

University of Wisconsin  
**Eau Claire**

Music and  
Theatre Arts

# Wind Symphony

**Dr. John R. Stewart,  
conductor**

# Symphony Band

**Dr. Phillip Ostrander,  
conductor**



**March 4<sup>th</sup>-6<sup>th</sup>**

**Spring 2026 Tour**

## GREETINGS

It is my pleasure to welcome you to this performance tour by the Spring 2026 Symphony Band and Wind Symphony. I am proud of the effort they have put in to prepare for this, and know that you will enjoy the concert! These tours are an important way we can get out in the community and share the amazing work our students and faculty are doing at UW-Eau Claire, and these two ensembles are wonderful ambassadors.

As Chair of the Music and Theatre Arts Department, I can tell you that we have a lot to be proud of. Our campus is well-known and regarded in the region as an excellent place to get a musical education, and we have been doing so for over 100 years. We have a large and very high-quality music program dedicated exclusively to undergraduates, with degrees in performance, music education, composition, and liberal arts, in addition to a music minor, and certificates in recording arts, arts administration, songwriting, and dance. In addition, we are unique in the UW-System in that our department includes theatre, which brings in a variety of additional degree options, but also opportunities for all students to get involved in many types of productions, including a musical every year.

Each year, our department sponsors approximately two hundred performances, and there is no shortage of ensembles you can participate in. We have three concert bands, four jazz ensembles, an orchestra, a 425-member marching band, six choirs, an opera/musical theatre workshop, and numerous jazz combos and chamber ensembles. There really is something for everyone! For more information about our offerings, please explore the department's web site: [uwec.ly/music](http://uwec.ly/music)

Enjoy the concert!



Nicholas Phillips

Chair, Department of Music and Theatre Arts

715-836-5842 | [phillins@uwec.edu](mailto:phillins@uwec.edu)



# MUSIC AT UW-EAU CLAIRE

The performing arts are an important part of the University of Wisconsin-Eau Claire and the Chippewa Valley community.

The Department of Music and Theatre Arts offers an outstanding undergraduate education for aspiring musicians and theatre professionals and also serves as a primary cultural resource for western Wisconsin.

The department is large enough to offer a comprehensive academic experience, frequent and varied performance opportunities and excellent classroom, research and performance facilities.

Students in the performing arts receive individual attention from our faculty and frequently are part of student-faculty collaborations.

The department currently has approximately 320 music majors and 60 theatre arts majors educated by 32 full-time and 10 part-time faculty. The experienced and diverse faculty offer students unique opportunities to explore their own interests in the arts.

The department presents more than 250 concerts and recitals each year, featuring large and small student ensembles, faculty and student chamber ensembles, solo faculty, student degree, and guest artist recitals, five mainstage plays, an opera workshop, a one-act play festival, children's touring theatre, and dance performances.

We are also host to several special events such as the nationally-recognized Jazz Festival and Viennese Ball. Several of our ensembles have gained recognition for their consistently fine performances: the



**Pablo Center at the Confluence**

Wind Symphony has performed at regional, national, and international conventions. Jazz Ensemble I has been consistently recognized as the best collegiate band by Down Beat magazine.

As a founding partner in The Pablo Center at the Confluence, UW-Eau Claire offers students instruction and performance opportunities in a new state-of-the-art space that helps shine a brighter spotlight on talented Blugolds — and allows them to stretch their creative wings even further. Through our distinctive programs in music and theatre arts, we continue to cultivate high-caliber performers and creatives.

# UNIVERSITY BANDS

Established in 1922, and built on a long tradition of excellence, UW-Eau Claire Bands provide rewarding and enriching musical experiences for nearly 700 students each year. Designed to meet the artistic and educational needs of students, regardless of major area of study, we offer students a variety of concert bands, jazz ensembles, and athletic bands to get involved in. As we move into our second century on campus, we are committed to high quality performances of traditional repertoire while promoting and performing high quality repertoire by historically underrepresented composers.

## SYMPHONY BAND

An ensemble comprised of music majors and talented non-music majors, Symphony Band has been committed to the study and performance of standard and contemporary works for band. This ensemble is open to university students by audition and performs four concerts a year with a concert tour each spring. Symphony Band records the educational music of regional composers and publishers at the end of each semester.



