

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

presents the

# SYMPHONY BAND

PHIL OSTRANDER, *conductor*

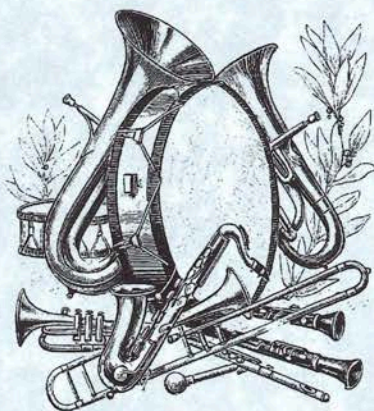
and

# WIND SYMPHONY

RICHARD MARK HEIDEL, *conductor*

RODNEY B. HUDSON, *guest conductor*

CHRISTA GARVEY, *oboe*



SUNDAY, OCTOBER 17, 2004

AT 2:00 P.M.

GANTNER CONCERT HALL  
HAAS FINE ARTS CENTER

## Program

### **Symphony Band**

- Fanfare for a Great Hall ..... Jack Stamp (b. 1954)
- Resting in the Peace of His Hands ..... John Gibson (b. 1946)
- I'm Seventeen Come Sunday ..... Percy Aldridge Grainger (1882-1961)  
Arranged by Larry D. Daehn
- Crystals ..... Thomas Duffy (b. 1955)
- Symphonic Movement ..... Vaclav Nelhybel (1919-1996)
- Samson March ..... Karl L. King (1891-1971)  
Arranged by John P. Paynter

## Intermission

### **Wind Symphony**

- Fiesta! ..... Philip Sparke (b. 1951)
- Jug Blues and Fat Pickin' ..... Don Freund (b. 1946)
- Concerto for Oboe in C Major ..... Domenico Cimarosa (1749-1801)  
Arranged by Martin Tousignant
- II. Allegro
- III. Siciliana
- IV. Allegro giusto
- Dr. Christa Garvey, oboe  
Assistant Professor of Music
- Four Scottish Dances, Op. 59 ..... Malcolm Arnold (b. 1921)  
Transcribed by John P. Paynter  
Rodney Hudson, guest conductor  
Associate Professor of Music Emeritus
- Semper Fidelis ..... John Philip Sousa (1854-1932)

## Program Notes

***Fanfare for a Great Hall*** was composed for and is dedicated to Kenneth G. Bloomquist, former Director of Bands at Michigan State University. It was also written with admiration and gratitude to the members of the Music Faculty at Michigan State University, who greatly influenced me during the pursuit of my doctoral degree in wind conducting. The work, featuring the trumpet and trombone sections, was written with the "Great Hall" of the Wharton Center at Michigan State University in mind. (Jack Stamp)

***Resting in the Peace of His Hands*** musically portrays a state of peaceful rest, effectively expressing the spirit of the title. The work grows from a very gentle opening in the woodwinds through a more active central section followed by a return to the opening state conclude with an instrumental Amen. The composer states the origins of the piece: "While visiting the Busch-Reisinger Museum at Harvard University, I encountered a relief sculpture by Kaethe Kollwitz (1867-1945) titled *Resting in the Peace of His Hands*. I knew nothing of the artist, nothing of the origin of the work, and nothing of the origin of the title at the time of the encounter. I discovered that Kollwitz was a significant German artist who was constantly exposed to the suffering of the unfortunate and forgotten people through her husband, a physician assigned to care for the indigent. Her efforts to express that suffering in the midst of her own personal suffering (she lost her son, Peter, to World War I, and her grandson, Peter Jr., to World War II) earned her enormous respect and high position among mainstream German artists, and enemies within the Nazi government. *Resting in the Peace of his Hands* was a very personal work for Ms. Kollwitz, intended to express 'the feeling of utter peace,' contrary to the major body of her work, intended to express utter torment. She named the work after a quote from Goethe, and intended that it be the central element in the headstone of her family tomb." (John Gibson)

