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

presents

SYMPHONY BAND
Phil Ostrander, conductor
Jerry Young, tuba

and the

WIND SYMPHONY
Richard Mark Heidel, conductor
Jeffery Crowell, djembe

TOUR CONCERT

SUNDAY, MARCH 11, 2007

AT 2:00 P.M.
GANTNER CONCERT HALL
HAAS FINE ARTS CENTER
Program
Symphony Band
Phillip Ostrander, conductor

Mangulina ............................................................ Paul Basler

Concerto for Tuba .................................................. Edward Gregson
   I. Allegro Deciso
      Dr. Jerry Young, tuba

Original Suite ................................................... Gordon Jacob
   I. March
   II. Intermezzo
   III. Finale

The Jig Is Up ..................................................... Daniel Kallman

Irish Tune from County Derry ............................... Percy Grainger
   Edited by R. Mark Rogers

Folk Dances .................................................. Dmitri Shostakovich
   Edited by H. Robert Reynolds

Intermission
Wind Symphony
Richard Mark Heidel, conductor

Cityscape .................................................. Scott Boerma (b. 1964)

Blue Shades .................................................. Frank Ticheli (b. 1958)

Fantasy on a Japanese Folk Song .......................... Samuel R. Hazo (b. 1966)

Strange Humors ................................................ John Mackey (b. 1973)
   Dr. Jeffery Crowell, djembe

Four Scottish Dances ......................................... Malcolm Arnold (1921-2006)
   Arranged by John P. Paynter
   I. Pesante
   II. Vivace
   III. Allegretto
   IV. Con brio

Guadalcanal March ............................................. Richard Rodgers (1902-1979)
   from “Victory at Sea”
   Arranged by Erik Leidzen
**Program Notes & Biographies**

**Mangulina** is based on traditional dance rhythms from the Dominican Republic. Mangulina was commissioned by and written for Daniel J. Schmidt and the Mars Hill College Wind Symphony, John T. West and the Western Carolina University Wind Ensemble, Richard Clary and the University of Kentucky Wind Ensemble and William A. Gora and the Appalachian State University Wind Ensemble. (unknown)

The Gregson **Tuba Concerto** was written in 1976 and was one of Gregson’s first concertos for brass band and solo instrument. The work was commissioned by Besses o’ th’ Barn Band with funds provided by the Arts Council of Great Britain. The first performance was given on the 24th of April 1976 by the Besses’ Band with John Fletcher and conducted by the composer. Subsequent versions have been made for wind band and symphony orchestra. The work was dedicated to John Fletcher (1941-1987) who did much to revolutionize tuba playing world-wide through his work with the Philip Jones Brass Ensemble and the London Symphony Orchestra. The first movement uses (in the words of the composer) “shell sonata” form. It opens with a fanfare, announcing the tuba which makes its first entry completely alone. The two contrasting themes are then presented (one short and punctuated, the other long and legato). There is also a reference in the opening bars of the Vaughan Williams Tuba Concerto, but only in passing. As in the Vaughan Williams, both the first and final movements have cadenzas. Gregson labels his first movement cadenzas, there are two, “quasi-cadenzas”. (Unknown)

An **Original Suite** was Jacob’s first work for the band medium and was completed in 1928. It is assumed that the word “original” in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the “folk song” themes were original. The suite begins with a March and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eight-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The Intermezzo opens with a seventeen bar solo for alto saxophone and ends with a somber A-minor triad. A rubato tempo is prevalent and subtle shading of tone pervades the movement. The Finale is reminiscent of the first movement. It begins with a polymeter - the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The finale Coda repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords. (Roy Stehle)

Composer Daniel Kallman writes, “My original intent in composing **The Jig Is Up** was to create a playful, light-hearted tune and dance as an homage to composer Percy Grainger, whose music for winds I have always admired and whose biography I had recently read. However, as is often the case with the musical treatment of Irish folk music these days (the main “jig” theme, while an original melody, has the sound and feel of an Irish folk tune), other ethnic elements found their way into the work, particularly in the percussion “jam” that underscores a large portion of the middle and end of the composition. A chorale-like
segment comes out of the first jam and then transitions back to the 6/8 jig tune. With a return to the percussion tutti, the winds build to a unison flourish to conclude the piece.” (Kallman)

The *Irish Tune from County Derry* is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in "The Petri Collection of Ancient Music of Ireland" in 1885. The original setting was an a capella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger's knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staffs below. (Roy Stehle)

