

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

presents the

Symphony Band

PHILLIP OSTRANDER, CONDUCTOR

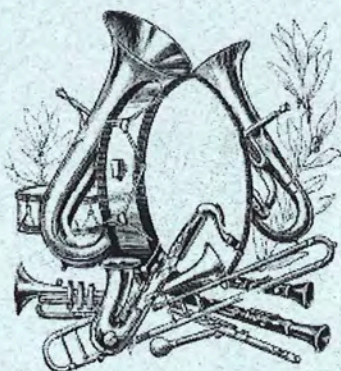
ALLAN McMURRAY, GUEST CONDUCTOR

and

Wind Symphony

JOHN R. STEWART, CONDUCTOR

ALLAN McMURRAY, GUEST CONDUCTOR



Friday, November 21, 2014

7:30 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

Chester	William Schuman (1910-1992)
Rest	Frank Ticheli (b. 1958)
First Suite in Eb for Military Band	Gustav Holst (1874-1934)
	<i>Guest Conductor Allan McMurray</i>
Handel in the Strand	Percy Grainger (1854-1917)
Sasha Takes a Train	Kim Portnoy (b. 1949)
Songs of Old Kentucky	Brant Karrick (b. 1960)

~ Intermission ~

Wind Symphony

John R. Stewart, Conductor

Tunbridge Fair	Walter Piston (1894-1976)
Silent Night, Sea of Light	Heidi Joosten (b. 1990)
	<i>World Premiere</i>
The Three Embraces	Carter Pann (b. 1972)
Sanctuary	Frank Ticheli (b. 1958)
George Washington Bridge	William Schuman (1910-1992)
	<i>Guest Conductor Allan McMurray</i>

Program Notes

Chester - William Schuman (1910-1992)

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers of the march. The music and word, both comprised by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution. [Schuman]

Rest - Frank Ticheli (b. 1958)

Created in 2010, *Rest* is a concert band adaption of my work for SATB chorus, *There Will be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities. [Ticheli]

First Suite in Eb for Military Band - Gustav Holst (1874-1934)

British composers have produced several exceptionally fine works for the concert band. Of all these, the *Suite in E-Flat* is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra. It was given its first known public performance by the Royal Military School of Music Band, conducted by, D.W. Jones, at Kneller hall in 1920. The opening theme of the Chaconne is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement is the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the *March*, one dynamic and the other lyric, are also taken from the Chaconne theme. The first is something of an inversion and is played in a marcato style by the upper brasses; the second, a more flowing rendition of the theme, now "right-side-up," is played by the woodwinds and lower brasses. Eventually the two are combined in a thrilling counterpoint leading to the coda. [Smith]

Handel in the Strand - Percy Grainger (1854-1917)

My title was originally "Clog Dance." But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title "Handel in the Strand," because the music seemed to reflect both Handel and English musical comedy (the "Strand" - a street in London - is the home of London musical comedy) - as if jovial old Handel were careening down the Strand to the strains of modern English popular music. [Grainger]

Sasha Takes a Train – Kim Portnoy (b.1949)

Sasha Takes a Train commissioned by the USAF Band of Mid-America was inspired by a memorable overnight train ride in Eastern Europe taken by the composer's family. The music is intended to evoke the motion and sounds of the train and the noisy, scary, surprising and joyous character of the journey. Sasha refers to the composer's then 13-month-old son Alexander who managed to sleep through much of his first train adventure. [Portnoy]

Songs of Old Kentucky - Brant Karrick (b.1960)

During the early part of the 20th century, Josephine McGill and Loraine Wyman each traveled through the Cumberland Mountains and transcribed words and melodies for over 200 songs. It is in their collections that the five tunes used in this setting -John Riley, The Lonesome Scenes of Winter, Sourwood Mountain, Frog Went-A-Courting, and Loving Hannah- are found. Song of Old Kentucky was written during the fall of 2005 for the Kentucky Music Educators Association District IX All-District Band, and was premiered on January 14, 2006. [Karrick]