***I'm Seventeen Come Sunday***, originally scored for chorus and brass band, was written by Percy Grainger in 1905. It is part of his British Folk-Music Settings and is dedicated to the memory of Edvard Grieg. It represents some of Grainger's earliest folksong collecting, before he began using the Edison Bell wax cylinder phonograph. *I'm Seventeen Come Sunday* was given its first public performance on May 7, 1906. In this setting, Larry Daehn has faithfully preserved the voicings and harmonies of the original, as well as trying to recreate Grainger's scoring for wind choirs and his blending of sonorities. (Larry Daehn)

***Crystals*** is a one-movement tone poem divided into four sections. Each section musically represents a type of crystal. Thus, each section is a vignette with its own title and style, as follows: The first, "Dark Ice," combines water sounds with quartal harmonies and a modal melody to suggest the mystery and terrible majesty of glaciers, icebergs, and things in and under them. The second, "Underwater Rubies," again uses

water sounds to suggest beams of sunlight ricocheting off gems spilling from a sunken treasure chest. The third section, "Cyanide," is of a violent and percussive spirit which, by its brevity, mimics the horrible potency of its namesake. Finally, "Monolith" aspires to images of huge piles of stone and granite, either natural promontories or man-made, such as perhaps Stonehenge or Big Ben's tower. Though impressionistically blurred and buried, throughout this section one can hear the chiming of Big Ben's hourly bells sounding from the granite tower high above London. (Thomas Duffy)

Although he has written several large-scale works for band, the composer has described *Symphonic Movement* as "my first composition for band completely written on a symphonic level." The entire work is based on a single eight-note scale which is first stated in wide rhythmic spacing and later grouped in a closer melodic sequence. The remaining four tones of the twelve-tone scale are employed only twice: first, as counterpoint to the first entrance of the principal theme in the allegro section, and then as counterpoint to the last entrance of the theme in the full brass section. *Symphonic Movement* is dedicated to John Paynter and the Northwestern Band. (Norman Smith)

*Samson March* is dedicated to Carl Pray, saxophonist and equipment manager for the Karl King Circus Band. King began his long career in music at the age of 11 when he bought a cornet with money he earned selling newspapers. He soon exchanged that instrument for a euphonium. When he was 18, he left home and began to play with various community and circus bands, including the famed Barnum and Bailey Circus. Though *Samson March* is not nearly as famous as King's *Barnum and Bailey's Favorite*, the electricity of the opening and of the "dog fight" strains, along with the beautifully contrasting Trio section, reveals this march to be a real jewel. This revised edition by John P. Paynter includes an extended format of the trio section to highlight its tuneful melody. (Kevin Zamborsky)

*Fiesta!* was commissioned to celebrate the 50<sup>th</sup> anniversary of the United States Army Field Band and was first performed in 1996. As the title suggests, it is a celebratory piece that opens with a broad, confident theme played by the horns, saxophones and euphoniums. The remaining brass join in, adding themes of their own until the woodwinds take center stage with a delicate second subject. A short bridge passage leads to a *legato* theme. A second bridge passage leads to an expressive *Andante* section followed by recurring opening material. The *legato* theme reappears until a short coda brings the piece to a close. (Philip Sparke)

*Jug Blues and Fat Pickin'* was written in 1986 and revised in 1990. The work is a unique statement which melds "blues" elements with minimalist technique. *Jug Blues and Fat Pickin'* was inspired by recordings of the Memphis Jug Band (Beale Street, late 1920s) and bluegrass banjo "pickin'," which becomes "fattened out" by the sound of the winds. Composer Donald Freund is professor of composition at

Indiana University in Bloomington. In his preface to the score, he specifies that the "Blues" should howl, whine and wail like a harmonica solo, with the same freedom and indulgence one might hear in an unaccompanied Blues improvisation. He further advises that the "Pickin'" does not need to be too fast, but has to have the kind of easygoing, self-gratifying, clearheaded virtuosity that characterizes great pickers. (James F. Keene)

