

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

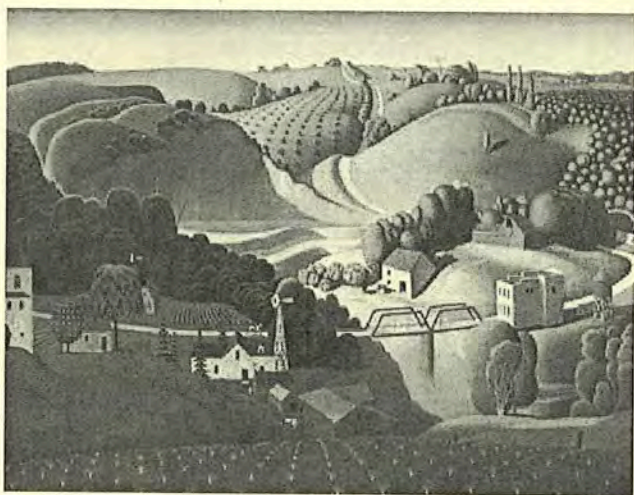
presents the

SYMPHONY BAND
PHILLIP OSTRANDER, CONDUCTOR

and the

WIND SYMPHONY
PETER HABERMAN, CONDUCTOR

"American Originals"



Sunday, October 11, 2009
2:00 p.m.
Gantner Concert Hall
Haas Fine Arts Center



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Excellence. Our Measure, Our Motto, Our Goal.

Program

Symphony Band Phillip Ostrander, Conductor

- American OvertureJoseph Jenkins (b. 1928)
Color.....Robert Margolis (b. 1949)
Morning Alleluias Ron Nelson (b. 1929)
Galop.....Daniel Kallman (b. 1956)
Epinicion.....John Paulson (b. 1948)
Bayou Breakdown.....Brent Karrick (b. 1960)

Intermission

Wind Symphony Peter Haberman, Conductor

- Rocky Point Holiday..... Ron Nelson (b. 1929)
As the scent of spring rain... Jonathan Newman (b. 1972)
Vientos y Tangos..... Michael Gandolfi (b. 1956)
Sparkle Shafer Mahoney (b. 1968)
Give Us This DayDavid Maslanka (b. 1943)

Program Notes

American Overture was originally written for the U.S. Army Field Band and is known for the virtuoso playing it requires of the french horn players. It is the most popular work of American composer Joseph Willcox Jenkins, who studied at the Philadelphia Conservatory and Eastman School of Music and went on to chair the theory and composition department at Duquesne University in Pittsburgh, PA. (*James Huff*)

Color is based upon five English folk dances. The musical treatment is improvisatory, playful, mischievous, and generally compact in structure, with a strong emphasis on style and tone color. All the tunes except for "Daphne" came from John Playford's *English Dancing Master* (1651), a collection of English Country Dances. "Daphne" comes from Jr. Jacob van Eyck's *Der Fluyten Lust-hof* (1646), which is a collection of tunes for the solo recorder. The first performance of *Color* was given on April 8, 1984, in Gantner Concert Hall by the University of Wisconsin-Eau Claire Symphony Band, Donald S. George, conductor.

Morning Alleluias for the Winter Solstice probably became the spirit as well as the title which Ron Nelson chose for this music when I told him of my personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with the brilliant morning sunlight. As I lay in bed with so many dark thoughts also crowding in on that morning's bright expectancies for the living day ahead, I knew that these moments could only be celebrated as the triumph of the people of Hiroshima through the creation of a musical expression. The Hiroshima morning was in late November. Ron accepted my commission a few days later in Chicago. Other work was put aside so Ron could produce the score which he signed on March 1, 1989. The Tokyo Kosei Wind Orchestra and I concluded our spring tour in Hiroshima on Sunday afternoon, May 14, 1989, with the first performance of Ron's *Morning Alleluias for the Winter Solstice*. (*Frederick Fennell*)

Galop - I wrote Promenade and Galop on commission for the Hopkins (MN) High School Wind Ensemble. It received its

premiere on April 30, 2009, under the baton of William Bell.
(*Daniel Kallman*)

Epinicion - An epinicion is an ancient song of victory sung at conclusion of a triumphant battle. The Greeks would sing it as they walked through the battlefield sorting the wounded from the dead. Paulson's piece was written as a reaction to the Vietnam War and its aftermath. The work features many soloists in primarily an aleatoric setting. There are moments of beauty and violent dissonance throughout.

