUEST CONDUCTOR

2004 STUDENT CONDUCTING COMPETITION WINNER

KRISTIN YOST, GUEST SOLOIST

2004 STUDENT SOLOIST COMPETITION WINNER



Sunday, April 25, 2004

2:00 p.m.

Gantner Concert Hall  
Haas Fine Arts Center



## Program

March of the Belgian Paratroopers ..... Pierre Leeman  
(1897-1980)

Azdak Suite ..... Michael Cunningham\*  
(b. 1937)

### *Band Version Premiere*

Symphony #1, In Memoriam Dresden ..... Daniel Bukvic  
(b. 1954)

- I. Prologue
- II. Seeds in the Winds
- III. Ave Maria
- IV. Fire Storm

Warsaw Concerto ..... Richard Addinsell (1904-1977)  
Arr. Erik Leidzer

*Kristin Yost, piano*

*Winner, 2004 Symphony Band Student Soloist Competition*

## Intermission

American Riversongs ..... Pierre La Plant  
(b. 1943)

*Andrei Strizek, student guest conductor*

*Winner, 2004 Symphony Band Student Conducting Competition*

American Elegy ..... Frank Ticheli  
(b. 1958)

*Mark Heidel, guest conductor*

*Assistant Professor of Music*

*University of Wisconsin-Eau Claire*

Laude ..... Howard Hanson  
Chorale, Variations and Metamorphoses (1896-1981)

The Circus Bee ..... Henry Fillmore  
(1881-1956)

\*UW-Eau Claire Music Faculty



## Program Notes

As the original title, *Marche des Parachutists Belges*, indicates, the listener expects to hear a march with a European flavor. The thin scoring and the folk song idiom of the first strain soon confirm the European origin. At the trio the same tune reappears as a counter-melody to a smooth-flowing melody. The march was first heard on a recording by members of the Lamar University Band. Finding no music available in this country, assistance was eventually received through the American Embassy in Belgium, and a copy of the march was sent to Charles Wiley, the Lamar band director, who rearranged the march to fit American band instrumentation. Leemans wrote this work in 1945 after a dinner with a group of Belgian paratroopers. As their commander, Major Timmerman, drove him home that night, the march melody came to mind and he finished the other parts after reaching home. As Leemans explained, "Like all successful music, this tune came from my pen as water out of a fountain" (*Norman E. Smith*)

The *Azdak Suite* emanates from songs created for a 1975 UW-Madison Claire stage production. Since the original play deals with the lives of peasants in a small eastern European village, the music reflects a folk-like, bucolic atmosphere. In the play sometimes there are individuals singing about their emotions and reactions, and at other times there is dancing. In the late 1990s three concert band suites were created from the songs in an attempt to present them in a more accessible instrumental setting. The titles are derived from dominant characters and persona who dominate chronological portions of the play. The three suites comprise THEATER MUSIC. All will have been premiered by the Symphony Band: Part I, *Trusha*, in April of 2002 – Part II, *Simon*, in April of 2003 (both under the baton of Rodney Hudson), and now the final suite, *Azdak* (under the baton of Phillip Ostrander). Though there are a number of instances of vigorous emotions and spirited dances, the entire work (as well as the play) ends with a quiet and ironic song of simple sincerity. (*Michael G. Cunningham*)

On the night of February 13, 1945, Allied forces fire-bombed the undefended German city of Dresden. Swollen by the flow of refugees fleeing the advancing Russian Army to almost twice its normal population, the "Fire Storm" killed approximately 150,000



men, women and children. To this day, there is still much controversy that surrounds the circumstances behind the raid, indeed as to the real tactical effects of the bombing at all. Regardless of any ramifications, it is widely accepted that the loss of such a glorious city and its inhabitants was one of the great tragedies of the Second World War. ***Symphony No. 1, In Memoriam Dresden 1945*** depicts the plight of the people of Dresden and presents the devastating occurrences in a musical context. The use of aleatoric writing as well as special effects adds to the dramatic impact of the piece. From vocalization of German words (*Hilfe, Feuer, Rauch, Feuertaufe, Feuer Sturm*) to nontraditional instruments, Daniel Bukvich manages to convey to the listener an eerie sense of the impact of the event.

The first movement establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based. "Seeds In The Winds" refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The second movement portrays the fury of the bombing attack. Ave Maria reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack. In the final movement, the sounds of the "Fire Storm" are recreated. The tension built up in the previous three movements finally resolves. (Daniel Bukvich)

In 1941, war-weary cinema-goers, attending the latest British film at the Regal Cinema in London, were struck, not so much by the acting, designs or dialogue, but by a piece of music that pervaded the entire film, climaxing in a virtually complete performance of it in a concert setting within the scenario. The film company had no idea that it would have such an affect on audiences, and had not prepared a commercial recording for sale. The film was *Dangerous Moonlight*, and the piece everyone was talking about was the ***Warsaw Concerto***. The idea of the film was hatched by three Intelligence officers. The story concerns a Polish airman/concert pianist Anton Walbrook who escapes Warsaw to fight in the Battle of Britain. When it was decided not to pursue permission to use Rachmaninov's *Second Piano Concerto*, Addinsell was approached to write something in a similar vein. At least one commentator has cited the piece as probably the most indicative concert piece written in Britain during the Second World War. For those who lived



through the period it still stirs very particular emotions. (*Isabelle Battioni*)

