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. Mikkelson, 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. Mikkelson, 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
**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 it’s 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 
operatic ‘Paradise Lost.’ *Lux Aurumque* received it’s 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-acustom 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. Tichele 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 Unleased*’, 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. Mikkelson** 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, Mikkelson serves on the Big Ten Band Directors Association Commissioning Panel, and has instituted a program of regular commissioning projects at OSU.

Mikkelson 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 Mikkelson is a conductor who really understands my music, and that’s rare. I have great admiration for his work.” Mikkelson 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 Mikkelson 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 Mikkelson 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.  

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 Kubiatowcz

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

English Horn
Tim Baumann

Bassoon
*Claire Tiller

Alto Saxophone
*Sean Hauer
Justina Brown

Bassoon
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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