Domenico Cimarosa was born the year before Bach died, and died in the same year in which Bellini was born. He produced the first of a large number of operas in 1772 and his reputation soon gained him performances in London, Paris, Vienna and Dresden. In 1787 he was invited to St. Petersburg by Catherine II, and later succeeded Salieri as Kapellmeister to the Austrian court in Vienna. Cimarosa returned to his native Naples in 1793 and was appointed *Maestro di Cappella* to the king, and teacher to the princesses. His fortunes were to change dramatically, however, when he succumbed to the revolutionary fervor which accompanied the victory march of the French republican army into Naples in 1799. Cimarosa was imprisoned for his pains and sentenced to death, but was happily reprieved on the condition that he leave Naples. He began a return journey to St. Petersburg which was never concluded since he died, en route, in Venice. The Allegro, which makes a delightful reference to the Italian *opera buffa*, is followed by a Siciliano whose lovingly-drawn solo line soars over the insistent dotted rhythm that characterizes that graceful dance form. The *Concerto* ends with an Allegro giusto whose perky repeated notes add to the exuberant mood of the music. Here elegance and style are combined, literally with Baroque echoes, to heartwarming effect. (Peter Lamb)

**Four Scottish Dances** was completed early in 1957, and is dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the "Scotch snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a half-step each time until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The second dance is taken from one of Arnold's documentary film scores, *The Beautiful Country of Ayr*. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling which makes a great deal of use of the open-string pitches of the violin, which here has been transcribed to the saxophone section. (Malcolm Arnold and Frank Byrne)

**Semper Fidelis** is considered by many musicians to be Sousa's most musical and inspired march. Dedicated to the US Marine Corps, and subsequently adopted as its official march, he once described his

feelings concerning its creation: "I wrote *Semper Fidelis* one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico." Part of the trio was taken from his first book *Trumpet and Drum* published two years earlier in 1886. In his book *The Works of John Philip Sousa*, Paul Bierley describes how this march was premiered during a parade for President Harrison, members of Congress and an immense number of invited guests. As Sousa's Band came into view and reached the reviewing stand on Pennsylvania Avenue, the trumpet section (with ten extra members) pealed out the theme in the trio. "Nothing like it had ever been heard there before ... It was a proud moment for us all." (Norman Smith)

### **Biographies**

**Dr. Christa Garvey** joined the University of Wisconsin-Eau Claire in the fall of 2003, where she teaches music theory and applied oboe. She is an active performer and a member of the Wisconsin Woodwind Quintet. She previously served on the faculty of the Metropolitan State College of Denver and was a Visiting Lecturer of Oboe and Musicology at the Lionel Hampton School of Music at the University of Idaho. Ms. Garvey has performed with the Colorado Symphony Orchestra, the Colorado Ballet Orchestra, the Cheyenne, WY Symphony, the Colorado MahlerFest Orchestra, the Boulder Bach Festival, the Aspen Music Festival, and the Bloomington Early Music Festival. Dr. Garvey holds a Doctor of Musical Arts degree in Oboe Performance and Pedagogy from the University of Colorado at Boulder. While at CU, she was a winner of the Honors Concerto Competition, College of Music winner for a campus-wide Creative Work Award for a dissertation project, developed an oboe method book, and received grant funding for research in the Czech Republic to study the manuscript scores and correspondence of Bohuslav Martinu. Her undergraduate degree was received from Indiana University. Her teachers include James Brody, Marc Lifschey, Elaine Douvas, and John DeLancie.

**Rodney B. Hudson**, Associate Professor of Music Emeritus, retired in May, 2003, after 32 years of teaching applied trombone and brass techniques for music education majors and serving at various times as conductor of Concert Band, Marching Band, Brass Choir, Trombone Choir and Symphony Band at UW-Eau Claire. Mr. Hudson serves as trombone instructor at the International Music Camp located on the border between North Dakota and Manitoba. He is active as a recitalist-clinician and is principal trombone for the Eau Claire Chamber Orchestra during the academic year. He has served as Principal Trombone of the Chippewa Valley Symphony Orchestra. He is a member of the International Brass Quintet at the International Music Camp during the summer term and serves as trombonist in the Eau Claire Chamber Orchestra Brass Quintet and Eau Claire Brassworks. He has also performed with the Bobby Vinton Orchestra, Jimmy Dorsey Orchestra, 5 By Design Big Band and the Frequency Band under the leadership of Norman Bolter of the Boston Symphony. The UW-Eau Claire Trombone

