

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

presents

SYMPHONY BAND

Phil Ostrander, *conductor*

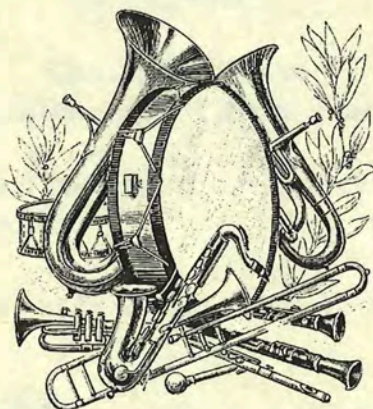
Verle Ormsby, Jr., *horn*

and the

WIND SYMPHONY

Richard Mark Heidel, *conductor*

TOUR CONCERT



SUNDAY, MARCH 9, 2008

AT 5:00 P.M.

**GANTNER CONCERT HALL
HAAS FINE ARTS CENTER**

Program

Symphony Band **Phillip Ostrander, conductor**

- Balkanya Jan Van der Roost (b. 1956)
- Zirk Scott Boerma (b. 1964)
Verle Ormsby, Jr., horn
- Shakata Dana Wilson (1946)
- Sussex Mummers Christmas Carol Percy Grainger (1882-1961)
- Galop..... Dmitri Shostakovich (1906-1975)
arr. Donald Hunsberger

Intermission

Wind Symphony **Richard Mark Heidel, conductor**

- Toccata Marziale (1924) Ralph Vaughan Williams (1872-1958)
Edited by Frank Battisti
- Turning (2007) John Mackey (b. 1973)
- Passacaglia & Fugue Rondo (1982)..... David Kneupper (b. 1959)
- Gloriosa (1990) Yasuhide Ito (b. 1960)
- I. Oratio
- II. Cantus
- III. Dies Festus

Program Notes and Biographies

Balkanya, a suite in three parts composed by Jan Van der Roost, was commissioned by the Music School of Gaillon – Aubevoye (France) for the celebration of the twentieth anniversary of its creation. Van der Roost dedicated the piece to the director of the school: Thierry Patel. As in his earlier work, ‘Puszta’, the composer makes no use of existing dances or themes in these three Balkan dances. This high-spirited suite takes its own approach to the folk music of the Balkan countries and is characterized by unique changes in tempo and spirit. (Jan Van der Roost)

Zirk, for Horn and Band, was written for and dedicated to Dr. Willard Zirk and his Eastern Michigan University Horn Studio, in memory of William Tolstyka, the father of one of Willard’s (and Scott Boerma’s) students. After discussions regarding the possibility of this work for several years, Dr. Zirk’s decision to step down from his role as the EMU Professor of Horn prompted its completion, and it was premiered by Willard and the EMU Wind Symphony at the last EMU band concert of the year on April 15, 2007. This single movement work includes three distinct sections, all incorporating melodies and harmonies inspired by the work’s opening 4-note motive. As you can read in the performance suggestions, the title of the work is derived from a stopped horn effect that reminded the composer of the name “Zirk”!

From the very beginning, Dr. Zirk requested that the piece be exciting for the best of players, yet attainable by advanced high school and university performers...an extremely tall order! The soon-to-be-available piano reduction will also allow players to perform the work in recitals and at solo and ensemble festivals. (Scott Boerma)

Shakata: Singing the World into Existence

The Australian Aboriginals believe that the countryside did not exist until the ancestors sang it, and that still, to be perceived, it must be conjured by descendants following ancestral song lines. In the West, we invoke the idea of conjuring when we speak of “exorcising evil” or “bringing out the good” in others. In *Shakata*, the ensemble performs its own collective ritual of conjuring up from the earth and form within. The term “shakata” has no literal significance, but serves simply as a translingual – or prelingual – incantation. The work was commissioned by Phi Mu Alpha Sinfonia and premiered by Jerry Junkin and the University of Texas Wind Ensemble. (Dana Wilson)

Sussex Mummer's Christmas Carol

Performance of folk plays by Mummers has a strong history and presence in the region of Sussex, England, even today. The word "Mummer" is derived from the Greek *Mommo*, meaning a mask. The wearing of masks became fashionable in the 14th century court, with the eventual migration to all night revelers wearing them to protect their identity. Masks were also common in the plays. The plays would end with the singing of songs, most popularly a carol. The Christmas Carol was often associated with a performance of "St. George, the Turk, and the seven champions of Christendom." The people of the day were not bothered by the incongruity of the solemnity of the carol juxtaposed against the costumes of colored calico, chimney pot hats trimmed with shreds of ribbons, and wooden swords. In 1880-81, Miss Lucy E. Broadwood captured words and music from several variations of the carol, which were aggregated into the following first two verses:

When righteous Joseph wedded was unto a virtuous [virgin] maid, a glorious angel from Heaven came unto that virtuous [virgin] maid. O mortal man, remember well when Christ our Lord was born; 'Twas for our sins and wicked ways and crowned with the thorn. (Roy Stehle)

Shostakovich's ***Galop*** is arranged from the operetta and eventual movie "Moskva, Cheryomushki" (composed in 1957-8). The title refers to a region in the city of Moscow and the story pertains to life in an urban apartment complex. Shostakovich's plans for the operetta date from the 1930's, when he wrote a great deal of theatre music. (Laurel E. Fay)

