

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

# SYMPHONY BAND

PHILLIP OSTRANDER, CONDUCTOR

AND

# WIND SYMPHONY

JOHN R. STEWART, CONDUCTOR

**Dr. Russel Mikkelson, Guest Conductor**

Director of Bands, Ohio State University

**Dr. Nicholas Phillips, Piano Soloist**



Friday, November 17, 2017

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center

academics**AND**artistry

The Power of **AND**

# Program

## Symphony Band

*Dr. Phillip Ostrander, Conductor*

*Dr. Russel Mikkelson, Guest Conductor*

Awakening	Dana Wilson (b.1946)
Rondo alla Kolo	Kennith Amis (b. 1979)
Only Light	Aaron Perrine (b.1979)
La Procession du Rocio	Joaquín Turina (1882–1949) Transcribed by Alfred Reed
Lord Tullamore	Carl Wittrock (b. 1966)

*~ Intermission ~*

## Wind Symphony

*Dr. John R. Stewart, Conductor*

*Dr. Russel Mikkelson, Guest Conductor*

Rush	Heidi Joosten (b. 1990)
	<i>World Premiere</i>
Concerto for Piano and Winds	Stephen Paulus (b. 1949)
I. Fiery	
II. Tranquil: with Mystery	
III. Driving	
	<i>Dr. Nicholas Phillips, pianist</i>
Masque	Kenneth Hesketh (b.1968)
Rest	Frank Ticheli (b.1958)
Emblems	Aaron Copland (1900-1990)

## Program Notes

### ***wakening - Dana Wilson (2012)***

Beginning with silence and gradually building throughout to a powerful and dramatic close, this distinctive work explores the various facets of the word "wakening" as it applies to the waking of an individual, a day or a philosophical idea. Awakening... makes use of striking colors and sonic devices including full percussion near the climatic finish. The piece was commissioned by the Ithaca College School of Music and dedicated to the members of the New York State School Music Association. The piece was first performed by the Ithaca College Wind Ensemble in Rochester, NY, December 2011. [Wilson]

### ***Rondo alla Kolo - Kenneth Ames (1998)***

The Kolo is a dance primarily performed in many European countries like Bosnia, Herzegovina, Bulgaria, Croatia, Macedonia, Montenegro, Serbia and White Carniola region of Slovenia. The kolo is performed amongst groups of people (usually several dozen, at the very least three) holding each other's hands or having their hands around each other's waists (ideally in a circle, hence the name). There is almost no movement above the waist. The basic steps are easy to learn, but experienced dancers dance kolo with great virtuosity due to different ornamental elements they add, such as syncopated steps. Each region has at least one unique kolo; Kenneth Ames is the tubist in the Empire Brass Quintet.

### ***Only Light - Aaron Perrine (2014)***

The melodic material for Only Light originally came from Beneath a Canvas of Green, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

In the fall of 2012, one of my best friend's mother lost her battle with cancer. A year later, while thinking of ideas for what was eventually to be Only Light, I found myself thinking of him and his family quite often. At about this same time, I was on social media late one night -- procrastinating rather than composing -- and discovered a post written by another friend, written in reference to his wife. Here is an excerpt: A timeline. Oh, the dark places I've dwelt this morning. The "hows," "what ifs," and "whys" pouring over me. But, I digress. There is no timeline at this time. There is only, "we aren't done with you yet." There is, "we've got more things to try." There is, in a word, hope. I need me some of that. Toni has pointed out that there are times that I can find the dark cloud behind any silver lining. (Had you only known me before I met you, young lady. Now that Tim could really find darkness where there was only light.) The medical team is set to battle on.

In an instant, I was reminded of how delicate life is and how things can change at a moment's notice. Reflecting upon these events inspired me to expand upon and ultimately finish this previously composed music. Only Light is meant to convey a sense of hope and healing. [Perrine]

### ***La Procession du Rocío, Opus 9 - Joaquín Turina (1913)***

Born in Seville, Spain, Joaquín Turina began his musical studies in composition and piano early, and by age fifteen had garnered considerable acclaim in his hometown. This early success prompted him to pursue studies in Madrid where he befriended another popular Spanish composer, Manuel de Falla, whose nationalistic compositional style was profoundly influential on Turina. In 1905, Turina moved to Paris to study composition at the Schola Cantorum and was introduced to the impressionism of French composers Claude Debussy and Maurice Ravel. Nearing the end of his studies in Paris, Turina's friend Falla advised him to further develop

his nationalistic style, which led to Turina's first major compositional success, *La Procession du Rocío*.