**Folk Dances** was originally the third movement of a suite for orchestra entitled *Native Leningrad, Op. 63*, first published in 1942 and reissued in 1970 as *Suite, My Native Country*. This suite was assimilated from the incidental music to a theatrical production of the same opus entitled *Motherland*. Shostakovich collected several native Russian dance tunes and carefully tied them together into this single composition. In the theatrical production, this set was called Youth Dance or Dance of the Sailors — a name, though not specifically noted, that held over to the orchestral suite. Vakhutinskii arranged this suite for Russian band instrumentation (a greater percentage of brass parts than American instrumentation) in 1952. When the work became available in the United States in 1979, both Reynolds and Erickson scored their versions available for American bands. Its diatonic technical lines are similar to the principle themes of the composer's *Festive Overture*, but it is dissimilar to Shostakovich's original band work from the same era (but without an assigned opus number), *Solemn March for Military Band*, written in 1941. (Unknown)

**Cityscape**, a fanfare for winds and percussion, was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. This symphonic fanfare was designed to make a bold opening statement for the ensemble's 2006 performance in New York City's Carnegie Hall. Intense, clashing harmonies and tight, vertical rhythms combine with moments of calm, yet unsettled release to depict the atmosphere within the endless canyons of metal and cement in the heart of the city. (Boerma)

As the title *Blue Shades* suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth note is not swung. The work, however, is heavily influenced by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade this work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue. At times, Blue Shades burlesques some of the clichês from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo
played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era. (Ticheli)

**Fantasy on a Japanese Folk Song** tells the story of a Japanese girl who is given a music box by her mother and father when she is just a child. This music box played the Japanese doyo (child’s song) “Sunayama.” As a young girl, this music box always provided a sense of comfort and solace during her trying times. When she becomes an adult, she falls in love with an American and faces the choice of staying in her Japanese village, or marrying and going back to America with him. She is so very much in love with him, that she chooses to leave. However, she later realizes the need to feel close to her culture, and part of her always wonders if there was a life for her in her native Japan. As time goes by, this sense of conflict, which was more easily suppressed in the beginning, surfaces with more intensity; proving that only in a woman’s heart can there exist an inner-love and an inner-war simultaneously. Balancing her love for her husband with her love for the culture she left behind gives way to painful episodes. During these moments, her only method of coping with her circumstance is to lock herself away, open the music box given to her as a child, and at the sound of the very first note, to cry. (Hazo)

**Strange Humors** represents another of Mackey’s works that has been transcribed for wind ensemble. The first version of Strange Humors was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures—the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming. (Jacob Wallace)

Supplying his own program notes for the **Four Scottish Dances**, Arnold wrote: “These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They were 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 semitone each time it is played 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 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 (saxophones in the band section).” (Arnold)

**Guadalcanal March** (1952), by Richard Rodgers, was written as a part of the musical score for the television series Victory at Sea, and particularly for those musical sequences accompanying the pictorial record of the Pacific campaigns, 1942-45. The gift of simplicity which
serves Rodgers so effectively in musical theater has provided us with a fresh new American march. Each of these varied essays has its own tempo in keeping with its function; each also provides that unique and gratifying listening experience that distinguishes the world’s greatest marches. (Frederick Fennell)

Dr. Jeffery Crowell is an Assistant Professor of Music at the University of Wisconsin-Eau Claire, where he teaches applied percussion and percussion techniques, conducts the UW-Eau Claire Percussion Ensemble, and leads Jazz III, part of the outstanding UW-Eau Claire award-winning jazz area. He is active throughout the Midwest and Western United States as a performer, clinician, adjudicator, and educator. A versatile artist in many genres, Dr. Crowell’s performance and recording credits include such artists as Bobby Shew, Louie Bellson, David Samuels, Henry Mancini, Joan Rivers, Lou Harrison, Maria Schneider, Kent Nagano, David Garibaldi, Buddy Baker, Glen Velez, Nebojsa Zivkovic, and John Bergamo. He has performed at the Los Angeles Philharmonic’s Green Umbrella Series, presented and performed at the Percussive Arts Society International Convention, is in the motion picture “The Majestic” starring Jim Carrey, marched with the Velvet Knights Drum and Bugle Corps, and has taught on the staffs of numerous award-winning groups including the Tournament of Roses Marching Honor Band. Dr. Crowell is an artist/clinician for Pearl Drums and Percussion and Adams Musical Instruments, Sabian Cymbals, and Innovative Percussion Sticks and Mallets.