Choir and Brass Choir have performed at state and regional conventions. The Brass Choir has performed, through invitation, at the National Cathedral in Washington D.C. Mr. Hudson received a BS degree in music education from Minot State University, where he studied trombone with Charles Moore. He holds MA and MFA degrees in performance from the University of Iowa, where he studied trombone with John D. Hill. Prior to his appointment at the University of Wisconsin-Eau Claire, Mr. Hudson taught in the public schools in North Dakota and served as instrumental coordinator and conductor in the public school system in Brandon, Manitoba. He also served as brass instructor in the Conservatory of Music at Brandon University. Mr. Hudson served as principal trombonist with the Minot Symphony Orchestra, University of Iowa Symphony Orchestra and the Brandon University Chamber Orchestra.

### Symphony Band Personnel

#### Flute

\*Katie Salo  
 Millie Wicke  
 Ana Armstrong  
 Nessa Severson  
 Amara Seem  
 Kira Zeman  
 Anne Bitney  
 Samantha Rohan

#### Clarinet

\*Jim Geddes  
 Jenny Slater  
 Amanda Eischen  
 Amy Chartraw  
 John Weiser  
 Stephanie Lueck  
 Angela Steffen  
 Ben Herpel-Dobay  
 Erin Quinlan

#### Bass Clarinet

Becky Lawrence  
 Nicole MacFarlane

#### Oboe

\*Lauren Zemlicka  
 Charis Boersma  
 Kate Malone

#### Bassoon

Adrienne Neitzke

#### Alto Saxophone

\*Kendra Congdon  
 Justina Brown  
 Robert Bohnert  
 Danielle Tucker

#### Tenor Saxophone

Corey Cunningham

#### Baritone Saxophone

Michelle Kochan

#### Trumpet

\*Jon Lanctin  
 Keith Karns  
 John Lydon  
 Mitch Mueller  
 David Yentsch  
 Jake Covill  
 Brian Hilson

#### Horn

\*Jake Heyer  
 Mary Heimerman  
 Paul Saganski  
 Jessica DeVillers  
 Jeanie Schoenhals

#### Trombone

\*Corey Van Sickle  
 Randy Pingrey  
 Brad March  
 Matt Caine  
 Matt Tiller  
 Josh Becker

#### Euphonium

\*Mike Vallez  
 Kyle Peterson  
 Brian Plank

#### Tuba

\*David Temple  
 Andrea Miller  
 Douglas Gile

#### Percussion

\*Ryan Wilson  
 Tyler Bartelt  
 David Billingsley  
 Brittany Borofka  
 Ben Lester  
 Shilo Dunlap  
 Ian Ehlert

\*Principal Player

## Wind Symphony Personnel

### Flute

\*Laura Barth  
Alisha Green  
Jeannie Kolis  
Amy McCoy  
Jennifer Ritchie  
Jessica Moebius

### Clarinet

\*Liz Wilson  
Kristin Bar  
Nancy Coddington  
Tom Hahn  
Chris Raddatz  
Andrea Johnsen  
Ashley Singer  
Holly Johnson  
Jessica Owens

### Bass Clarinet

Jacob Boyle

### Oboe

\*Holly Samson  
Greg Weeden

### Bassoon

Amy Van Maldegiam

### Alto Saxophone

\*Jonathan Juedes  
Branden Atherton

### Tenor Saxophone

Sean Hauer

### Baritone Saxophone

Theresa Soules

### Trumpet

\*Kyle Scheible  
Paul Stodolka  
Phil Snyder  
John De Haven  
John Raymond  
Josh Nims

### Horn

\*Nicole Gerlach  
Angie Foster  
Katie Wiersema  
Brian Anderson

### Trombone

\*Joe Hartson  
Colin Gilliland  
Pat Bents  
Josh Heyer  
Josh Hertel

### Euphonium

\*Andrei Strizek  
Elizabeth Soules

### Tuba

+Joel Helston  
+Josh Lee  
Jesse Orth

### Percussion

\*Maggie Bailey  
Amy Bowen  
Sean Carey  
Catherine Hennessy  
Hana Dehtiar  
Jeff Priesmeyer

### Piano

Adam Braatz

\*Principal Player

+Co-Principal Players



### Band Administrative Assistants

Maggie Bailey  
Andrei Strizek



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