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. Kenneth Kroesche, guest conductor and euphonium soloist
Professor of Music, Oakland University, Rochester, Michigan

SUNDAY, NOVEMBER 18, 2007
AT 2:00 P.M.
GANTNER CONCERT HALL
HAAS FINE ARTS CENTER
Program

Symphony Band

Wild Nights! ............................................. Frank Ticheli (b. 1958)

Chorale and Shaker Dance ......................... John Zdechlik (b. 1937)

Bugs ............................................................ Roger Cichy (b. 1956)
   I  Prelude
   II  Dragonfly
   III  Praying Mantis
   IV  Black Widow Spider
   VI  Army Ants

Resting in the Peace of His Hands ............ John Gibson (b. 1951)

British Eighth ........................................ Alonzo "Zo" Elliot (1891-1964)
   Dr. Kenneth Kroesche, guest conductor

Intermission

Wind Symphony

Exultate ................................................ Samuel R. Hazo (b. 1966)

Turning ..................................................... John Mackey (b. 1973)

Napoli Variations ............................... Herman Bellstedt (1858-1926)
   Collated by Frank Simon
   Dr. Kenneth Kroesche, euphonium

Scherzo for Band ................................. Gioacchino Rossini (1792-1868)
   Adapted by William Schaefer

Gloriosa (Symphonic Poem for Band) ...... Yasuhide Ito (b. 1960)
   I  Oratio
   II  Cantus
   III  Dies Festus
Program Notes

Wild Nights! is inspired by Emily Dickenson’s poem:

Wild Nights! Wild Nights!  
Were I with thee,  
Wild Nights should be  
Our luxury

Futile the winds  
To a heart in port,—  
Done with the compass,  
Done with the chart.

Rowing in Eden!  
Ah! The Sea!  
Might I moor,  
To-night in thee!

Numerous composers have set the words of Wild Nights! I focused most heavily on the lines, “Done with the compass/Done with the chart” and “Rowing in Eden/Ah! The Sea!” These words suggested the sense of freedom and ecstatic joy that I tried to express in my work. Throughout the piece, even during its middle darker section, the music is mercurial, impetuous, and optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Wild Nights! was commissioned by the California Band Directors Association in celebration of their 50th anniversary. (Frank Ticheli)

Chorale and Shaker Dance refers to the principal sections of the composition: the opening chorale and the set of variations on the Shaker hymn, “Tis a Gift to Be Simple.” Written in 1972, the work was commissioned by the Jefferson High School Band of Bloomington, Minnesota. Composed in a theme and variation form, the sectional structure is straightforward. John Zdechlik’s love of jazz is shown in the contrapuntal intricacies and use of syncopated rhythms typical of big bands. (Richard Miles)

“Bugs came to mind a few years ago and the thought of giving a “musical personality” to the selected bugs seemed humorous, inventive, and capricious all at the same time. “Prelude” is meant to suggest many of the creatures we associate as bugs. “Dragonfly” portrays several issues. First, the insect is really considered an aquatic bug spending most of its life under water while emerging only in its adult stage to take to the air. The second
issue is reflected in folklore where the dragonfly is responsible for flying around at night and sewing shut the mouths of fibbing boys and girls. “Praying Mantis,” as its name infers, provides a perfect topic for a slow, religioso movement. The mantis is often pictured resting with its front legs folded as though in meditation or prayer. “Black Widow Spider” was a movement I couldn’t resist. Set to a cool blues, the opening statement was written with an eight-note pattern (eight legs of the spider) which changes several times in order of notes but contains the same pitches. The final movement, “Army Ants,” provides the perfect subject for a march-style piece. I created a dissonant march portraying the army ants as salvage predators which are constantly on the move.” (Roger Cichy)

**Resting in the Peace of His Hands** musically portrays a state of peaceful rest, effectively expressing the spirit of the title. 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 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)

**British Eighth** was published in 1944, dedicated to General Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Montgomery commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy commander of the Atlantic Pact nations. Zo Elliott’s impressive march has retained its popularity on both sides of the Atlantic. In a 1980 random survey of 69 members of the Texas Bandmasters Association, for example, British Eighth was ranked third in a list of nearly 80 favorites.