In this two-part symphonic poem, Turina portrays a festival and procession that occurs every June in Triana, a neighborhood in Seville, which honors the Blessed Virgin. Describing the festival and procession in his own program notes to the orchestral score, Turina says, "the people dance the soleare and seguidilla. In the midst of the dancing a drunkard sets off firecrackers, adding to the confusion. At the sound of flute and drums which announce the Procession, all dancing ceases." [Program Note US Marine Band]

### ***Lord Tullamore - Carl Wittrock (2001)***

In *Lord Tullamore*, composer Carl Wittrock shows us his vision for Irish folk music. The result is a diverse three-part composition of rousing Irish folk with a continental touch. *Lord Tullamore* reflects the full variety of the folk music of the Emerald Isle, featuring not only brilliant technical passages, but also tranquil sections of lyrical calm. [Wittrock]

### ***Rush (2017) - Heidi Joosten***

For 14 months of my tenure in Chicago, I spent anywhere from 10-15 hours a week in rush hour traffic commuting to and from work. An estimated 10 million people live and work in the surrounding Chicagoland area, and very few of these people enjoy being in transit, myself generally included. For an introvert who enjoys quiet solitude to decompress or to give myself a pep talk for the day, there was rarely an opportunity to have a sliver of a second where I wasn't interrupted. Occasionally, however, I would find myself momentarily soaking in the sounds of the city, allowing the sounds of squealing breaks, accelerations over potholes, and numerous car horns on either side to paint a landscape of the city that inherited me (which was far, far removed from the rural village I grew up in). A fanfare has historically been used to announce something or someone of importance. In Chicago rush hour traffic, everyone is the most important person on the road, and they use everything in their power to ensure you know it. *Rush* depicts the general organized chaos of being surrounded by ten million people determined to get to their destination as quickly as possible in as little time as aggressively possible. The offstage horns represent the echo/Doppler effect of being surrounded on all sides, an inability to escape until your car, bus, or train reaches your particular stop. At least there's always that one guy doing the New York Times crossword puzzle in pen to keep you entertained. [Joosten]

### ***Concerto for Piano and Winds (2005) - Stephen Paulus***

American Composer, Stephen Paulus was a prolific composer of classical music from Minnesota. He composed works for choir, opera, orchestra, chamber ensemble, concert band, piano, and organ. In 2015 Paulus received a Grammy nomination for Best Contemporary Classical Composition. The New York Times described his music as "lush and extravagant," and critics from the New York Times, Los Angeles Times, Cleveland Plain Dealer Opera News, and many others have praised his work. The New Yorker described him as a "bright, lyrical inventor whose music pulsates with a driving, kinetic energy." He was a recipient of both NEA and Guggenheim Fellowships. Stephen Paulus passed away in October 2014 from complications of a stroke, but his music continues to be frequently performed and described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American. The New Yorker characterizes his music as having "impeccable technique and well-honed audience appeal," while The New York Times says "Mr. Paulus often finds melodic patterns that are fresh and familiar at the same time.... His scoring is invariably expert and exceptionally imaginative in textures and use of instruments."

The Concerto for Piano and Winds was commissioned by Emory University and dedicated for Will Ransom. The concerto was premiered by Emory University on April 13th, 2005 at the Schwarz Center for the Performing Arts in Atlanta, GA. The concerto is a three-movement work that is approximately 22 minutes in length. The movements are: I. Fiery, II. Tranquil: With Mystery, and III. Driving. [Stewart]

### ***Masque (2001) - Kenneth Hesketh***

The Masque has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book *The Medieval Stage* defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colorful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tutti) with a dash of wildness is the character of this piece -- I hope it may tease both players and listener to let their hair down a little! [Hesketh]

