

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

presents

SYMPHONY BAND

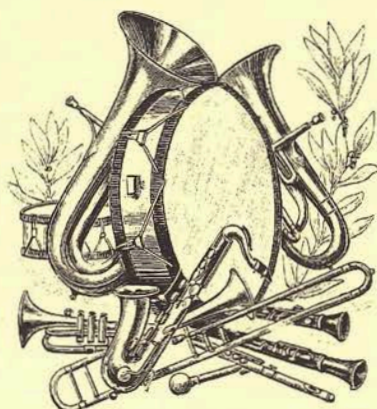
Phil Ostrander, *conductor*

and the

WIND SYMPHONY

Richard Mark Heidel, *conductor*

with DR. RUSSEL MIKKELSON, *guest conductor*



SUNDAY, NOVEMBER 19, 2006

AT 5:00 P.M.

**GANTNER CONCERT HALL
HAAS FINE ARTS CENTER**

PROGRAM

Symphony Band
Phillip Ostrander, conductor
Dr. Russel C. Mikkelsen, guest conductor

- Nitro Frank Ticheli (b.1958)
- Chorale and Alleluia Howard Hanson (1896-1981)
- Children's March Percy Grainger (1882-1961)
- Four Norfolk Dances Philip Sparke (b.1951)
1. Pulham Prelude
2. Diss Dance
3. Lopham Lament
4. Garboldisham Jig
- Lux Aurumque Eric Whitacre (b.1970)
- Noble Deeds Charles Young (b.1965)

INTERMISSION

Wind Symphony
Richard Mark Heidel, conductor
Dr. Russel C. Mikkelsen, guest conductor

- Celebrations John Zdechlik (b. 1937)
- Fugue á la Gigue Johann Sebastian Bach (1685-1750)
 Arranged by Gustav Holst
- Symphony No. 2 Frank Ticheli (b. 1958)
- I. Shooting Stars
- II. Dreams Under a New Moon
- III. Apollo Unleashed
- Who's Who in Navy Blue John Philip Sousa (1854-1932)
 Edited by Frank Byrne

PROGRAM NOTES

Nitro, an energy-charged three-minute fanfare for band, was commissioned by the Northshore Concert Band, Mallory Thomson, music director, in celebration of their 50th anniversary season, and it received its premiere performance by them on April 9, 2006. Nitrogen is the most abundant component of the Earth's atmosphere (78% by volume), and is present in the tissues of every living thing. It is the fifth most abundant element of the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds — life-giving, energizing, healing, cleansing, explosive—all appealed to me, and served as the inspiration to my music. The main musical idea for *Nitro* is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood. The middle section is based on a woodwind theme that is partly fanfare-like, and partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and density, all the while building to a thunderous conclusion. (Ticheli)

Chorale and Alleluia was completed in January, 1954, and is Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Band Masters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting. The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band. (Source Unknown)

Subtitled *Over the Hills and Far Away*, this work is cast in a sunny, care-free mood; many of the tunes sound like folksongs, but they are original compositions. Grainger believed that the greatest expressivity was in the lower octaves of the band and from the larger members of the reed families. Consequently, we find in this **Children's March** a more liberal and more highly specialized use of such instruments as the bassoon, English horn, bass clarinet, contra-bassoon, and the lower saxophones than is usual in writing for military band. Research by Frederick Fennell supports Grainger's claim that this is the first composition for band utilizing the piano. (Mark Rogers)

Norfolk was the home of Sir Malcolm Arnold, and the date of the premiere of this piece was to fall close to his 80th birthday. Philip Sparke

therefore decided to write a birthday tribute. Some of Arnold's best-loved orchestral works are his sets of dances, and Philip Sparke wrote **Four Norfolk Dances** very much in the style of Arnold's suites. The four movements are each named after a village in South Norfolk that has a particular association with the South Norfolk Youth Band, who commissioned the piece. *Pulham Prelude* is robust in nature and combines strong fanfare figures with a burlesque dance. *Diss Dance* is a charming waltz, which contrasts solo passages with the full band. *Lopham Lament* features a mournful oboe solo and a passionate climax for the whole band. *Garboldisham Jig* combines a lively jig with a graceful chorale tune. (Southwark Concert Band Program Note Archive)

Lux Aurumque began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera "Paradise Lost." *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educator's Association, and is dedicated with deep admiration to my dear friend Gary Green. Composer Eric Whitacre was drawn to a career in music through his experiences singing in his college chorus. He went on to receive his M.M. in composition from The Juilliard School, where he studied with John Corigliano and David Diamond. (Eric Whitacre)