## UNIVERSITY BAND

The University Band is comprised of approximately 120 talented musicians from many academic disciplines as well as music majors who choose to perform on secondary instruments. U-Band is open to all students and no audition is required for participation in this ensemble. The band rehearses once a week and performs one concert per semester in Gantner Concert Hall. The band

frequently provides opportunities for talented senior music education majors to serve as a guest conductor with the ensemble. The ensemble is committed to performing a wide variety of repertoire from wind band standards to new contemporary works.

## WIND SYMPHONY

The Wind Symphony includes approximately 60 undergraduate student musicians who perform as a full wind symphony and as smaller chamber wind groups. The ensemble is comprised of the most outstanding wind and percussion majors in the Department of Music and Theatre Arts and gifted non-music majors who are selected by audition each semester. Flexible instrumentation and player rotation provide members of the ensemble with a variety of responsibilities, challenges, and playing experiences. The ensemble provides members the opportunity to broaden performance and teaching skills by experiencing repertoire at the highest level. The Wind Symphony has performed at many regional, national, and international conferences including: Music Educators National Conference, College Band Directors National Association, Wisconsin State Music Conference, Minnesota Music Educators Association Midwinter Clinic, Illinois Music Educators Association Convention, National Band Association - Wisconsin Chapter Convention, and the International Tuba Euphonium Conference. The Wind Symphony frequently records for regional composers and music publishers including Daehn Publications and JPM Music.

## BLUGOLD MARCHING BAND

Beginning with just 50 members in the 1920's, the Blugold Marching Band (BMB) is now a 425+ member powerhouse and is one of the largest and most active marching bands in the country. Regular performances include shows at Blugold home football games, contest exhibitions, NFL shows, and many other selected events. Membership is open to UW-Eau Claire students of any major and represents virtually every department on campus. While music majors are the largest single group in the Blugold Marching Band, 70% of the band members represent 50+ majors on campus. BMB has developed a new, more energetic form of marching that combines the precision and artistry of drum and bugle corps with the high energy level and style of some of the great show bands of the south. This new style continues to evolve and results in a powerful and exciting show that is sure to enliven any crowd.



## BLUGOLD ATHLETIC BAND

As a student-run, faculty-advised student organization, the Blugold Athletic Band (BAB) is one of our most unique bands on campus. They welcome musicians of all levels and perform at 10-12 basketball games from November to March. If you're ready to hype up a crowd and cheer on UWEC's athletes, this is the perfect band for you!

## JAZZ AT UW-EAU CLAIRE



The Jazz Area at University of Wisconsin-Eau Claire offers aspiring jazz musicians and educators a top-tier education, preparing them for success as performers and teachers in a rapidly evolving music industry. The four levels of big bands explore, through formal concerts and gigs, every style of jazz ensemble music performance and composition to prepare participating musicians for post college experiences at the highest level. Through our dedicated jazz combo program, students sharpen their abilities in improvisation, arranging,

jazz interpretation, and studio recording. Students are encouraged to actively shape their careers while in school. They gain confidence and professional skills through working with critically-acclaimed guest artists, training in freelance management skills, and performing.

University of Wisconsin  
Eau Claire | **BANDS**



[uwec.ly/bands](http://uwec.ly/bands)

# WIND, BRASS, & PERCUSSION FACULTY



**John R. Stewart**  
 Director of Concert Bands,  
 Wind & Percussion Area  
 Coordinator,  
 Wind Symphony Director  
 715-836-4417  
 stewajo@uwec.edu



