

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

*presents*

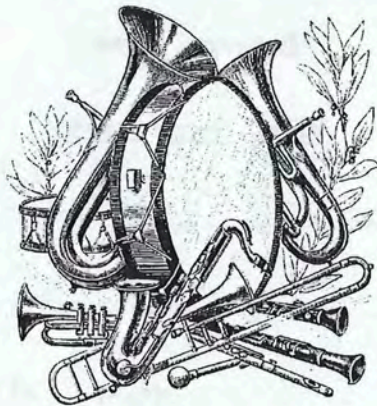
**SYMPHONY BAND**

Phil Ostrander, *conductor*  
*and the*

**WIND SYMPHONY**

Richard Mark Heidel, *conductor*

with Dr. Kenneth Kroesche, *guest conductor and euphonium soloist*  
Professor of Music, Oakland University, Rochester, Michigan



**SUNDAY, NOVEMBER 18, 2007**

**AT 2:00 P.M.**

**GANTNER CONCERT HALL  
HAAS FINE ARTS CENTER**

## ***Program***

### **Symphony Band**

Wild Nights!.....Frank Ticheli (b. 1958)

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

Bugs ..... Roger Cichy (b. 1956)

- I Prelude
- II Dragonfly
- III Praying Mantis
- IV Black Widow Spider
- VI Army Ants

Resting in the Peace of His Hands ..... John Gibson (b. 1951)

British Eighth ..... Alonzo "Zo" Elliot (1891-1964)  
Dr. Kenneth Kroesche, guest conductor

### ***Intermission***

### **Wind Symphony**

Exultate..... Samuel R. Hazo (b. 1966)

Turning ..... John Mackey (b. 1973)

Napoli Variations..... Herman Bellstedt (1858-1926)  
Collated by Frank Simon  
Dr. Kenneth Kroesche, euphonium

Scherzo for Band.....Gioacchino Rossini (1792-1868)  
Adapted by William Schaefer

Gloriosa (Symphonic Poem for Band) .....Yasuhide Ito (b. 1960)

- I Oratio
- II Cantus
- III Dies Festus

## Program Notes

**Wild Nights!** is inspired by Emily Dickenson's poem:

*Wild Nights! Wild Nights!  
Were I with thee,  
Wild Nights should be  
Our luxury*

*Futile the winds  
To a heart in port,--  
Done with the compass,  
Done with the chart.*

*Rowing in Eden!  
Ah! The Sea!  
Might I moor,  
To-night in thee!*

Numerous composers have set the words of *Wild Nights!* I focused most heavily on the lines, "Done with the compass/Done with the chart" and "Rowing in Eden/Ah! The Sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work. Throughout the piece, even during its middle darker section, the music is mercurial, impetuous, and optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. *Wild Nights!* was commissioned by the California Band Directors Association in celebration of their 50th anniversary. (Frank Ticheli)

**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 Zdechlik's love of jazz is shown in the contrapuntal intricacies and use of syncopated rhythms typical of big bands. (Richard Miles)

"**Bugs** came to mind a few years ago and the thought of giving a "musical personality" to the selected bugs seemed humorous, inventive, and capricious all at the same time. "Prelude" is meant to suggest many of the creatures we associate as bugs. "Dragonfly" portrays several issues. First, the insect is really considered an aquatic bug spending most of its life under water while emerging only in its adult stage to take to the air. The second

issue is reflected in folklore where the dragonfly is responsible for flying around at night and sewing shut the mouths of fibbing boys and girls. "Praying Mantis," as its name infers, provides a perfect topic for a slow, religioso movement. The mantis is often pictured resting with its front legs folded as though in meditation or prayer. "Black Widow Spider" was a movement I couldn't resist. Set to a cool blues, the opening statement was written with an eight-note pattern (eight legs of the spider) which changes several times in order of notes but contains the same pitches. The final movement, "Army Ants," provides the perfect subject for a march-style piece. I created a dissonant march portraying the army ants as salvage predators which are constantly on the move." (Roger Cichy)

***Resting in the Peace of His Hands*** musically portrays a state of peaceful rest, effectively expressing the spirit of the title. The composer states the origins of the piece: "While visiting the Busch-Reisinger Museum at Harvard University, I encountered a relief sculpture by Kaethe Kollwitz (1867-1945) titled *Resting in the Peace of His Hands*. I discovered that Kollwitz was a significant German artist who was constantly exposed to the suffering of the unfortunate and forgotten people through her husband, a physician assigned to care for the indigent. Her efforts to express that suffering in the midst of her own personal suffering (she lost her son, Peter, to World War I, and her grandson, Peter Jr., to World War II) earned her enormous respect and high position among mainstream German artists, and enemies within the Nazi government. *Resting in the Peace of His Hands* was a very personal work for Ms. Kollwitz, intended to express 'the feeling of utter peace,' contrary to the major body of her work, intended to express utter torment. She named the work after a quote from Goethe, and intended that it be the central element in the headstone of her family tomb." (John Gibson)

***British Eighth*** was published in 1944, dedicated to General Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Montgomery commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy commander of the Atlantic Pact nations. Zo Elliott's impressive march has retained its popularity on both sides of the Atlantic. In a 1980 random survey of 69 members of the Texas Bandmasters Association, for example, *British Eighth* was ranked third in a list of nearly 80 favorites.

