

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

presents the

SYMPHONY BAND

PHILLIP A. OSTRANDER, CONDUCTOR

RICHARD MARK HEIDEL, GUEST CONDUCTOR

JONATHAN JUEDES, STUDENT GUEST CONDUCTOR

2005 STUDENT CONDUCTING COMPETITION WINNER

ELIZABETH WILSON, GUEST SOLOIST

2005 STUDENT SOLOIST COMPETITION WINNER



Sunday, May 8, 2005

5:00 p.m.

Gantner Concert Hall

Haas Fine Arts Center



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Program

Canzona Peter Mennin
(1923-1983)

William Byrd Suite Gordon Jacob
(1895-1984)

Plymouth Trilogy Anthony Iannaccone
(b. 1943)

Jonathan Juedes, guest conductor
Winner, 2005 Conducting Competition

Intermission

Variations on a Korean Folk Song John Barnes Chance
(1932-1972)
Richard Mark Heidel, conductor

Clarinet Rhapsody Donald J. Young
(b. 1948)

Elizabeth Wilson, clarinet
Winner, 2005 Student Soloist Competition

The Solitary Dancer Warren Benson
(b. 1924)

The Gallant Seventh John Philip Sousa
(1854-1932)

Program Notes

Peter Mennin was regarded by many as the most substantially gifted of the younger group of composers who came into prominence after World War II. His musical language was marked by the rhythmic dynamism of William Schuman and by a powerful lyric impulse, modal in harmonic texture, similar to Ralph Vaughan Williams. The resulting synthesis is a highly personal and readily accessible idiom. Mennin composed his *Canzona* in 1951. The concept of the canzona as set forth here is not that of lyrical song implied by the name, but rather that of the early Baroque canzona so brilliantly exploited by Giovanni Gabrieli at the Cathedral of St. Mark in Venice, Italy, to display contrasting wind and string sonorities together with rhythmic-polyphonic virtuosity. Using the reeds and brasses of the band in alternate tonal blocks, Mennin has created a stunning essay of the same type in the Twentieth century manner. (Frederick Fennell)

William Byrd Suite is based on six pieces from the *Fitzwilliam Virginal Book* and was composed in 1923 in honor of the tercentenary of William Byrd's death. The pieces were originally written for the virginal, a small seventeenth-century instrument belonging to the harpsichord family. The medium of the wind band is vastly different from that of the virginal, yet Jacob's sensitivity to the orchestration resulted in a work that has remained popular since its publication. The suite is decidedly tonal, using Renaissance harmonies which demonstrate the clarity and pureness of Byrd's 17th century style. Jacob set only approximately half of each original piece, since they were extensively developed and extremely florid in figuration in Byrd's original. (Richard Miles)

Plymouth Trilogy is in a lighter vein than most other works by the composer. It is tuneful throughout the course of its three contrasting movements. The *Overture* is a simple march which presents its melodic material in fragments before assembling them into a complete theme, heard first as a saxophone solo. *Reflection*

and *Carrousel* transform thematic material from the *Overture* to create, respectively, contemplative and carefree (sprightly) movements. The *Carrousel*, in particular, summarized the straightforward tonal and melodic character of the suite. (Anthony Iannaccone)

Variations on a Korean Folk Song was composed in 1965. Chance provided the following information concerning the composition: "I became acquainted with the folk song known as Arrirang while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-1959. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations." The work is in six sections: the opening pentatonic theme is followed by five distinct variations. The first variation features temple blocks and woodwinds and also makes prominent use of xylophone, vibraphone and cymbals. Variation two is quiet and serene with the original melody, now inverted, played by the oboe. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening pentatonic theme. (Norman Smith)

Clarinet Rhapsody was composed in the summer of 1984 and premiered by Dr. Richard Fletcher and the University of Wisconsin – Eau Claire Symphony Band, under the direction of Dr. Donald S. George, in 1985. Originally titled *Rhapsody and Dance*, it has been available only in manuscript from the Manhattan Beach Music rental catalog. The publisher recently decided to release it for sale under the title *Clarinet Rhapsody*. An evocative piece that is built around a 5 note motive, the listener should hear the theme meandering through various settings and in both the slow and fast tempos. Currently the Director of Bands and Chairman of the music department at William Horlick High School in Racine, Donald Young is also active as a guest composer and conductor throughout Wisconsin. In 2002, Mr. Young was announced the winner of the Wisconsin Music Teaches Association commissioning

contest. His most recent composition, *Fanfare, Prayer, and March for the Fallen Heroes*, for brass band, was commissioned and premiered by the Bell City Brassworks on March 20, 2005. (Donald J. Young)