**Kara Metzger**  
 Director of Athletic Bands,  
 University Band Director  
 715-836-2312  
 metzgekl@uwec.edu



**David Lofy**  
 Assistant Director of  
 Athletic Bands,  
 715-836-4617  
 lofydm@uwec.edu



**Phillip A. Ostrander**  
 Trombone,  
 Symphony Band Director  
 715-836-4156  
 ostranpa@uwec.edu



**Christa Garvey**  
 Oboe  
 715-836-3390  
 garveycn@uwec.edu



**Manuel Vásquez  
 Ramírez**  
 Classical Saxophone  
 715-836-3195  
 vasqume@uwec.edu



**Robert Baca**  
 Trumpet,  
 Director of Jazz Studies  
 & Jazz Ensembles I & II  
 715-836-4371  
 bacarj@uwec.edu



**Alex Widstrand**  
 Bassoon  
 715-836-3153  
 widstrac@uwec.edu



**Aaron Hedenstrom**  
 Jazz Saxophone,  
 Jazz Combos  
 715-836-2318  
 hedenstan@uwec.edu



**Jeffery Crowell**  
 Percussion,  
 Director of Jazz  
 Ensemble III  
 715-836-5512  
 crowelljw@uwec.edu



**Alyssa Powell**  
 Clarinet  
 715-836-5551  
 powellar@uwec.edu



**Alexander Henton**  
 French Horn  
 715-836-3153  
 hentonan@uwec.edu



**Brian Allred**  
 Flute,  
 Lecturer-Music Theory  
 715-836-3524  
 allredbk@uwec.edu



**Tyler Lustek**  
 Jazz Piano,  
 Jazz Combos  
 715-836-2318  
 lustektj@uwec.edu



**Jacob Grewe**  
 Tuba & Euphonium  
 715-836-3527  
 grewejm@uwec.edu

## SYMPHONY BAND 2026 TOUR LOCATIONS

Chequamegon High School, Park Falls, WI  
 Rib Lake High School, Rib Lake, WI  
 Waconia Middle/High School, Waconia, MN  
 Prior Lake High School, Prior Lake, MN  
 Minneapolis SW High School, Minneapolis, MN  
 Two Rivers High School, Minneapolis, MN  
 Glenwood City Schools, Glenwood City, WI

## WIND SYMPHONY 2026 TOUR LOCATIONS

Tomah High School, Tomah, WI  
 Waunakee High School, Waunakee, WI  
 Middleton High School, Madison, WI  
 Oconomowoc High School, Oconomowoc, WI  
 Edgerton High School, Edgerton, WI  
 Hampshire High School, Hampshire, IL

# FEATURED PERFORMERS



**Elise Liske**, bassoonist and soprano, is a senior Music Education major with a choral emphasis and a certificate in Special Education and Inclusive Practices at the University of Wisconsin Eau Claire. At UWEC, she currently sings in and student conducts Concert Choir, as well as plays bassoon/contrabassoon in Wind Symphony, Symphony Orchestra, and various chamber ensembles. She serves as UWEC's chapter president of National Association for Music Educators (NAfME), is involved with American Choral Directors Association (ACDA), has held leadership positions with Cabaret and Very Young Composers, and enjoys teaching at various double reed, band, and choral festivals for local students. In the Eau Claire community, Elise plays principal bassoon with the Chippewa Valley Symphony Orchestra and Eau Claire Chamber orchestra, sings and student conducts with the Trinity Lutheran Church Choir, and substitute teaches. Beyond music, Elise enjoys hiking, crafting, folk dancing, and working as a camp counselor. She plans to teach general or choral music after her graduation in December 2026.

Elise Liske, bassoonist and soprano, is a senior Music Education major with a choral emphasis and a certificate in Special Education and Inclusive Practices at the University of Wisconsin Eau Claire. At UWEC, she currently sings in and student conducts Concert Choir, as well as plays bassoon/contrabassoon in Wind Symphony, Symphony Orchestra, and various chamber ensembles. She serves as UWEC's chapter president of National Association for Music Educators (NAfME), is involved with American Choral Directors Association (ACDA), has held leadership positions with Cabaret and Very Young Composers, and enjoys teaching at various double reed, band, and choral festivals for local students. In the Eau Claire community, Elise plays principal bassoon with the Chippewa Valley Symphony Orchestra and Eau Claire Chamber orchestra, sings and student conducts with the Trinity Lutheran Church Choir, and substitute teaches. Beyond music, Elise enjoys hiking, crafting, folk dancing, and working as a camp counselor. She plans to teach general or choral music after her graduation in December 2026.



**Dr. Manuel Vásquez Ramírez** is a saxophonist and educator originally from San José, Costa Rica, currently serving as lecturer of saxophone at the University of Wisconsin-Eau Claire. He recently received the degree of Doctor of Arts in Saxophone from Ball State University in Muncie, IN with Dr. Nathan Bogert. Previously, he obtained a Master of Music degree from Ball State University in 2020, and a Bachelor of Music degree from the University of Costa Rica in 2017. Dr. Vásquez is one of the few saxophonists in Latin America to pursue two advanced degrees in performance, and only the third from Central America to receive a doctorate in saxophone performance. He has performed in some of the most important saxophone conferences in Latin America and the United States such as the North American Saxophone Alliance Conference (2020, 2022), the Costa Rica SaxFest International (2018, 2016, 2014), the Latin American Saxophone Alliance Congress in Cali, Colombia (2017), as well as the Encuentro de Saxofonistas Universitarios in Mexico (2014). Additionally, Dr. Vásquez has also been a guest musician with several professional ensembles in this country: Heredia's Symphonic Orchestra, the National Concert Band of San José, and Costa Rica's National Big Band.