***Exultate*** was written to be music for a celebration. It introduces nine melodic themes throughout the piece. Eight of those nine recur in either different chordal structures or as part of a layered thematic montage. These themes gain a sense of excitement each time they recur until the halftime section when the

slow and powerful chorale offers a break from the fast pace. Following the chorales eight measures, the pace and dynamics are taken to a new level, pushing the piece to its climactic ending. (Samuel R. Hazo)

"I chose the title *Turning* for this piece because the word can mean any number of things, all of which might be heard in the piece itself. It could refer to the turning of a massive, prehistoric planet, as the first signs of life begin to bubble up from the cracks in the ground. It could refer to the turning of leaves in the fall, a beautiful – but melancholy – thing to see. Or, in the piece's darkest moments, the title could refer to the turning of a knife in one's chest." (John Mackey)

Herman Bellstedt was born in Bremen, Germany. His family emigrated to Cincinnati in 1867. In 1913 he began a long tenure as professor of wind instruments at the Cincinnati Conservatory of Music. *Napoli Variations* is perhaps the best known of Bellstedt's works for solo cornet. The piece is a brilliant set of variations on the popular 1920's Italian street song *Funiculi Funicula*. (Eugene Corporon)

*Scherzo for Band* is an original composition by G. Rossini for band, recently discovered in the archives of the British Museum. Originally entitled "*Fanfare for Band*," it was written for and dedicated to Emperor Maximilian of Mexico. (William Schaefer)

*Gloriosa*, is inspired by the music of "hidden Christians" of Kyushu, who continued to practice their faith surreptitiously after Christianity was abolished in 1614 by the isolationist authorities in Edo (present day Tokyo). The composer has written, "Nagasaki continued to accept foreign culture even during the seclusionist period, as Japan's only window on the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu. The Gregorian Chant, "*Gloriosa*"---pronounced "Gurioza" by the hidden Christians---as preserved in the Nagasaki area during the centuries of persecution begins with the words, "O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere." The first movement, "*Oratio*," opens with bells rendering the hymn's initial phrases. The movement as a whole evokes the fervent prayers and the suffering of the hidden Christians. The second movement, "*Cantus*," is a brilliant blend of Gregorian chant and Japanese elements. It opens with a solo passage that imitates the ryuteki, a kind of Japanese flute. The theme is based on "San Juan-sama no Uto" (The Song of Sao Joao), a seventeenth-century folk song commemorating the martyrdom of a number of Kyushu Christians, including two whole baptismal

name was Joao, one killed in 1622 and the other in 1623. The third movement, "*Dies Festus*," takes its name the Nagasaki folk song "Nagasaki Bura Bura Bushi." (Eugene Corporon)

**Kenneth Kroesche** is currently the Professor of Trombone, Euphonium and Tuba at Oakland University in Rochester, Michigan where he also serves as the Coordinator of Applied Instrumental Music. For the past seven years, he has served in a similar role at Western Carolina University and has held teaching positions at Lenoir-Rhyne College, University of Michigan-Flint and the Schools of Music at the Universities of Michigan and Georgia. He has also been a member of the brass faculty at the Blue Lake Fine Arts Camp in Twin Lakes, Michigan. Dr. Kroesche holds a master's degree in music and doctorate of musical arts degree in performance from the University of Michigan in addition to a bachelor's degree in music education from Texas State University.

Dr. Kroesche has appeared as a euphonium soloist with a number of notable ensembles, including a guest appearance as a concerto artist with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington, D.C. This honor was the result of a competitive nationwide audition sponsored by the orchestra and their music director, Mstislav Rostropovich. The Washington Post's review of this concert described him as "an expert on the instrument." He has presented recitals at the 2000 International Tuba & Euphonium Conference (ITEC) in Canada, the U.S. Army International Euphonium and Tuba Conference and the 2002 ITEC at the University of North Carolina-Greensboro. There he also performed with Symphonia, an ensemble comprised of the nation's foremost artist/teachers of tuba and euphonium. He is the principal trombonist of the Oakland Symphony Orchestra and also performs as a trombonist with the Rochester Symphony and the Toledo Symphony's Concert Band.