**Exultate** was written to be music for a celebration. It introduces nine melodic themes throughout the piece. Eight of those nine recur in either different chordal structures or as part of a layered thematic montage. These themes gain a sense of excitement each time they recur until the halftime section when the
slow and powerful chorale offers a break from the fast pace. Following the chorales eight measures, the pace and dynamics are taken to a new level, pushing the piece to its climactic ending. (Samuel R. Hazo)

“I chose the title Turning for this piece because the word can mean any number of things, all of which might be heard in the piece itself. It could refer to the turning of a massive, prehistoric planet, as the first signs of life begin to bubble up from the cracks in the ground. It could refer to the turning of leaves in the fall, a beautiful – but melancholy – thing to see. Or, in the piece’s darkest moments, the title could refer to the turning of a knife in one’s chest.” (John Mackey)

Herman Bellstedt was born in Bremen, Germany. His family emigrated to Cincinnati in 1867. In 1913 he began a long tenure as professor of wind instruments at the Cincinnati Conservatory of Music. Napoli Variations is perhaps the best known of Bellstedt’s works for solo cornet. The piece is a brilliant set of variations on the popular 1920’s Italian street song Funiculi Funicula. (Eugene Corporon)

Scherzo for Band is an original composition by G. Rossini for band, recently discovered in the archives of the British Museum. Originally entitled “Fanfare for Band,” it was written for and dedicated to Emperor Maximilian of Mexico. (William Schaefer)

Gloriosa, is inspired by the music of “hidden Christians” of Kyushu, who continued to practice their faith surreptitiously after Christianity was abolished in 1614 by the isolationist authorities in Edo (present day Tokyo). The composer has written, “Nagasaki continued to accept foreign culture even during the seclusionist period, as Japan’s only window on the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu. The Gregorian Chant, “Gloriosa”---pronounced “Gurioza” by the hidden Christians---as preserved in the Nagasaki area during the centuries of persecution begins with the words, “O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere.” The first movement, “Oratio,” opens with bells rendering the hymn’s initial phrases. The movement as a whole evokes the fervent prayers and the suffering of the hidden Christians. The second movement, “Cantus,” is a brilliant blend of Gregorian chant and Japanese elements. It opens with a solo passage that imitates the ryuteki, a kind of Japanese flute. The theme is based on “San Juan-sama no Uto” (The Song of Sao Joao), a seventeenth-century folk song commemorating the martyrdom of a number of Kyushu Christians, including two whole baptismal
name was Joao, one killed in 1622 and the other in 1623. The third movement, "Dies Festus," takes its name the Nagasaki folk song "Nagasaki Bura Bura Bushi." (Eugene Corporon)

Kenneth Kroesche is currently the Professor of Trombone, Euphonium and Tuba at Oakland University in Rochester, Michigan where he also serves as the Coordinator of Applied Instrumental Music. For the past seven years, he has served in a similar role at Western Carolina University and has held teaching positions at Lenoir-Rhyne College, University of Michigan-Flint and the Schools of Music at the Universities of Michigan and Georgia. He has also been a member of the brass faculty at the Blue Lake Fine Arts Camp in Twin Lakes, Michigan. Dr. Kroesche holds a master's degree in music and doctorate of musical arts degree in performance from the University of Michigan in addition to a bachelor's degree in music education from Texas State University.

Dr. Kroesche has appeared as a euphonium soloist with a number of notable ensembles, including a guest appearance as a concert artist with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington, D.C. This honor was the result of a competitive nationwide audition sponsored by the orchestra and their music director, Mstislav Rostropovich. The Washington Post's review of this concert described him as "an expert on the instrument." He has presented recitals at the 2000 International Tuba & Euphonium Conference (ITEC) in Canada, the U.S. Army International Euphonium and Tuba Conference and the 2002 ITEC at the University of North Carolina-Greensboro. There he also performed with Symphonia, an ensemble comprised of the nation's foremost artist/teachers of tuba and euphonium. He is the principal trombonist of the Oakland Symphony Orchestra and also performs as a trombonist with the Rochester Symphony and the Toledo Symphony's Concert Band.

In addition to his prominence as a euphonium and trombone soloist, Dr. Kroesche is an accomplished conductor, most recently appearing as a guest conductor for the Michigan Chamber Winds.

