

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

SYMPHONY BAND

Phil A. Ostrander, Conductor
Verle Ormsby, Jr., Horn



CONCERT TOUR

March 9-11, 2005

Stanley-Boyd High School
Fox Valley Lutheran High School
Shiocton High School
Menasha High School
New London High School
Auburndale High School

UNIVERSITY OF WISCONSIN-EAU CLAIRE
DEPARTMENT OF MUSIC AND THEATRE ARTS

Welcome,

On behalf of the students and faculty of the Department of Music and Theatre Arts, I am pleased to present the Symphony Band. Performing standard and contemporary works from the wind band repertoire, the Symphony Band is one of three concert bands that also include the Wind Symphony and University Band. We are proud of the ensemble tradition at UW-Eau Claire and believe that they offer outstanding opportunities for musical training and enrichment. Our students benefit from a diverse and well-established program that includes twenty-one large and small groups offering a variety of music from the traditional choral, orchestral and wind repertoire to jazz and musical theatre.

The Department of Music and Theatre Arts has almost four hundred majors working toward degrees in music education, performance, composition, theory, creative and technical theatre, and dance. It has received national recognition for the quality of its programs, including citations from U.S. News and World Report's annual College Guide, DownBeat magazine, and the American Choral Director's Association. We invite you to visit our campus, explore our programs, and attend a concert, recital or mainstage theatrical production. You are always welcome on our campus, often described as Wisconsin's most beautiful.

David A. Baker, Chairman
Department of Music and Theatre Arts

PROGRAM

(To be selected from the following)

Dance of the New World Dana Wilson (b. 1946)

The Gallant Seventh..... John Philip Sousa (1854-1932)
Edited by Frederick Fennell

The Glass Bead GameJames A. Beckel, Jr. (b. 1948)
I. The Call and Awakening

Verle Ormsby, Jr., horn

La Mourisque..... Tylman Susato (c. 1500-c. 1561)
Arranged by John Iveson

Old Churches Michael Colgrass (b. 1932)

Pegasus FanfareJohn Gibson (b.1946)

RhosymedreRalph Vaughan Williams (1872-1958)
Arranged by Walter Beeler

A Slavic Farewell Vasilij Agapkin (1887-1964)
Edited by John R. Bourgeois

PROGRAM NOTES

Dance of the New World was composed during the months that, exactly 500 years earlier, Columbus was on his historic voyage, and I wanted to capture in the piece the spirit of awakening and burgeoning that resulted from his journey. The piece begins almost imperceptibly and gradually evolves (though, as in American history, not without difficulty and need for reflection) to an exuberant climax. Because of where in the western hemisphere Columbus landed, I decided to employ aspect of Latin American music to represent the many cultural syntheses that have since evolved. (Dana Wilson)

The Gallant Seventh was written for the 7th Regiment, 107th Infantry, of the New York National Guard and the conductor of its band, Major Francis Sutherland. Sutherland had been a cornetist in Sousa's Band and left that organization to enlist in the army when the U.S. entered World War I. He remained in the 7th Regiment after the war and his band members joined with members of the Sousa Band when *The Gallant Seventh* was premiered at the New York Hippodrome in November of 1922. Written during the last decade of his composing career, this march is considered one of Sousa's best. (Norman Smith)

The Glass Bead Game is a horn concerto loosely based on the Herman Hesse novel of the same title. This work is programmatic in nature while following the basis concerto form. In the first movement, two main themes dominate. The work opens with a bi-tonal motif. This musical idea is meant to represent Herman Hesse's existential philosophy about life, which is reflected in his novel. Simply put, Hesse believed that man exists as an individual in a purposeless universe that is basically hostile. This conflict between man and his environment is represented by the juxtaposition of the two keys. The other main theme is a leitmotif representing the main character, Joseph Knecht, and is first stated by the solo horn. The dialogue of this theme between horn and flute and piccolo was inspired by the introduction of the Music Master in this novel. Joseph Knecht meets the Music Master, who accepts our main character into the intellectual society of the elite Castalia. (James A. Beckel, Jr.)

Tylman Susato, one time a trumpeter in the Antwerp town band, owned a music shop and printing works. In 1551 he published his *Danserye*, from what John Iveson chose six pieces to arrange for the Philip Jones Brass Ensemble, and from which *La Mourisque* is taken. On the original manuscript there was no indication of instrumentation beyond suggesting

"that the music could be played on instruments of all kinds in a pleasing and appropriate manner." (John Iveson)

Pegasus Fanfare is from a larger work entitled *The Spirit Sleeping*. *Pegasus Fanfare* is a brief work that showcases many sections of the band in technical passages. John Gibson is a native of Dallas and holds degrees from Texas Tech and North Texas University. Other popular works for band include *Resting in the Peace of His Hands* and *Trinity Passage*.