In addition to his prominence as a euphonium and trombone soloist, Dr. Kroesche is an accomplished conductor, most recently appearing as a guest conductor for the Michigan Chamber Winds.

Dr. Kroesche's residency at UW-Eau Claire, which includes a solo recital, performances with the Wind Symphony and Symphony Band, and master classes for low brass students, is sponsored by the Department of Music and Theatre Arts, the College of Arts and Sciences, The UW-Eau Claire Office of Research and Sponsored Programs, and segregated fees from the students of UW - Eau Claire through the Student Senate Finance Commission.

## Symphony Band Personnel

### Flute

\*Katie Riley  
Caitlin Rosenborough  
Vanessa Meyer  
Iansa Zaldarriga  
Cara Zimmer  
Caryn Drewiske  
Kim Weiss

### Clarinet

\*Beth Leska  
Rachel Benz  
Megan Howard  
Chelsea Dresser  
Kristin Freedlund  
David Bashaw  
Alana Carrier  
Stef Berkopoc  
Tara Sanderson  
Eric Kryzenske

### Bass Clarinet

Emma Cartwright

### Oboe

\*Kelsey Seline  
Denelle Chapman

### English Horn

Kelsey Seline

### Bassoon

\*Matt Kruszka

### Alto Saxophone

\*Corey Cunningham  
John Uhrich  
Michelle Kochan  
Ben Kunselman

### Tenor Saxophone

Brian Handeland

### Baritone Saxophone

Luke Dallagrana

### Trumpet

\*Loren Endorf  
Carl Schroeder  
Amy Mutschler  
Kari Bloomquist  
Kayla Theiste  
Chris Boyd  
John Lydon

### Horn

\*Charles Willcutt  
Rachel Meyer  
Sam Emmons  
Jeanie Schoenhals

### Trombone

\*Andy Rosevold  
Nicole Brellenthin  
Jason Marshall  
Adam Lowe  
Will Schwartz  
Andy Bader

### Euphonium

\*Eric Whaylen  
Andrea Miller  
Rick Slembariski

### Tuba

\*Joe Lasko  
Garrett Johnson  
Nick Drayton

### Percussion

\*Abby Frederick  
David Power  
Mary Imsdahl  
Nick LaMuro  
Chris Halbauer  
James Sonnentag

### Piano

Rick Slembariski

\*Principal player

### Administrative Assistants

Elizabeth Soules  
Jim Skaleski

Pre-Concert music provided by the  
***Perfect Fifth Wind Quintet***  
Kristin Sward, Tim Baumann,  
Jennifer Tinberg, Claire Tiller, Mike Renneke

## Wind Symphony Personnel

### Flute

\*Kristen Sward  
Jennifer Ritchie  
Tyler Adam  
Lauren Lamers  
Becky Czachor  
Jerissa Christianson  
Kira Zeman

### Clarinet

\*Jennifer Tinberg  
Jim Skaleski  
Emma Adler  
Rachel Kelm  
Maggie Armstrong  
Ashley Singer  
Stephanie Schiefelbein  
Tania Richter  
William Richter

### Bass Clarinet

Nicole Hudachek  
Stephanie Schiefelbein

### Contrabass Clarinet

Jim Skaleski

### Oboe

\*Tim Baumann  
Charis Boersma

### Bassoon

\*Claire Tiller  
Makenzie Kojis

### Alto Saxophone

\*David Fischer  
Justina Brown

### Tenor Saxophone

Ben Cold

### Baritone Saxophone

Theresa Soules

### Trumpet

\*Kyle Scheible  
Heather Patton  
Chris Bresette  
John Raymond  
Stuart Wallace  
Ashley Vial  
Joshua Pauly

### Horn

\*Mary Heimerman  
Michael Renneke  
Paul Saganski  
Lisa Klein

### Trombone

\*Kyle Siegrist  
Mike Dunphy  
Matthew Tiller  
Rachel Carter  
Bryce Bielec  
Justin Verhasselt

### Euphonium

\*Mike Vallez  
Elizabeth Soules

### Tuba

\*Doug Gile  
Calvin Grier  
Andrea Miller

### Percussion

>Matt Gullickson  
>Tyler Bartelt  
Jeff Priesmeyer  
Ben Lester  
Brian Claxton  
Robert Hagen

### Assisted by:

Sean Carey,  
percussion  
Peter Hanson,  
percussion  
Evan Benidt,  
alto saxophone

\*Principal player  
>Co-principal

### Administrative Assistants

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Jim Skaleski

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