**Adam Wojtasiak** is a percussionist, music educator, composer, and conductor from Slinger, Wisconsin. He is currently in his fourth year at UW-Eau Claire studying K-12 Instrumental Music Education with an American Sign Language certificate. At UWEC, Adam has been involved with Wind Symphony, Symphony Band, Symphony Orchestra, Blugold Marching Band, Symphonic Choir, Jazz Ensemble III, and several Jazz Combos, and has recently competed at the Percussive Arts Society International Convention. Adam has won the 2024 UWEC Concerto Competition (Stubernic Fantasy), the 2025 UWEC Bands Composition Contest (Birch), and the 2025 UWEC Orchestra Conducting Competition (Enigma Variations IIX and IX). Adam has conducted the UWEC University Band, the UWEC Symphony Orchestra Orchestra, as well as pit orchestras for several musicals, including Guys and Dolls and Anastasia (BDACT), and Young Frankenstein (UWEC). Outside of music, he enjoys bouldering, board games, mountain biking, and spending time with family and friends. After college, he hopes to move back to Southeastern WI and become a high school band director.



# Symphony Band

## - REPERTOIRE -

Dr. Phillip A. Ostrander, conductor

The Earle of Oxford's March.....**William Byrd**  
(arr. Elgar Howarth)

Pentium.....**Peter Graham (b. 1958)**

O Magnum Mysterium.....**Morten Lauridsen (b. 1943)**  
(arr. H. Robert Reynolds)

Capricho.....**Kevin Day (b. 1996)**

Limerick Daydreams.....**Nathan Daughtery (b. 1975)**

Audience members are reminded of the need for silence during performances. Our concerts and recitals are recorded. Coughing, cell phones, electronic devices, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. As a matter of copyright law, no unauthorized recording or photography is allowed.



# Wind Symphony

## - REPERTOIRE -

Dr. John R. Stewart, conductor

Riders Ready? .....**Adam Wojtasiak (b.2004)**  
*Adam Wojtasiak, student conductor*

Concertino.....**David A. Baker (b. 1949)**  
I. Aria  
II. Contemplation  
III. A Very Wild Ride  
*Dr. Manuel Vásquez Ramírez, faculty saxophone soloist*

Angels in the Architecture.....**Frank Ticheli (b. 1958)**  
*Elise Liske, soprano soloist*

Fantasies on a Theme by Haydn.....**Norman Dello Joio (1913-2008)**

Sinfonia.....**Zhou Tian (b. 1981)**  
I. Noir  
II. Transit  
III. Arioso  
IV. D-O-N-E

Safely Rest.....**Nicole Piunno (b. 1985)**

# Symphony Band

## PROGRAM NOTES

### The Earle of Oxford's March by William Byrd (arr. Elgar Howarth)

*The Battell* was written during the late 14th Century when England was in a mood of national celebration after victory over the Spanish and French Armadas. The movement which Byrd called *Marche Before The Battell* became known as **The Earle of Oxford's March**, and it appears with that title in an early manuscript copy of the *Fitzwilliam Virginal Book*. Written while Byrd was at the height of his powers, it still stirs the soul to this day.

-Program Note from publisher (chester Music)

Additional: The Earle was Edward da Vere - the reclusive nobleman who many acknowledge as the authors of the plays that are under his pseudonym "Shakespeare." (Credit Michael Cunningham, UWEC Faculty Emeritus)



**DR. JIM SELF**  
Fall 2025 Artist Residency

### Pentium by Peter Graham

Commissioned by the West Lothian Schools Wind Band, **Pentium** was premiered by the group at the 1999 BASBWE [British Association of Symphonic Bands and Wind Ensembles] Conference held in Manchester, England. Described by conductor Brian Duguid as "a short ride on a PC", Pentium displays some common

traits with the minimalist techniques of John Adams. A five-note figure, first heard in the clarinets and saxophones after the opening swirl and flourish, provides the essential building block for the rondo-like movement. **Pentium** takes its name from the "silicon glen" where computer chips are manufactured, near the West Lothian Schools Wind Band base.

-Program Note from publisher

### O Magnum Mysterium by Morten Lauridsen (arr. H. R. Reynolds)

Morten Lauridsen's choral setting of **O Magnum Mysterium** (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere. About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful **O Magnum Mysterium** text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

#### O Magnum Mysterium

*O magnum mysterium  
et admirabile sacramentum  
ut animalia viderent Dominum  
natum jacetum in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia!*

O great mystery,  
and wondrous sacrament  
that animals should see the new-  
born Lord, lying in their manger!  
Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. Alleluia!