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as *Lovely*, has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself. (Walter Beeler)

Old Churches is based on Gregorian vocal chant with unison melodies. The piece employs non-traditional notation and aleatoric (chance) techniques, such as pitches played with rhythm and a near-constant "murmuring" effect that simulates the idea of voices echoing in monastic churches. *Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and has been in existence for over 1500 years. The chant unfolds through call and response patterns. One "monk" intones a musical idea, then the rest of the "monks" respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. (Michael Colgrass)

A Slavic Farewell was originally called *Farewell to a Slavonic Woman*, and since its premier during World War II it has become the best-loved march in Russia and in the surrounding states of the former Soviet Union. According to legend, the inspiration for this march came for Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic forces fought together, and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and families. (John R. Bourgeois)

PHIL OSTRANDER

Dr. Phil Ostrander is Assistant Professor of Trombone at the University of Wisconsin-Eau Claire where he conducts the Symphony Band and teaches private trombone, trombone ensemble and brass techniques. Prior to his work at Eau Claire, he held a faculty position in New York at SUNY Geneseo teaching trombone and jazz studies. Dr. Ostrander completed his doctoral studies in trombone performance and literature at the Eastman School of Music in the studio of Dr. John Marcellus. Dr. Ostrander received master's degrees in both trombone and wind conducting from the New England Conservatory, as well as a bachelor's and Performer's Certificate from Eastman. From 1999 to 2001, he taught trombone and conducted the wind ensemble at Bethany College in Lindsborg, Kansas. While in Kansas, Dr. Ostrander conducted the 250 member Kansas Lions Band. In the summer of 2001, he was wind ensemble director at the New England Music Camp in Sidney, Maine. He has performed with the Boston Pops Esplanade Orchestra, the Rochester Philharmonic, the Kansas City Symphony and the Buffalo Philharmonic. Currently, he is a member of the IRIS Chamber Orchestra in Memphis, Tennessee under Michael Stern and also performs with the popular chamber ensemble Rhythm and Brass. An accomplished jazz trombonist, Dr. Ostrander has collaborated with jazz artists Maria Schneider, Jim McNeely, Jimmy Heath, Claudio Roditi and Rich Beirach. He has recorded on Sony Classical with the Eastman Wind Ensemble and Naxos with the IRIS Orchestra.

VERLE ORMSBY, JR.

Dr. Verle Ormsby, Jr., a St. Louis, Missouri native, is Senior Lecturer in Horn Studies with the Department of Music, and is a member of the faculty ensemble, the Wisconsin Woodwind Quintet. Dr. Ormsby is also a member of the Eau Claire Chamber Orchestra, the Northwinds British Brass Band and performs with the Apple River Brass and Wind Quintets. Dr. Ormsby has a Doctor of Arts degree in Horn Performance and Master's in Music degree in Horn Performance from Ball State University (IN), and a Bachelor's Degree in Music Education from Southern Illinois University (Edwardsville).

Dr. Ormsby has been on the music faculties of Pittsburg State University (KS), Southwest Baptist University (MO), Southwest Missouri State University, and Indiana-Purdue University at Ft. Wayne (IN). He has also performed with the Springfield Symphony (MO), the Springfield Regional Opera Orchestra, the Ft. Smith Symphony (AR), the North Arkansas Symphony (Fayetteville), the Ft. Wayne Philharmonic (IN), the Indiana Chamber Orchestra, the Northern Indiana Opera Orchestra, the Florida Symphony (Orlando), the Walt Disney World Band and Orchestra, the Florida Gulf Coast Symphony (Tampa), and the Savannah Symphony (GA).

Dr. Ormsby is a long-time member of the International Horn Society, and has served as a horn clinician for Conn Horns, and served on the board of the American Horn Competition.

FLUTE

*Millie Wicke, Music Education, Sun Prairie, WI
Katie Salo, Mass Comm., Woodbury, MN
Nessa Severson, Music Ed., New Glarus, WI
Ana Armstrong, Music Ed., West De Pere, WI
Kira Zeman, Music Education, Washburn, WI
Anne Bitney Music Education, Shell Lake, WI

CLARINET

*Jennifer Slater, Accounting, New Berlin, WI
Phil Salwasser, Music Education, Circle Pines, MN
Sarah Busse, Psychology, Reedsville, WI
Stephanie Lueck, Music Education, La Crosse, WI
John Weiser, Economics, Edina, MN
Chris Taylor, Music Education, Eau Claire, WI
David Bashaw, Music Education, La Crosse, WI
Erin Quinlan, Music Ed., Mendota Heights, MN

BASS CLARINET

Niki MacFarlane, Music Therapy, Reedsburg, WI
Claire Parda, Healthcare Admin., Waukesha, WI