### ***Rest (2011) - Frank Ticheli***

Rest is a concert band adaption of Ticheli's prior choral work, *There Will Be Rest*. The composer writes: I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities. [Ticheli]

### ***Emblems (1964) - Aaron Copland***

In May 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote: 'The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations.' That was the origin of *Emblems*. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer. Keeping Mr. Wilson's junction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune. An emblem stands for something - it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener. [Copland]

# Symphony Band Personnel

## *Flute*

Kasey Brylski<sup>^</sup>  
Maria DeRidder  
Abby Hetcher  
Katy Lane  
Emma Larsen  
Sarah Phelps  
Madison Porter  
Zoie Stukel-McLean  
Ashley Sutton

## *Oboe*

Lauren Berns  
Emily Johnson<sup>^</sup>

## *Bassoon*

Melissa Mandyck<sup>^</sup>

## *Clarinet*

Danielle Ahlm  
Kera Birch  
Emma Boley  
Willem Bosma  
Emily Chiesa  
Jared Cilley  
Hanna Henry  
Angela Klinkner  
Erin McDole  
Alec Mason  
Sam Zelenak<sup>^</sup>

## *Bass Clarinet*

Tyler Columbus  
Ellie Ojeda

## *Alto Saxophone*

Ivan Cunningham  
Thomas Lahren<sup>^</sup>  
Noah Staber<sup>^</sup>  
Jonathan Viegut

## *Tenor Saxophone*

Silas Jordan

## *Baritone Saxophone*

Bre Denure

## *Trumpet*

Patrick Distershafft  
Alec Grundman  
Cody Longreen  
Andrew Muntainac  
Trevor O'Keefe  
Michael St. Ores<sup>^</sup>  
Matt Yang

## *Horn*

Marie Bourget<sup>^</sup>  
Cory Moseman  
Madison Perry  
Andrew Senapatiratne

## *Trombone*

Cameron Anderson  
Max Firminhac<sup>^</sup>  
Michael Maurer  
Kyle West

## *Bass Trombone*

Logan Kaduce

## *Euphonium*

Nathan Czech<sup>^</sup>  
Alex Jetzer  
Adam Scaife

## *Tuba*

Sam Clemmons  
Abbey Keister  
Joe Moore  
Kameron Poncius<sup>^</sup>

## *Percussion*

Kory Esterberg  
Cassie Freeman  
Jack Johnson<sup>^</sup>  
Alex Knoepker  
Joe McCausland  
Jacob Moyer  
Olivia Sletteland  
Connor Swafford

## *Piano*

Alex Knoepker

<sup>^</sup>Principal

A reception following the concert will be held in the Haas Fine Arts lobby sponsored by the student National Band Association.



# Wind Symphony Personnel

## *Flute*

Taylor Joulson  
Jesse Kozak  
Anna Petzke^  
Marissa Rahn  
Emma Sember  
Aly Zawada

## *Oboe*

Wesley Boehm^  
April Schneider

## *Bassoon*

Ivy Anderson^

## *E♭ Clarinet*

Andrea Bakkala  
Gloria Dorschner

## *Clarinet*

Miranda Anderson  
Andrea Bakkala  
Kathryn Bartel  
Zachary Bartsch  
Gloria Dorschner  
Peyton Grunzke  
Samantha Jeanquart  
Trevor Kent  
Hunter Nicholson^  
Madeline O'malley

## *Alto Clarinet*

Kathryn Bartel

## *Bass Clarinet*

Miranda Anderson  
Zachary Bartsch  
Madeline O'mally

## *Alto Saxophone*

Vincent Friedel  
Dougan Smith

## *Tenor Saxophone*

Hanna Hermanson^

## *Baritone Saxophone*

Tyler Schuster

## *Trumpet*

Megan Hutera  
Nicole Johnson  
Jonathon Karow  
Devon Lawrence^  
Ethan Richmond  
Mikayla Rolling

## *Horn*

Elizabeth Hainlen  
Amanda Halek  
Ben Mackie^  
Siri Stensberg

## *Trombone*

Cameron Becker^  
Brandon Fuhrman  
Alex Plum

## *Bass Trombone*

Jeremiah Tank

## *Euphonium*

Jonathan Broschk^  
Andrew Nicholson

## *Tuba*

Ray Dorschner  
Derek Fritz^  
Meggan Wilson

## *Percussion*

Jacob Dentinger  
Jake Esterberg  
Sarah Leppert  
Abby Mason  
Brett McLellan^  
Patrick Phalen

## *Piano*

Catherine Edgington

## *String Bass*

Zachary Klein

^Principal

## *Teaching Assistants*

Hanna Hermanson  
Nathan Czech

Russel Mikkelson's residency is made possible through the support of the ORSP Guest Artists Grant and the Wind and Percussion Division.