Dr. Jerry A. Young is Professor of Tuba and Euphonium and Coordinator of the Wind and Percussion Area at the University of Wisconsin - Eau Claire. Young has been a member of the music faculty since 1983. He teaches applied tuba and euphonium, directs the BASSically BRASS euphonium/tuba ensemble, as well as teaching courses in music education and the university honors program. His former students enjoy successful careers as music educators, in music industry, and in leading orchestras and military bands in the U.S. and abroad. He is a member of the Board of Directors of the International Tuba/Euphonium Association and the Leonard Falcone International Euphonium and Tuba Festival. Dr. Young’s publications include editions of the complete Arban Method for Tuba, Herbert L. Clarke’s Technical Studies (edited for euphonium and tuba), and the Kopprasch 60 Studies for tuba. An active performer, Young is principal tubist with the Eau Claire Chamber Orchestra, the UW-Eau Claire Faculty Faculty Brass Quintet, and Eau Claire Brassworks. He is also a member of Symphonia, an 18-piece euphonium and tuba ensemble comprised of top performers from across the U.S. Dr. Young has appeared throughout the world as a soloist, chamber musician, clinician, lecturer, and adjudicator.
## Symphony Band Personnel

### Flute
*Kate Hurd  
Rebecca Czachor  
Allison Pittman  
Katie O'Grady  
Erica Kassner  
Cara Zimmer  
Ashley Przybylski

### Clarinet
*Stephanie Schiefelbein  
Megan Howard  
Chelsea Dresser  
Kristin Freedlund  
Tania Richter  
Alana Carrier  
David Bashaw  
Luke DallaGrana  
Michelle Kochan  
James Berger

### Bass Clarinet
Nicole Hudachek

### Oboe
*Becky Czubin  
Kelsey Seline

### Bassoon
*Matthew Kruszka  
Arica Hoppe

### Flute
*Ben Cold  
Corey Cunningham  
John Uhrich  
Ben Kunselman

### Clarinet
*Stephanie Schiefelbein  
Megan Howard  
Chelsea Dresser  
Kristin Freedlund  
Tania Richter  
Alana Carrier  
David Bashaw  
Luke DallaGrana  
Michelle Kochan  
James Berger

### Bass Clarinet
Nicole Hudachek

### Oboe
*Becky Czubin  
Kelsey Seline

### Bassoon
*Matthew Kruszka  
Arica Hoppe

### Alto Saxophone
*Ben Cold  
Corey Cunningham  
John Uhrich  
Ben Kunselman

### Horn
*Paul Saganski  
Tony Och  
Megan Hoffman  
Christopher Morley

### Trumpet
*Ashley Vial  
Stuart Wallace  
Carl Schroeder  
Amy Mutschler  
Kayla Theiste  
Jason Kubiatowicz

### Barbore
*Becky Czubin  
Kelsey Seline

### Bassoon
*Matthew Kruszka  
Arica Hoppe

### Tenor Saxophone
Casey Anderson

### Baritone
*Ben Cold  
Corey Cunningham  
John Uhrich  
Ben Kunselman

### Trombone
*Bryce Bielec  
Michael Dunphy  
Adam Lowe  
Matt Hiel  
Andy Rosevold  
Andy Bader

### Euphonium
*Cayman Waughtel  
Eric Whaylen  
Rick Slembarski

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

### Percussion
*Brian Claxton  
Abby Frederick  
Peter Hanson  
David Power  
Cody Schleichert

### Piano
Scott Currier

*Principal Player

### Band Administrative Assistants
Elizabeth Soules  
Jacob Boyle
Wind Symphony Personnel

Flute
*Laura Barth
Jenny Ritchie
Kristen Sward
Millie Wicke
Katie Salo
Kira Zeman

Bassoon
Claire Tiller

Alto Saxophone
*Sean Hauer
David Fischer

Tenor Saxophone
Justina Brown

Baritone Saxophone
Theresa Soules

Trumpet
*Kyle Scheible
Heather Patton
Chris Bresette
John Lydon
Josh Pauly
David Yentsch

Horn
*Mary Heimerman
~Charles Willcutt
Jessica Hayes
Kate Wiersema
Mike Renneke

*Principal Player
~Assistant Principal
+Co-principal

Trombone
*Corey Van Sickle
Rachel Carter
Matthew Tiller
Bradley March

Bass Trombone
Justin Verhasselt

Euphonium
*Mike Vallez
Elizabeth Soules

Tuba
*Douglas Gile
Jesse Orth
Adam Koble

Percussion
*Tyler Bartelt
Matt Gullickson
Robert Hagen
Sarah Klein
Jeff Priesmeyer
James Sonnentag

Harp
Bethany Van Goor

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