Toccata Marziale was first performed by the Royal Military School of Music Band, conducted by Lieutenant H. E. Adkins. The premiere took place in London at Wembley Stadium as part of the British Empire Exhibition of 1924. Vaughan Williams' second piece for band after the *Folk Song Suite* of the same year, *Toccata Marziale* demonstrates the composer's unrivaled skill in scoring for the wind band. Writing on the work, Vaughan Williams scholar Steve Schwartz states that "this revolutionary piece for band treats [the] ensemble as a vehicle for expressing musical modernism so advanced that it sounds like American works written fifteen to twenty years later." This edition by Frank L. Battisti, Conductor Emeritus of the New England Conservatory Wind Ensemble, reflects the manuscript while providing optional supplemental instrumentation of bass clarinet, soprano saxophone, and baritone saxophone. (Eugene Corporon)

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 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 into one's chest. (John Mackey)

Passacaglia and Fugue Rondo features the contemporary use of three Baroque musical forms in an exciting, highly rhythmic, single-movement composition. Despite the use of three unrelated musical forms, *Passacaglia* is a tightly organized piece built around a single theme. The main passacaglia ground is the source of all musical material in the work, including three separate fugue subjects, all their respective countersubjects and all other accompanying material. The title, *Fugue Rondo*, refers to the way in which each of the three fugue sections are interrupted by a return – rondo-style – of the passacaglia theme.

Of particular interest is the second fugue, a non-pitched percussion fugue utilizing 52 instruments on a subject derived from the rhythmic diminution of the original passacaglia rhythm. The three “voices” of this fugue are wooden, metal, and drum instruments respectively, allowing the listener to follow the exposition and development timbrally as well as motivically.

The work climaxes with a complex triple exposition of all three fugue subjects accompanied by the original passacaglia theme. (David Kneupper)

Gloriosa is inspired by the music of the “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 Shimbara areas of Kyushu. My interest was piqued by the way in which the Latin words of Gregorian Chants were gradually ‘Japanized’ during the two hundred years of hidden practice. That music forms the basis of *Gloriosa*.” 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 initial phrases of the hymns. 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 for the piccolo that imitates the *ryuteki*, a kind of Japanese flute. The theme is based on "San Juan-sama no Uto" (The Song of São João), a seventeenth-century folk song commemorating the martyrdom of a number of Kyushu Christians., including two whose baptismal name was João, one killed in 1622 and the other in 1623. The third movement, "Dies Festus", takes as its name the Nagasaki folk song "Nagasaki Bura Bura Bushi." (Eugene Corporon)

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, a horn clinician for Conn-Selmer Horns, and has served on the board of the American Horn Competition.

Symphony Band Personnel

Flute

*Caitlin Rosborough
Cara Zimmer
Nessa Severson
Caryn Drewiske
Iansa Zaldarriaga
Kim Weiss

Clarinet

*Beth Leska
Rachel Benz
Kristin Freedlund
Chelsea Dresser
Stefanie Berkopec
Hannah Farr
David Bashaw
Alana Carrier
Tyler Anderson

Bass Clarinet

Tara Sanderson

Oboe

*Denelle Chapman
Kelsey Seline

Bassoon

*Matt Kruszka

Alto Saxophone

*Ben Kunselman
Corey Cunningham
Michelle Kochan
Phil Nesbit

Tenor Saxophone

Michael Vander-
scheuren

Baritone Saxophone

Luke Dallagrana

Trumpets

*Loren Endorf
Josh Dahl
Carl Schroeder
Jason Kubiatawicz
Kayla Theiste
Chris Boyd

Horn

*Rachel Meyer
Amy Schmidt
Sam Emmons
Jeanie Schoenhals
Tony Och

Trombone

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

Euphonium

*Rick Slembariski
Bobbi Geissler

Tuba

*Nick Drayton
Joe Lasko
Mike Mitmoen
Garrett Johnson

Percussion

*Mary Imsdahl
Abby Frederick
Tristan Williams
Chris Halbauer
Nick LaMuro
Peter Hanson

Piano

Bobbi Geissler

*Principal player

Band Administrative Assistants

Mike Renneke
Jim Skaleski



Wind Symphony Personnel

Flute

*Kristen Sward
Jennifer Ritchie
Lauren Lamers
Katie Salo
Tyler Adam
Becky Czachor
Kira Zeman

Clarinet

*Jennifer Tinberg
Jim Skaleski
Ashley Singer
Rachel Kelm
Stephanie Schiefelbein
Emily Adler
Maggie Armstrong
Brian Handeland
William Richter
Tania Richter

Bass Clarinet

*Jim Geddes
Nicole Hudachek

Oboe

*Lauren Zemlicka
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
John Lydon
Joshua Pauly
Stuart Wallace
Ashley Vial
Amy Mutschler

Horn

*Mary Heimerman
Katherine Wiersma
Paul Saganski
Mike Renneke

Trombone

*Rachel Carter
Brad March
Bryce Bielec
Matthew Tiller

Bass Trombone

Joshua Becker

Euphonium

*Mike Vallez
Eric Whaylen

Tuba

*Calvin Grier
Andrea Miller
Adam Koble

Percussion

*Matt Gullickson
Tyler Bartelt
Jeff Priesmeyer
Nick LaMuro
Sarah Klein
Brian Claxton
Robert Hagen

Harp

*Bethany Van Goor

*Principal player

Pre-concert music provided by:

Classy-Gal Trio

Angela Roehl, flute; Lauren Zemlicka, oboe;
Ashley Singer, clarinet

Visit our web site for information about the
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