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

SUNDAY, OCTOBER 15, 2006
AT 2:00 P.M.
GANTNER CONCERT HALL
HAAS FINE ARTS CENTER
Program

Symphony Band

Antithigram ......................................................... Jack Stamp (b. 1954)

Pageant ......................................................... Vincent Persichetti (1915-1987)

Salvation Is Created ........................................... Pavel Tschesnokov (1877-1944)
Arranged by Bruce Houseknecht

Scenes from the Louvre ....................................... Norman Dello Joio (b. 1913)
   I. The Portals: Michelangelo, Rebellious Slave c.1513
   II. Children's Gallery: Botticelli, The Virgin and Child with
       John the Baptist c. after 1500
   III. The Kings of France: Peter Paul Rubens, The Birth of Marie
       de Medici c. 1621
   IV. The Nativity Paintings: Da Vinci, The Virgin and Child
       with St. Anne, c. 1502
   V. Finale: Raphael, St. Michael Victorious, 1518

SANG! .............................................................. Dana Wilson (b. 1946)

The Klaxon ........................................................ Henry Fillmore (1881-1956)

Intermission

Wind Symphony

Myaku .............................................................. David Dzubay (b. 1964)

Danse Macabre ................................................... Camille Saint-Saens (1835-1921)
   Transcribed by Mark Hindsley

A Hymn for the Lost and the Living ........................ Eric Ewazen (b. 1954)
   In Memoriam, September 11, 2001

Scotch Strathspey and Reel ...... Percy Aldridge Grainger (1882-1961)
   Arranged by Leroy Osmon

Symphony No. 2 ................................................. Frank Ticheli (b. 1958)
   III. Apollo Unleashed

Wedding Dance .................................................... Jacques Press
   Arranged by Herbert Johnston
Program Notes

Antithigram is coined from the words antithesis and program. The work is bi-thematic — the first theme comprised of eleven notes, the second (beginning at measure 63) more like a chorale in structure. A four-note tone cluster (B flat, C, F sharp, B natural) appears in the first measure, and subsequently appears as an arpeggiated ostinato (B flat, C, and F sharp, in orchestra bells and vibraphone) that underpins and adheres subsequent sections. After the themes are treated in a number of traditional ways (two-voice counterpoint, canon, chorale, and diminution) they are joined at measure 110 in a polychordal statement. The work should be performed with energy, with special attention to a precise and lively style of articulation. Antithigram was composed in the summer of 1977 and premiered by the East Carolina University Symphonic Band in April of 1978 with the composer conducting. (Jack Stamp)

Vincent Persichetti composed Pageant in 1953, as something of a sequel to his Psalm written the previous year. Edwin Franko Goldman was responsible for its commissioning from the American Bandmasters Association. A solo French horn begins with a three note motive that becomes the basis for the entire work. A clarinet choir develops the theme as other instruments are introduced to exploit their tonal colors. The tempo becomes faster for the second section, as the brass and woodwinds take turns with the theme. Pageant is an accessible, warmly exuberant work whose simple directness conceals a formal sophistication that lends the music strength and durability. (Roy Stehle)

Pavel (Peter) Tschesnokov was a composer for the Russian Orthodox church before the time when communism took over, forming the USSR. With the shift of power in government came greater control over what composers could write, giving Tschesnokov two options: either continue writing sacred choral works and have his family taken away and possibly killed by the communists, or not write music for the church and keep his life and his family. Tschesnokov opted to save his family, and never wrote another piece of sacred music. Years after his death, communism fell, the Berlin Wall came down, and the Russian Orthodox church opened its doors again. Salvation Is Created became the unofficial anthem of the church. Tschesnokov never heard the piece performed, but his children were finally able to hear it years later. The simple text of the hymn is as follows:

Salvation is created in the midst of the earth,
O Lord, our God.
Alleluia.

(Karen Berry)
This band version of *The Louvre* is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of *The Louvre*’s development during the Renaissance. Here themes are used from composers of that time. Edward Downes, the noted critic, has written about this work that “a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio’s style.” The band work, commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966, conducted by the composer. (Unknown)

[Dello Joio didn’t have any particular pieces of artwork in mind when composing *Scenes from the Louvre*. The artwork chosen is an example of the Renaissance paintings and sculpture that currently reside in the Louvre. The art could have been shown as part of the original television broadcast.]

Dana Wilson has always provided fresh outlooks on band works. With *Sang!*, he explores the interconnectivity between rhythmic utterances and typical wind instrument sound production by having players vocalize with and without their instruments. The extended percussion is great fun for the players and, along with the vocalizations, the result is a true crowd- and performer-pleasing piece. *Sang* was commissioned by the Murchison Middle School Band in Austin, Texas.