**Dr. Russel C. Mikkelson** serves as director of University Bands, professor of music (Conducting), and area head of Conducting and Ensembles at The Ohio State University, where he conducts the Wind Symphony, chairs the graduate conducting program, and oversees all aspects of the university's band program. Under his direction, the Ohio State Wind Symphony has performed at the 2003 and 2015 College Band Directors National Association Conventions; the 2001, 2004, 2006, 2008, 2011 and 2013 Ohio Music Educators Association Conventions; the 2014 CBDNA North Central Conference; and has recorded six CDs: *Network* (Naxos 2016), *Rest* (Naxos 2012), *Southern Harmony* (Naxos 2009), *Winds of Nagu* (Naxos, 2007), *Jubilare!* (Mark Records, 2003) and *Sounds, Shapes and Symbols* (Mark Records, 2000). In a 2010 review of the *Southern Harmony* recording, *Fanfare* magazine proclaims, "The Ohio State musicians play their collective hearts out and conductor Mikkelson shapes the music with a loving hand, wringing every last drop of emotion out of the music. If this does not give you goose-bumps, nothing, will."

Director of The OSU Contemporary Music Festival and a staunch advocate for the creation of new works, Mikkelson also serves on the American Bandmasters Association Commissioning Committee and has instituted a program of regular commissioning projects for the Ohio State Bands. He has received praise from composers Leslie Bassett, Krzysztof Penderecki, John Corigliano, Michael Colgrass, Jennifer Higdon, Joseph Schwantner, Jennifer Higdon, Gunther Schuller, Lukas Foss, Augusta Read Thomas, Frank Ticheli, and Michael Daugherty, among others, for his musical realization of their compositions. Corigliano wrote, "Russel Mikkelson is a conductor who really understands my music, and that's rare."

Dr. Mikkelson is past president of the Big Ten Band Directors Association, president-elect of the College Band Directors National Association North Central Division, a member of NAFME, Phi Mu Alpha Sinfonia, Phi Beta Mu, and is an elected member of the American Bandmasters Association. An enthusiastic advocate of public school music education, Dr. Mikkelson has conducted All-State Bands, Festivals, and Honor Bands across the United States and internationally.

Described by the New York Times as an "able and persuasive advocate" of new music, pianist **Nicholas Phillips** is Associate Professor of Music at the University of Wisconsin-Eau Claire. He is an active soloist, having played across the United States. He has also given solo recitals in Korea (sponsored by the U.S. Embassy), Buenos Aires, Argentina, and at the Croatian Embassy in Washington, D.C.

In 2011, Phillips released two CDs on Albany Records: *Portals and Passages* (TRC 1246), which features the works for solo piano by American composer Ethan Wickman, and Boris Papandopulo: *Piano Music* (TROY 1274), which features music by the famous Croatian composer. His most recent CD, *American Vernacular: New Music for Solo Piano*, features works he commissioned from ten American composers.

Phillips has given performances and lecture-recitals at international conferences in Argentina, Croatia, England, and Korea, and his pedagogic-themed lecture-recitals and presentations have been popular at the Wisconsin Music Teachers Association state conferences, where he is a frequent guest.

A native of Indiana, Phillips began formal piano lessons at Indiana University at the age of ten. He holds degrees in piano performance from the University of Missouri-Kansas City Conservatory of Music (Doctor of Musical Arts), Indiana University (Master of Music), and the University of Nebraska-Lincoln (Bachelor of Music, summa cum laude). His teachers include internationally-renowned pianists and pedagogues Karen Taylor, Paul Barnes, Karen Shaw, and Robert Weirich.