Noble Deeds was commissioned by the Heisey Wind Ensemble in celebration of their 20th Anniversary. The commission was made possible by a gift from David Brobst and his family, in honor of his father Fred Brobst, and his wife Dora Brobst. Fred, Dora and David all were educators, and valued the importance of music and the commitment needed to perform music well. The work portrays the fellowship, selflessness and nobility of spirit which have been hallmarks of the ensemble since its inception. *Noble Deeds* also captures the celebratory nature of the occasion and forecasts an optimistic vision for the future of the ensemble. *Noble Deeds* was completed in April 2005. (Charles Rochester Young Website)

Celebrations was commissioned by Earl C. Benson, conductor of the Medalist Concert Band of Bloomington, Minnesota. It was written to commemorate the twentieth anniversary of the Medalist Concert Band. The work is very spirited and consists of two themes. The first one is fluid and is stated by the woodwinds. The brass and the percussion add punctuation to this theme. The second theme (while maintaining the same tempo) is very sostenuto and lyric in sound. (John Zdechlik)

In December 1927, Holst received a letter from the British Broadcasting Company asking whether he would be interested in writing a work for military band. Holst accepted the offer, but, as it had been some time since he had written for that ensemble, he preferred to arrange one of Bach's organ fugues for band, to re-accustom himself to the medium.

The BBC agreed, and Holst chose *Fugue in G, BWV 577*, explaining: "When I was studying the organ some forty years or more it struck me that of all Bach's organ works, just one, this fugue, seemed ineffective on the instrument for which it was composed." When the arrangement had been completed, Holst added this note to the printed score: "The title '*Fugue à la Gigue*' describes the work perfectly, but there is no reason to think that it was so named by Bach." (Eugene Corporon)

Symphony No. 2 (2003) is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University. The piece was commissioned by a consortium of Dr. Croft's students and friends as a gesture of thanks for all he has given to the profession. The symphony's three movements allude to various kinds of celestial light: shooting stars, the moon, and the sun, respectively. Ticheli writes:

The first movement's title, '*Shooting Stars*', came after its completion, but throughout the creative process I was imagining quick flashes of color. 'White note' clusters are sprinkled everywhere, suggesting streaks of bright lights. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, '*Dreams Under a New Moon*', depicts a kind of journey of the soul as represented by a series of dreams. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as the music lifts and searches for resolution, building to a majestic climax, and then falling to a peaceful coda.

"The third movement, '*Apollo Unleashed*', is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement of this title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force: Bach's Chorale BWV 433 ('*Wer Gott vertraut, hat wohl gebaut*'). This chorale—a favorite of Dr. Croft, and one he himself arranged for chorus and band—serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events."

Sousa composed ***Who's Who in Navy Blue*** as the result of a request from Midshipman W.A. Ingram, president of the class of 1920 at the U.S. Naval Academy in Annapolis. It had become a custom for each graduating class to have its own new song or march performed at graduation and the class of 1920 bypassed all other options in favor of the "March King" himself. Sousa had served in the Navy in WWI, and the Navy connection no doubt had a great deal to do with their decision. The composition of the march was relatively easy for Sousa, but the selection of the title was not. When one midshipman insisted that Sousa

give the march a Latin title (like *Semper Fidelis*), Sousa's exasperation with a proposed Latin title led him to consider withdrawing the march altogether. Fortunately, the midshipman relented and Sousa eventually decided upon the title *Who's Who in Navy Blue*, and dedicated the march to Tecumseh, the famous Indian statue that stands outside Bancroft Hall at the Naval Academy. The score was completed at Sousa's home in Sands Point, New York, on February 14, 1920. Sousa composed words to the melody of the trio, which read: "The moon is shining on the rippling waves, The stars are twinkling in the evening sky, And our dreams Tecumseh softly tells is we'll be Admirals by and by." (Integrity Press: Westerville, Ohio)

Dr. Russel C. Mikkelsen serves as Director of University Bands and Associate Professor of Conducting at Ohio State University, where he conducts the Wind Symphony and Chamber Winds, guides the graduate wind conducting program, and oversees all aspects of the university's band program. Under his direction, the OSU Wind Symphony has performed at the 2003 College Band Directors National Association Convention, the 2001, 2004 and 2006 Ohio Music Educators Association Conventions, and has recorded two CD's on the Mark Records label: *Jubilare!* and *Sounds, Shapes and Symbols. Winds of Nagual* is the first CD the Wind Symphony has recorded on the NAXOS label.

A strong advocate for the creation of new works, Mikkelsen serves on the Big Ten Band Directors Association Commissioning Panel, and has instituted a program of regular commissioning projects at OSU.