Warren Benson was born in Detroit and attended the University of Michigan. He has been on the faculty of Ithaca College and the Eastman School of Music. *The Solitary Dancer* is probably Benson's most performed work. Since its composition in 1966 it has appeared on programs across the world. Unique in the repertoire, it is vivacious, "A masterpiece of subtle development and recession of musical frenzy," and at the same time quiet. In Benson's words, "It is monothematic – one tiny idea throughout – a tempest in a tutu." Just prior to composing *The Solitary Dancer*, Benson had written a large ballet, working with the young dancers daily for several months. During this time he observed "the quiet, poised energy of a dancer, alone with her inner music," no doubt influencing this composition. (Frank Byrne)

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)

Biographies

Dr. Phillip A. 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, Rochester Philharmonic, Kansas City Symphony, Buffalo Philharmonic, Minnesota Orchestra, and Minnesota Opera. 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.

Dr. Richard Mark Heidel is Director of Bands in the Department of Music and Theatre Arts where he conducts the Wind Symphony, teaches conducting, supervises student teachers, serves as advisor to the National Band Association-Collegiate Chapter, and coordinates the UW-Eau Claire band program. Under his direction, the Wind Symphony has recently performed at the Wisconsin State Music Conference, National Band Association-Wisconsin Chapter State Convention, Illinois Music Educators Association All-State

Conference as well as on concert tours throughout Wisconsin and Minnesota. Dr. Heidel maintains a busy schedule as guest conductor, adjudicator, clinician, guest lecturer, arranger, and custom drill designer. Heidel has served as guest conductor, adjudicator and clinician in Colorado, Georgia, Illinois, Michigan, Minnesota, Nebraska, New Mexico, Pennsylvania, Texas, Wisconsin, and Washington, D.C. In 2003, Dr. Heidel was an adjudicator for the Limerick International Concert and Marching Band Competition and the 100th St. Patrick's Music Festival in Dublin, Ireland. Dr. Heidel serves on the Board of Directors of the National Band Association, MBA-Wisconsin Chapter, the Shell Lake Arts Center and is an honorary member of the Board of Directors of the International Music Camp. His list of publications includes numerous articles in the *National Band Association Journal* and *Teaching Music*. Dr. Heidel holds memberships in the National Band Association, College Band Directors National Association, Music Educators National Conference, and the Wisconsin Music Educators Association.

Jonathan Juedes graduated from New London High School in New London, Wisconsin, and is currently a senior majoring in Music Education. He studies applied saxophone with Dr. Richard Fletcher, professor of music at UW-Eau Claire. Jonathan is a currently member of the Wind Symphony, Jazz Ensemble II, the BisQuick Sax Quartet, and serves with the 84th Division Army Reserve Band, based in Milwaukee, Wisconsin.

Elizabeth Wilson is in her junior year and is pursuing a double major in clarinet performance and mathematics education. She currently serves as principal clarinet in the Wind Symphony, which she has been a member since her freshman year, and plays in the University Symphony Orchestra. She has played in a clarinet quartet, a woodwind quintet, and has been in the pit orchestra for both the musical *Cabaret* last spring and the Puccini operas this spring. Elizabeth also enjoys playing the piano and accompanies fellow students, both vocalists and instrumentalists.

Symphony Band Personnel

Flute

*Millie Wicke
Katie Salo
Nessa Severson
Ana Armstrong
Kira Zeman
Anne Bitney

Clarinet

*Jennifer Slater
Phil Salwasser
Sarah Busse
Stephanie Lueck
John Weiser
Chris Taylor
David Bashaw
Erin Quinlan

Bass Clarinet

Niki MacFarlane
Claire Parda

Oboe

*Lauren Zemlicka
Charis Boersma
Kate Malone

Bassoon

*Adrianne Neitzke

Alto Saxophone

*Kendra Congdon
Justina Brown
Danielle Tucker
Rob Bohnert

Tenor Saxophone

Corey Cunningham

Baritone Saxophone

Michelle Kochan

Trumpet

*Phil Snyder
John DeHaven
Jon Lanctin
Jake Heyer
Brian Hilson

Horn

*Mary Heimerman
Charles Willcutt
Paul Saganski
Jeanie Schoenhals

Trombone

*Corey Van Sickle
Brad March
Matt Caine
Matt Tiller
David Hopkins
Henry Seroogy

Euphonium

*Brian Plank
Nick Johnson
Aaron Hammerman

Tuba

*Dave Temple
Doug Gile
Andrea Miller

Percussion

*Andrew Szama
David Billingsley
Brittany Borofka
Hana Dehtiar
Ian Ehlert
Ryan Wilson

Piano

C. Scott Currier

*Principal Player



Band Administrative Assistants

Maggie Bailey
Andrei Strizek

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and the online events calendar:

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