-Program Note by Catharine Sinon Bushan,  
University of Texas



## Capricho by Kevin Day

Commissioned by the Minnesota Symphonic Winds and their director Dr. Timothy Mahr, CAPRICO (meaning whimsical or fanciful) is an energetic composition mostly in 6/8 that is written in a march-like style. Featuring aggressive rhythmic gestures and percussion, as well as a contrasting lyrical section, this lively piece takes the audience on a journey through sudden changes or states of mind, similar to the definition of the title of this composition.

*-Program Note by composer*

## Limerick Daydreams by Nathan Daughtery

Originally dedicated to Dr. Cort McClaren and the UNCG [University of North Carolina at Greensboro] Percussion Ensemble, **Limerick Daydreams** was the 2nd Place Winner of the

2005 Percussive Arts Society International Composition Contest. The 12-minute work, now scored for full symphonic band with six percussion and piano, is based on the Irish reel *Highway to Limerick*.

The work opens rather mysteriously with fragments of the tune thrown about the ensemble and echoes of the bodhran (a traditional Irish drum) emulated by a dampened bass drum. A raucous drumming section ensues and gives way to the first full presentation of the reel in the flutes. What follows is a series of melodic, rhythmic, and harmonic transformations of the Irish tune -- some quite playful, some beautifully melancholy, and some majestically resolute.

*-Program Note by composer*

# Wind Symphony

## PROGRAM NOTES

### Riders Ready? by Adam Wojtasiak

"Okay riders, random start. Riders ready, watch the gate..." When I was 8, my dad introduced me to his favorite sport from his childhood: BMX Racing. I instantly fell in love with the thrill and challenge the sport offered. Through BMX Racing, I learned perseverance, grit, courage, and a drive for self-improvement—all of which have proved extremely useful throughout life. **Riders Ready?** is a celebration of everything I learned from BMX, as well as the nostalgic memories I have of racing with my dad. In writing this piece, I was inspired by the types of music that I listened to the most at that point in my life: film music (John Williams' *E.T.* soundtrack), video game music (Mario Kart) and heavy metal (Metallica, Avenged Sevenfold, Dio). The first sounds you'll hear are a musical quotation of the US-ABMX start cadence, the beeping noise played before the gate drops in each race. The beginning of the piece captures the thrill and childlike wonder I remember from racing, complete with

musical depictions of the "flying" feeling you get when soaring over a ramp. The middle section takes a darker tone, portraying the danger in the sport—picture you're "handlebar to handlebar" with another racer, zipping around turns and flying over ramps. The final portion of the piece intensifies, as you put all your effort into beating your rival. You pedal as hard as you can and the world seems to enter slow motion as you fly across the finish line and take the win!

*-Program Note by composer*

### Concertino by David A. Baker

David Baker's **Concertino for solo alto saxophone and wind ensemble** was written during the summer of 2022 following completion of another work for winds, *Elegy*. **Concertino**, cast in three contrasting movements, is firmly rooted in the classical solo concerto tradition. Overall, the musical style is thematic, tonal, and softly dissonant. Although the music is not programmatic, each movement bears a descriptive title which the listener will find familiar.



## Concertino by David A. Baker (continued)

The alto saxophone is a beautifully lyrical instrument, yet also capable of enormous virtuosity, and is ideally suited for the role it plays in this composition. Each movement of Concertino exploits one or more of the instrument's unique strengths and musical capabilities. The lyrical opening movement, "Aria," is vocal in character, recalling the bel canto operatic tradition. After a brief introduction, the solo saxophone introduces the primary theme then passes it to the ensemble while the soloist embellishes the theme with coloratura virtuosity. A contrasting section of dramatic flourishes and fanfares follows before the movement returns to and expands upon its original material.

"Contemplation," Concertino's middle movement, begins with a dialogue between the soloist and vibraphone. The mood is calm and atmospheric with softly dissonant harmony in muted trumpets and woodwinds. Two digressions introduce more motion and energy with the second building to a climactic full-ensemble transformation of the movement's opening theme after which the music once again returns to the atmospheric character of the opening measures. The soloist is the last to carry the melody as it gradually fades away, descending from the saxophone's highest to lowest register.