Dr. Kroesche's residency at UW-Eau Claire, which includes a solo recital, performances with the Wind Symphony and Symphony Band, and master classes for low brass students, is sponsored by the Department of Music and Theatre Arts, the College of Arts and Sciences, The UW-Eau Claire Office of Research and Sponsored Programs, and segregated fees from the students of UW - Eau Claire through the Student Senate Finance Commission.
**Symphony Band Personnel**

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<tr>
<th>Flute</th>
<th>Alto Saxophone</th>
<th>Euphonium</th>
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<tbody>
<tr>
<td>*Katie Riley</td>
<td>*Corey Cunningham</td>
<td>*Eric Whaylen</td>
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<td>Caitlin Rosenborough</td>
<td>John Uhrich</td>
<td>Andrea Miller</td>
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<td>Vanessa Meyer</td>
<td>Michelle Kochan</td>
<td>Rick Slembarski</td>
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<td>Iansa Zaldarriga</td>
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<td>Caryn Drewiske</td>
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<td>Kim Weiss</td>
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<td>*Beth Leska</td>
<td>Brian Handeland</td>
<td>*Joe Lasko</td>
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<td>Tara Sanderson</td>
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<td>Eric Kryzenske</td>
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<tr>
<td>Emma Cartwright</td>
<td>Luke Dallagrana</td>
<td>*Abby Frederick</td>
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<th>Oboe</th>
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<th>Piano</th>
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<td>*Kelsey Seline</td>
<td>*Loren Endorf</td>
<td>*Principal player</td>
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<td>Denelle Chapman</td>
<td>Carl Schroeder</td>
<td>Rick Slembarski</td>
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<td>John Lydon</td>
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| English Horn    | Horn                    | Administrative     |
|-----------------|-------------------------| Assistants         |
| Kelsey Seline   | *Charles Willcutt       | Elizabeth Soules   |
|                 | Rachel Meyer            |                    |
|                 | Sam Emmons              |                    |
|                 | Jeanie Schoenhals       |                    |

| Trombone        |                        |                    |
|-----------------|-------------------------|                    |
| *Andy Rosevold  |                         |                    |
| Nicole Brellenthin |                   |                    |
| Jason Marshall  |                         |                    |
| Adam Lowe       |                         |                    |
| Will Schwartz   |                         |                    |
| Andy Bader      |                         |                    |

Pre-Concert music provided by the *Perfect Fifth Wind Quintet*  
Kristin Sward, Tim Baumann, Jennifer Tinberg, Claire Tiller, Mike Renneke
Wind Symphony Personnel

Flute
*Kristen Sward
Jennifer Ritchie
Tyler Adam
Lauren Lamers
Becky Czachor
Jerissa Christianson
Kira Zeman

Clarinet
*Jennifer Tinberg
Jim Skaleski
Emma Adler
Rachel Kelm
Maggie Armstrong
Ashley Singer
Stephanie Schiefelbein
Tania Richter
William Richter

Bass Clarinet
Nicole Hudachek
Stephanie Schiefelbein

Contrabass Clarinet
Jim Skaleski

Oboe
*Tim Baumann
Charis Boersma

Bassoon
*Claire Tiller
Makenzie Kojis

Alto Saxophone
*David Fischer
Justina Brown

Tenor Saxophone
Ben Cold

Baritone Saxophone
Theresa Soules

Trumpet
*Kyle Scheible
Heather Patton
Chris Bresette
John Raymond
Stuart Wallace
Ashley Vial
Joshua Pauly

Horn
*Mary Heimerman
Michael Renneke
Paul Saganski
Lisa Klein

Trombone
*Kyle Siegrist
Mike Dunphy
Matthew Tiller
Rachel Carter
Bryce Bielec
Justin Verhasselt

Euphonium
*Mike Vallez
Elizabeth Soules

Tuba
*Doug Gile
Calvin Grier
Andrea Miller

Percussion
>Matt Gullickson
>Tyler Bartelt
>Jeff Priesmeyer
>Ben Lester
>Brian Claxton
>Robert Hagen

Assisted by:
Sean Carey,
perCUSSIOn
Peter Hanson,
percussion
Evan Benidt,
alto saxophone

*Principal player
>Co-principal

Administrative Assistants
Elizabeth Soules
Jim Skaleski

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