**American Riversongs** is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation. The work begins with a rousing setting of *Down the River*, followed by an expansive and dramatic treatment of *Shenandoah*, or *Across the Wide Missouri*. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's *The Glendy Burk*. As *The Glendy Burk* travels along, a second theme is introduced by the piccolo, flutes and tambourine. This theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. Other composers have used this melody, including Louis Motreau Gottschalk. The bamboula theme is marked by an incessant syncopated ragtime rhythm and is doubled with *The Glendy Burk* in the coda to bring *American Riversongs* to a exhilarating finale. Pierre La Plante currently teaches in the Pecatonica (Wisconsin) Area School District. (*Pierre La Plante*)

**An American Elegy** is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings. The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater, the words of which are "We are Columbine!" The music recedes, and an off-stage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final, exalted statement of the main theme. (*Frank Ticheli*)



**Laude** is the last band composition of one of America's greatest symphonic composers, Howard Hanson. His Scandinavian ancestry, coupled with his Midwestern United States upbringing helped to infuse his music with a unique, personal style filled with great energy and emotion. Dr. Hanson was also an active music educator and conductor. *Laude* is in a theme and variations form. Romantic in scope, the work emphasizes the many contrasting tonal registers and asymmetrical rhythmical patterns. *Laude* was commissioned by and dedicated to the College Band Directors National Association. The composer prefaced his score with the following paraphrase of Psalm 150:

Praise Him with the sound of the trumpet,  
with psaltry and harp,

with timbrel and dance,  
with string instruments and organs.

Praise Him upon the loud cymbals, the high-sounding cymbals  
Let everything that hath breath praise the Lord.

Dr. Hanson indicates that the chorale movement is from the very old Swedish chorale "All the world praises the Lord" which he, as a boy, sang in Swedish in the Lutheran service. (*Raymond S. Landon and Howard Hanson*)

James Henry Fillmore, Jr., was born in 1881. During his lifetime he probably wrote and arranged more band music than any other composer. He composed over 250 works and arranged over 75 others, under eight different names. According to the *Circus Fanfare*, Fillmore's marches are high on the circus band popularity list. ***The Circus Bee March*** is one work that seems to capture all the excitement of the "big tent" whether it is performed by a six-piece band at the circus or a sixty-piece band on the concert stage. (*Norman E. Smith*)



### ***Andrei Strizek, Guest Conductor***

Andrei Strizek is a senior music education major at UW-Eau Claire, where he studies euphonium with Dr. Jerry Young and piano with Dr. Donald Patterson. He has participated in numerous ensembles, including Wind Symphony, BASSically BRASS, Eu-Tu(ba) and Symphonic Choir. Andrei is active in many organizations, having served as the treasurer of CMENC and IAJE and currently serving as the president of CMENC. He is also active in NBA and Phi Mu Alpha Sinfonia. He maintains a local piano studio and is in his fourth year serving as a wind instructor with the Sound of Sun Prairie Marching Band. He has also worked as a marching instructor with the Wausau East Marching Band and the UW-Eau Claire Buggold Marching Band. After graduation he plans to teach at the high school level before attending graduate school, with a focus on music education and conducting.

### ***Kristin Yost, Guest Soloist***

Kristin Yost, a native of South Dakota, is a transfer student from Augustana College and is in her 3rd year at UW Eau Claire, where she is a student of Dr. Donald Patterson. Kristin has performed numerous solos and two recitals while on campus and will graduate this May with a B.A. in Music and Piano Pedagogy Topical Minor. Future plans include the graduate school of her choice where she will join only a few select others in her field, at Southern Methodist University in Dallas, Texas, where she will pursue a Master's Degree in Piano Performance and Pedagogy. An active musician, Kristin is involved in Sigma Alpha Iota, International Music Fraternity for Women in which she has served as Vice President - Ritual and this year, President. Recent awards she has received include Viennese Ball Ada Bors Service Award, the College Leadership Nomination for SAI, Ruby Sword of Honor, Sword of Honor and represented the Epsilon Omicron Chapter of Eau Claire at the 100th Birthday of SAI in Dearborn, Michigan. Kristin is also an active recital accompanist in the community and university, a soloist and is the current accompanist for the UW Symphonic Choir. She teaches private piano students at Schmitt Music as well as at the University.



## 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  
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 Lantcin  
Jake Covill  
Kyle Sulerud  
Josh Nims  
Brian Hilson

### Horn

+Jake Heyer  
+Katie Wiersema  
Erin Gehrig  
Jessica De Villers  
Kelly Heidel

### 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

\*Principle Player

+Co-Principle Play

Visit our web site for information about the  
Music & Theatre Arts Department:

<http://www.uwec.edu/Mus-The>

and the online events calendar:

<http://www.uwec.edu/Mus-The/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.