Mikkelsen has garnered praise from composers Leslie Bassett, Krzysztof Penderecki, John Corigliano, Lukas Foss, Frank Ticheli, David Gillingham, and others, for his musical interpretation of their compositions. Corigliano wrote, "Russel Mikkelsen is a conductor who really understands my music, and that's rare. I have great admiration for his work." Mikkelsen was a conducting fellow at the University of Wisconsin-Madison and holds the distinction of being that institution's first recipient of the DMA degree in instrumental conducting. Prior to his appointment at OSU, Professor Mikkelsen was Director of Bands and Assistant Professor of Music at the State University of New York-College at Fredonia, where he conducted the Wind Symphony, Concert Band, Orchestra, Opera, and musical theatre productions.

A native of Wisconsin, Professor Mikkelsen began his career as a high school band director, serving from 1984-1990 as Director Bands at Stevens Point Area Senior High School. His bands developed a reputation for superior musicianship coupled with a deep understanding of the music being performed. Under his leadership, The Stevens Point Wind Ensemble performed at numerous state, regional and national conventions.

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*Support has been provided from the University of Wisconsin-Eau Claire Academic Affairs Professional Development Program.*

## Symphony Band

### Flute

\*Kira Zeman  
Becky Czachor  
Katie O'Grady  
Kate Hurd  
Ellen O'Meara  
Cara Zimmer  
Erika Kassner

### Clarinet

\*Stephanie Schiefelbein  
Lauren Tushaus  
Megan Howard  
Chelsea Dresser  
Tania Richter  
Kristin Freedlund  
David Bashaw  
Alana Carrier  
Luke DallaGrana  
Eric Kryzenske  
Michelle Kochan

### Bass Clarinet

Nicole Hudachek

### Contra-Alto Clarinet

Jessica Ensrude

### Oboe

Kelsey Seline  
Emily Mueller

### Bassoon

Matthew Kruszka  
Arica Hoppe

### Alto Saxophone

\*Ben Cold  
Katja Nemzek  
Casey Anderson  
Kendra Congdon

### Tenor Saxophone

Corey Cunningham

### Baritone Saxophone

John Uhrich

### Trumpet

\*Heather Patton  
Ashley Vial  
Dave Yentsch  
Stuart Wallace  
Carl Schroeder  
Amy Mutschler  
Jason Kubiatoewcz

### Horn

\*Paul Saganski  
Megan Hoffman  
Tony Och  
Jeanie Schoenhals  
Charles Willcutt

### Trombone

\*Bryce Bielec  
Mike Dunphy  
Brad March  
Matthew Hiel  
Adam Lowe  
Andrew Bader

### Euphonium

\*Cayman Waughtel  
Eric Whaylen

### Tuba

\*Mike Mitmoen  
Calvin Grier  
Andrea Miller  
Joe Lasko

### Percussion

\*Brian Claxton  
James Sonnentag  
Abby Frederick  
Camden Mueller  
Zach Hines  
Jeremy Harvey

### Piano

Michael Dunphy

\* Denotes principal



## Wind Symphony

### Flute

\*Jennifer Ritchie  
Kristen Sward  
Jeanne Kolis  
Angela Roehl  
Millie Wicke  
Katie Salo  
Ana Armstrong

### Clarinet

\*Liz Wilson  
Jennifer Tinberg  
Kim Drewiske  
Ashley Singer  
Jim Škaleski  
Amy Raplinger  
Emma Adler  
Emily Mattheisen  
Brian Handeland

### Bass Clarinet

Jacob Boyle

### Contra-Alto Clarinet

Jim Geddes

### Oboe

\*Holly Samson  
Lauren Zemlicka  
Tim Baumann

### English Horn

Tim Baumann

### Bassoon

\*Claire Tiller

### Alto Saxophone

\*Sean Hauer  
Justina Brown

### Tenor Saxophone

Theresa Soules

### Baritone Saxophone

David Fischer

### Trumpet

\*Phil Snyder  
Kyle Scheible  
Keith Karns  
Joshua Pauly  
Dan Duyser  
Chris Bresette

### Horn

\*Mary Heimerman  
Jessica Hayes  
Kate Wiersema  
Mike Renneke

### Trombone

\*Corey Van Sickle  
Kyle Siegrist  
Rachel Carter  
Matt Tiller  
Matt Caine

### Bass Trombone

Josh Becker

### Euphonium

\*Mike Vallez  
Elizabeth Soules

### Tuba

\*Josh Lee  
Adam Koble  
Doug Gile

### Percussion

\*Tyler Bartelt  
Matt Gullickson  
Robert Hagen  
Jeff Priesmeyer  
Sarah Klein  
Andrew Sazama

\* Denotes principal



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