Bayou Breakdown began as an attempt to write a fugue in the style of J. S. Bach. The main melody is introduced in a four-part fugue scored for woodwinds. A brief transition gives way to a second statement of the fugue by the brass. Another transition introduces a folk song-like lyrical theme based on a pentatonic scale. A brief transition takes the piece to its most dissonant section, evoking a poorly played waltz. The main melody attempts to reappear but is swept away by a progression of descending chromatic chords. After a complete stop, the initial fugue returns featuring solos by the clarinet, bassoon, alto saxophone, oboe, trumpet, and tuba. After a few short trio statements of the main tune, the piece ends with a polyphonic flurry from the full band.

Rocky Point Holiday (1969) was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson's orchestral work Savannah River Holiday and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece" Nelson warned him. "That's fine" replied Bencriscutto, and thus *Rocky Point Holiday* was born. Nelson says "this was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way."

The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. Rocky Point is an amusement park over a hundred years old, located

in Warwick Neck, RI. It was closed down in the mid-1990s due to a lack of funds. (*Nikk Pilato*)

As the scent of spring rain... (2003) comes from a translation of the evocative first line of a love poem by Israeli poet Leah Goldberg. The poem itself was introduced to me by a good friend of mine a number of years ago, and I have a strong memory of how much the beauty of the original Hebrew and the imagery in her translation touched me. Because of that I deliberately did not work from the poem itself but only from my memory of it, which was so special to me that I didn't want to disturb it with a re-reading which would create a new and different experience. As a result, the harmonic language, structure, and orchestration all aim to conjure the intense juxtaposition of sweetness and sadness which I most remember from the poem. (*Jonathan Newman*)

Vientos y Tangos (Winds and Tangos) (2002) was commissioned by The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the 'Tango Nuevo' style of Astor Piazzolla to the current trend of 'Disco/Techno Tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass. (*Michael Gandolfi*)

Sparkle (1999) is a rhythmic, celebratory work, about four minutes long. It was commissioned by the Oklahoma State University Wind Ensemble, and first performed by that group in April 1999.

Most sections of *Sparkle* are lightly scored and focus on a single group of instruments. The first half of the work alternates between solos for the flutes and clarinets. The flute solos are

cheerful scales, while the clarinet solos are somewhat darker, but still rhythmically playful. Later, solos are assigned to the trumpets (muted), horns and saxophones. A busy percussion ostinato underlies all of these solo passages. Gradually, these solos grow louder and more melodic; they culminate in a final passage for the entire ensemble and a brief fanfare for brass and percussion. (*Shafer Mahoney*)

Give Us This Day (2005) - The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I read a book by the Vietnamese Buddhist monk Thich Nhat Hanh entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmereich* (Our Father in Heaven), no. 110 from the 371 Four-part chorales by John Sebastian Bach. (*David Maslanka*)

Symphony Band Personnel

Piccolo

Meghan Meinert

Flute

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

Oboe

Megan Blommer
Kayla Carlson

English Horn

Kelsey Seline

Clarinet

Bill Richter
Kristin Freedlund
Kathryn Beck
Bret Van Nuland
April Heder
Addie Strei
Ara Baye
James Mc Adams
Katie Miller
Kathleen Balts
Maly Schacht
Jerah Doxtator
Tacy 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

Percussion

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

Assisted by:

Rick Slembariski,
piano
Nick Drayton,
piano
Vicki Wilda, horn
Maly Schacht, con-
trabass clarinet



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 Kubiatiowicz[^]
Kelsey Seline

English Horn

Kelsey Seline

E♭ Clarinet

Meredith Armstrong

Clarinet

Emma Adler
Meredith Armstrong
Stef Berkopoc
Katelyn Fjelstad
Cole Hanson
Megan Pattarozzi
Stephanie Schiefel-
bein
Jennifer Tinberg[^]
Emily Wuest

Bass Clarinet

Nicole Hudachek

Contra Clarinets

Aaron Hedenstrom

Bassoon

Matthew Kruszka[^]

Soprano Saxophone

Ben Cold

Alto Saxophone

Ben Cold[^]
Kyle Manley

Tenor Saxophone

Corey Cunningham

Bari Saxophone

Brian Handeland

Trumpet

Loren Endorf
Jason Kubiatiowicz
Amy Mutschler
Elizabeth Tomlinson
Ashley Vial
Stuart Wallace[^]

Horn

Katie Althof
Rachel Meyer
M. Lee Renneke[^]
Vicky Wilda

Trombone

Bryce Bielec
Rachel Carter[^]
Jason Marshall
Will Schwartz

Bass Trombone

Will Horn

Euphonium

Bobbi Geissler
Eric Whyalen[^]

Tuba

Calvin Grier[^]
Adam Koble
Rob Margolis

Percussion

Tyler Bartelt
Brian Claxton
Matt Gullickson[^]
Peter Hanson
Mary Imsdahl
Mike Malone

Piano

Weston Thier

String Bass

Josh Sanford

[^]Principal Player

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