*The Klaxon* (subtitled *March of the Automobiles*), composed in 1929, was written for the Cincinnati Automobile Show, which began at the Music Hall in January 1930. Fillmore invented a new instrument for the occasion called a Klaxophone. It consisted of twelve automobile horns, mounted on a table and powered by an automobile battery. This march has been edited by Frederick Fennell, founder and director of the Eastman Wind Ensemble. Fennell has made a life’s work of restoring old marches, printed in hard-to-read miniature folio versions, to full concert publication size. He has always attempted to stay true to the instrumentation and phrasing characteristic of the original composition. (Unknown)

*Myaku* was co-commissioned by the Indiana University Wind Ensemble and the Musashino Academy of Music, Tokyo, Japan, in honor of Musashino’s 70th anniversary. David Dzubay says of the work: “Opening with gentle waves of woodwind oscillations and building to powerfully repetitive arpeggios near the end, this
fanfare for the wind band takes two main ideas as themes: Pulse (Myaku in Japanese), and the number 7 (from the 7 decades the Musashino Academy was celebrating). The pulses occur on many levels, often as groups of seven evenly spaced articulations, but also as rhythmic underpinnings. Working the number seven into the fanfare in various ways accounts for the tempo markings of 140, 160, 77. The principle musical motive is a four-note subset of a pentatonic scale: A, B, D, and E. There is also extensive use of diatonic clusters (built by stacking up transpositions of the above motive) and the ascending melodic minor scale.” (Eugene Corporon)

From the very first, Danse Macabre, was a tremendous success. It was performed so often that Saint-Saëns himself relegated the principal theme to the land of the fossils in his “Carnival of the Animals.” Since it is now so much taken for granted and it is much likely our youth has escaped the number entirely, the “program” is given briefly: The clock strikes twelve midnight, a skeleton arises from his grave, sits on his tombstone, tunes and plays his fiddle, which brings forth all the other skeletons in the graveyard for a revel of dancing; as the dawn breaks and the cock crows, the skeletons scampers back to their graves, and again all is quiet. The fiddler at the tombstone is represented in the band transcription by the alto saxophone. (Mark Hindsley)

On September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school’s library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends, and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country, and of this world, leaning on each other for strength and support. A Hymn for the Lost and the Living portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories. (Eric Ewazen)

When I set the Scotch Strathspey and Reel for band, I followed the advice of my dear friend, the late C.A. "Pete" Wiley: “Surround yourself with Grainger scores and don’t try to second guess even the
simplest doubling—look it up!” It was good advice to any arranger and I followed it to a note. Hopefully, the listener cannot tell where Grainger stops and Osmon begins. The score I used was sent to me by Ella Grainger (it was used by Benjamin Britten in his final recording—*A Salute to Percy Grainger*). Grainger’s *British Folk-Music* setting No. 28 was set for “Room—music 20 some,” for four men’s voices and 16 instruments. The *Scotch Strathspey and Reel*, in the words of Sir John Hopkins, “is a splendid example of what Grainger called ‘democracy polyphony’ which he defined as ‘my Australian ideal of a many-voiced texture in which all or most of the tune strands enjoy equal prominence and importance.’” (Leroy Osmon)

**Symphony No. 2** 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 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 movements 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.” (Eugene Corporon)

**Wedding Dance** is from the orchestral suite called *Hesseneh* (The Wedding). It is the final movement of the suite and was transcribed for band by Herbert Johnston. The music of *Wedding Dance* captures the joy and exuberance of a traditional Jewish wedding.
### Symphony Band

#### Flute
- Kira Zeman
- Becky Czachor
- Katie O'Grady
- Kate Hurd
- Ellen O'Meara
- Cara Zimmer
- Erika Kassner

#### Clarinet
- Stephanie Schiefelbein
- Lauren Tusaus
- Megan Howard
- Chelsea Dresser
- Tania Richter
- Kristin Freedlund
- David Bashaw
- Alana Carrier
- Luke DallaGrana
- Eric Kryzenske
- Michelle Kochan

#### Bass Clarinet
- Nicole Hudachek

#### Contra 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 Kubiatowcz

#### Horn
- Paul Saganski
- Megan Hoffman
- Tony Och
- Jeanie Schoenhals

#### Trombone
- Bryce Bielec
- Michael Dunphy
- Brad March
- Matthew Hiel
- Adam Lowe
- Andrew Bader

#### Euphonium
- Cayman Waughtel
- Eric Whaylen
- Brian Plank

#### Tuba
- Mike Mitmoen
- Calvin Grier
- Andrea Miller
- Joe Lasko

#### Percussion
- Brian Claxton, principal
- James Sonnentag
- Abby Frederick
- Camden Mueller
- Zach Hines
- Jeremy Harvey
Wind Symphony

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

English Horn
Tim Baumann

Bassoon
*Claire Tiller

Alto Saxophone
*Sean Hauer
Justina Brown

Tenor Saxophone
Theresa Soules

Baritone Saxophone
David Fischer

Trumpet
*Phil Synder
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 Valle
ElizaDem Soules

Tuba
*Josh Lee
Adam Koble
Doug Gile

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

Piano
Adam Braatz

* Denotes principal

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