Tunbridge Fair – Walter Piston (1894-1976)

The piece Tunbridge Fair is inspired by the Tunbridge World's Fair which is a large agricultural fair in Tunbridge, Vermont. These festivities began in 1867 and continue today. Although Walter Piston is commonly acknowledged for his textbooks on harmony and counterpoint, his creative compositional skills are evident in this concert opener. Like Vaughan Williams, Piston disrupts the regularity of time by crafting melodies that are tied over the bar line and rely heavily upon syncopation. It is a brief piece that offers a high degree of technical and rhythmic challenges. Notably, there is significant exposure of the horn section. For an ensemble with strong rhythmic security, this piece offers many educational opportunities, and audiences will find it accessible and entertaining. This work was commissioned by the American Bandmasters Association. (Nicholson)

Silent Night, Sea of Light (World Premiere) – Heidi Joosten (b. 1990)

Commissioned by the University of Wisconsin-Eau Claire Wind Symphony, under the direction of Dr. John R. Stewart, Silent Night, Sea of Light represents the personal struggle and transition of the first time I moved away from home, comfort, family, and peace. In relocating to a large city from a very rural area, I found myself suffering from the dichotomy of the nights I was faced with: living in an area with unlimited opportunities but every square inch of area affected by artificial light at all times, or the peaceful evenings I was used to back home in a place of comfort where my personal goals and aspirations could never be fully realized. Through the struggle, I came to accept that while I will call other places in my life "home", my heart will always remain in Northern Wisconsin, and if I still can see the same constellations on occasion, I won't ever be too far away. I would like to personally thank Dr. John R. Stewart for this wonderful and gracious opportunity, the UWEC Wind Symphony for their incredible work in giving this music life, and my family for their encouragement and support through my change of life, personality, and character in writing the piece. (Joosten)

The Three Embraces – Carter Pann (b. 1972)

The Three Embraces was commissioned by current and former students and dear friends in celebration of Allan McMurray's final concert after 35 years as Director of Bands at the University of Colorado.

In three movements, these pieces are songs for band. Within The Three Embraces, the composer strives to explore completely new musical territory — different from that of his previous works for winds. The first movement, entitled Antique, Calming, is intended to sound like an aural aroma. The players are given a long trail of the softest dynamics — full fortes are rare events in this piece. The first movement also features harp and celesta as the two prevailing colors suffusing the music, giving the music an aura of ancient, inward elegance. (Peter)

Sanctuary – Frank Ticheli (b. 1958)

The word, sanctuary, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia - a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But, in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells.

Sanctuary was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor; at Hill Auditorium on October 22, 2005. (Ticheli)

George Washington Bridge – William Schuman (1910-1992)

There are a few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis. (Schuman)

Symphony Band Personnel

Flute

Mara Boecher
Kasey Brylski^
Jesse Kozak
Lena Lambriqtsen
Krista Peterson
Danielle Tully

Oboe

Megan Finstad^
Mara Reed

Bassoon

Kelsey Freymiller
Matt Turcotte^

Clarinet

Veronica Aranda
Alex Exworthy
Blake Grecnik
Emma Huston
Trevor Kent
Andy Ludewig^

Bass Clarinet

Briana Bucholtz
Courtney Walin^

Alto Saxophone

Nathan Altmann
Britany Chartier
Dougan Smith
Ben Warrichaiet^

Tenor Saxophone

Fletcher Gilbertson

Baritone Saxophone

Ben Nelson

Trumpet

Patrick Disterhaft
Dominic Domeyer
Erik Grover
Jacob Helmrick
Connor Pietrzak^
Emily Heidelberger
Will Woodward

Horn

Katelyn Klevgard
Ben Mackie^
Dominic Meincke
Andrea Ranzau
Siri Stensberg
Ashley Sukhu

Trombone

Alex Karye^
Will Linstrom
Scott Mattison
Anton Williams
Maggie Zeidel

Euphonium

Tim Caturia^
David Lofy
Andrew Nicholson

Tuba

Peter Beckwith^
Anthony Gerasch
Isaac Portoghesse
Curtis Wetzel

Percussion

Marc Cain
David Kocik
Sarah Leppert
Chris McGlauchlen
Dylan Norcross
Josiah Torvik^
Tom Warren