OBOE

*Lauren Zemlicka, Undeclared, Shorewood, WI
Charis Boersma, Music Education, Wild Rose, WI
Kate Malone, Music Therapy, Maplewood, MN

BASSOON

*Adrianne Neitzke, Pre-Pharmacy, Menomonee Falls, WI

ALTO SAXOPHONE

*Kendra Congdon, Music Ed., Galesville, WI
Justina Brown, Music Education, Onalaska, WI
Danielle Tucker, Music Education, Mosinee, WI
Rob Bohnert, Business Admin., Mauston, WI

TENOR SAXOPHONE

Corey Cunningham, Composition, Holmen, WI

BARITONE SAXOPHONE

Michelle Kochan, Music Ed., Fond du Lac, WI

TRUMPET

*Phil Snyder, Music Education, Hastings, MN
John DeHaven, B.A. – Music, Madison, WI
Jon Lanctin, Music Performance, Sartell, MN
Jake Heyer, B.A. – Music, Pulaski, WI
Brian Hilson, Music Theory, Eau Claire, WI

FRENCH HORN

*Mary Helmerman, Music Ed., Shoreview, MN
Charles Willcutt, B.A. – Music, Bloomington, MN
Paul Saganski, Music Education, Sun Prairie, WI
Jennie Schoenhals, Psychology, Hudson, WI

TROMBONE

*Corey Van Sickle, Music Ed., Pigeon Falls, WI
Brad March, Music Education, St. Anthony, MN
Matt Caine, Music Performance, Duluth, MN
Matt Tiller, Music Education, Osseo, WI
David Hopkins, Marketing, Racine, WI
Henry Seroogy, Communications, De Pere, WI

EUPHONIUM

*Brian Plank, B.A. – Music, Sun Prairie, WI
Nick Johnson, Music Education, Fridley, MN
Aaron Hammerman, Music Ed., Saint Paul, MN

TUBA

*Dave Temple, B.A. – Music, Suamico, WI
Doug Gile, Music Education, Baraboo, WI
Andrea Miller, Music Performance, Brainerd, MN

PERCUSSION

*Andrew Sazama, Music Ed., Chippewa Falls, WI
David Billingsley, B.A. – Music, Racine, WI
Brittany Borofka, B.A. – Music, Crandon, WI
Hana Dehtiar, Music Therapy, Cottage Grove, MN
Ian Ehler, Physics/Math, Arcadia, WI
Ryan Wilson, Music Ed., Chippewa Falls, WI

BAND ADMINISTRATIVE ASSISTANTS

Maggie Bailey
Andrei Strizek

*Principal Player
+Co-Principal Player

DEPARTMENT OF MUSIC AND THEATRE ARTS

Dr. David A. Baker, Chair

With an average enrollment of nearly 500 majors and minors, including 300 music majors, the department boasts the largest undergraduate music degree program in Wisconsin and brings many of the Midwest's top music and theatre students to campus. The department has 38 faculty members and offers bachelor's degrees in music performance, theory, composition, music education, and creative and technical theater. It provides structured group performance opportunities for large numbers of students and is synonymous with musical culture in the region. It is a fully accredited institutional member of the National Association and Schools of Music, and its 1,500 alumni represent virtually every professional corner of the performing arts.

WIND AND PERCUSSION FACULTY

Dr. Jerry A. Young, Coordinator

Professor Robert Baca

Dr. Jeffery Crowell

Dr. Randal Dickerson

Dr. Kristin Fletcher

Dr. Richard Fletcher

Dr. Christa Garvey

Dr. Richard Mark Heidel

Dr. Tim Lane

Dr. Nancy McMillan

Dr. Phil Ostrander

Dr. Verle Ormsby

Dr. Jerry Young

Trumpet/Director of Jazz Studies

Percussion/Jazz Studies

University Band/Marching Band

Bassoon

Clarinet/Saxophone

Oboe

Director of Bands/Wind Symphony

Flute

Saxophone

Trombone/Symphony Band

French Horn

Tuba/Euphonium/Low Brass Ensemble

UW-EAU CLAIRE BANDS

The University of Wisconsin-Eau Claire offers a variety of bands designed to meet the artistic and educational needs of UW-Eau Claire students. Students from all academic disciplines are invited to participate in the Wind Symphony, Symphony Band, University Band, and Bugold Marching Band, as each of these ensembles is open to all interested and qualified UW-Eau Claire students.

The Symphony Band, an ensemble comprised of music majors and talented non-music majors, is committed to the study and performance of the finest standard and contemporary works for band. The band maintains an active schedule and enjoys a reputation as a group committed to only the highest musical standards. The Symphony Band is open to all university students, however membership is determined by audition. The Symphony Band presents four concerts a year and participates on a concert tour each spring.

For information about the UW-Eau Claire band program, contact:

Richard Mark Heidel, Ed.D. | Director of Bands

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