Piano

Mara Boecher

String Bass

Sam Olson

Undergraduate Teaching Assistant

Nick Hansberry
Claire Henningsgaard

Wind Symphony Personnel

Piccolo

Amanda Hicklin
Hannah Zirbes

Flute

Meredith Enjaian
Laura Helgen
Amanda Hicklin^
Kailey Hilby
Hannah Zirbes^

Oboe

Megan Finstad
Jennifer Nueske
Stuart Sutter^

E♭ Clarinet

Briana Buchholtz
Sarah DiPiazza
James Li

Clarinet

Zack Bartsch
Briana Buchholtz
Sarah DiPiazza^
Jamie Gronski
James Li
Anders Nelson
Hunter Nicholson
Bo Sang Luk

Bass Clarinet

Zack Bartsch
Hunter Nicholson

Bassoon

Collin Jeidy
Marissa Larson

Contra Bassoon

Kelsey Freymiller

Alto Saxophone

Hanna Hermanson
Sam Kolve^
Cody Norling^

Tenor Saxophone

Angie Coyle

Baritone Saxophone

Adam Schneider

Trumpet

Kris Bergh
Jake Kobberdahl
Devon Lawrence
Leah Reber
Quentin Volk^

Horn

Elizabeth Brunner
Andy Michor
Hannah Steig
Rosie Evans^

Trombone

Caleb Domeyer^
Josh Huot-Gallus
Kara Metzger
Matt Halverson

Bass Trombone

Alex Plum

Euphonium

Lauren Little
Matthew Strom^

Tuba

Claire Henningsgaard
Kurtis Polishinski
Nicholas Liebl^

Percussion

Alex Rabe
Marc Cain
Nick Hansberry
Sarah Leppert
Chris McGlauchlen
Dylan Norcross
Josiah Torvik

Piano

Alex Munger

String Bass

Rachel Burtman

Harp

Paula Smith

^Principal

Allan McMurray, Guest Conductor

Allan McMurray is Distinguished Professor and Professor of Conducting Emeritus at the University of Colorado. He served for 35 year as Director of Bands and Chair of the Conducting Faculty before retiring from CU at the end of the 2013 academic year. Prior to this position, he was on the faculty of the University of Michigan, Southern Illinois University-Edwardsville and University of Wisconsin-Whitewater. Considered one of the world's leading teachers of conducting, Professor McMurray has guest conducted and taught conductors in 48 states and 15 foreign countries. He has been a featured visiting professor and conductor at over 200 universities and conservatories internationally.

Allan McMurray has received numerous honors and awards. He is a Past-President of the College Band Directors National Association, he is a recipient of the Bohumil Makovsky Award for Outstanding College Band Directors from the National Band Fraternity, Kappa Kappa Psi, and has been recognized by California State University-Long Beach as "Distinguished Artist in Classical Music." In December 2004, the Board of Regents of the University of Colorado designated Allan McMurray as the university's 25th "Distinguished Professor" in recognition of his lifetime professional achievement in the teaching of conducting.

Allan McMurray remains active as an artist conductor, teacher and author. His schedule this year included professional activity in California, Colorado, Oregon, Wisconsin, Illinois, New York, Washington DC, Georgia, Florida, Canada, and Australia.

Professor McMurray's residency is made possible through the generous support of the ORSP Professional Development Guest Artist Grant, the Wind & Percussion Division and the Department of Music & Theatre Arts.

UW-Eau Claire Music & Theatre Arts website:

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

online events calendar:

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

facebook pages:

<http://www.facebook.com/UwecMusic#!/UwecMusic>

<http://www.facebook.com/pages/UWEC-Theatre/229071010473890>



A reception following the concert will be held in the lobby of Haas Fine Arts Center, sponsored by the student National Band Association.



Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, cell phones, electronic devices, 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.