Concertino's finale, "A Very Wild Ride," has its genesis in the scherzo of the composer's fourth symphony. The movement is a study in perpetual motion at break-neck speed, affording the soloist the opportunity to showcase the saxophone's flexibility and capacity for virtuosity. Ternary in design, "A Very Wild Ride" begins with the soloist introducing several granular (primarily triadic) and interconnected motives which are then shared with the ensemble, ultimately building ever more energy with upward-bounding scales. The energy is dissipated somewhat in a contrasting and thematic middle section with a slightly relaxed tempo before returning to and expanding upon the opening material. Concertino concludes assertively with the soloist reaching to a high "c" in the saxophone's altissimo register.

- Program Note by composer

## Angels in the Architecture by Frank Ticheli

**Angels in the Architecture** was commissioned by Kingsway International and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States, conducted by Mathew George. The work unfolds as a dramatic conflict between the two extremes of human existence -- one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. **Angels in the Architecture** begins with a single voice singing a 19th-century Shaker song:

*I am an angel of Light  
I have soared from above  
I am cloth'd with Mother's love.  
I have come, I have come.  
To protect my chosen band  
And lead them to the promised land.*

This "angel" -- represented by the singer -- frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, Old Hundredth. These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

Just as Charles Ives did more than a century ago, **Angels in the Architecture** poses the unanswered question of existence. It ends as it began: the angel reappears sings the same comforting words. But deep below, a final shadow reappears -- distantly, ominously.

- Program Note by composer

## Fantasies on a Theme by Haydn composed by Norman Dello Joio

Fantasies on a Theme by Haydn is a set of variations on a theme by the great master of Classi-

cal style, Franz Joseph Haydn (1732-1809). The short theme, taken from the finale of Haydn's String Quartet in F major (Op. 74, No. 2), is presented in its entirety by the flutes and low woodwinds shortly after the start of the work. The theme is then broken down into its component parts -- a descending cuckoo-like interval, an ascending scalar passage, a rapid musical turn -- and woven into a continuous, three-movement fantasy.

The first fantasy retains the Classical style and elegance of the theme while carrying the listener through several contrasting variations. Dello Joio cleverly uses short breaks of silence to indicate the end of one variation and the beginning of the next tableaux. The second fantasy, starting with solo flute, uses the theme in several Romantic-style variations. Tension builds as the melody spins upwards and rhythmic complexity increases until the fantasy recedes back to a soft and quiet end. The final fantasy feels more twentieth century than its predecessors with aggressive articulations, large leaps, and short melodic fragments. Despite its complexity, the third fantasy maintains the elegance and wit of Haydn's writing with humorous juxtapositions of style, dynamics, and changes in character.

- Program Note compiled by Matthew Boswell for the Florida State University Wind Symphony concert program, 24 September 2021

## Sinfonia by Zhou Tian

**Sinfonia** seeks inspirations from cultures close to my heart and mixes them into four different movements. It begins nostalgically and ends on a hopeful, uplifting note.

### I. *Noir*

Grainy films and stylized black-and-white images from the 1940s and '50s inspired this nostalgic throwback. Although it starts brightly, at its core lies the night.

### II. *Transit*

New York City. Subway. Rush hour. Each stop opens to a new soundscape. "Say, did I hear Jazz?" Someone asks. "STAND CLEAR OF THE CLOSING DOORS, PLEASE," New York replies.

### III. *Arioso*

Shanghai. Night of the Mid-Autumn Festival. A vocalise was conceived.

## IV. *D-O-N-E*

May 10, 1869. Promontory, Utah. A one-word telegraph was sent across the United States in Morse code, announcing the completion of the First Transcontinental Railroad. Now the country was connected as never before: a journey between San Francisco and New York that previously took up to six months now took only days. Some 150 years later, that word, "D-O-N-E," is transformed here into music using the rhythm of the Morse code. Throughout the finale, the "done" motif is passed back and forth by numerous instruments in the ensemble. An accumulation of materials sends the piece to a climax at the end. This movement was adapted from a movement of my orchestral work *Transcend*. Below is an excerpt of the "D-O-N-E" motif based on the Morse code for the word.



-Program Note by composer

## Safely Rest by Nicole Piunno

**Safely Rest** combines the melodies of *Amazing Grace* and *Taps*. These melodies are woven together so they can be perceived as a single unit. " 'Tis grace that brought me safe thus far. And grace will lead me home." - from *Amazing Grace*. "All is well. Safely rest. God is nigh." - from *Taps*.

- Program Note from score



**DR. CYNTHIA JOHNSTON-TURNER**  
Fall 2024 Artist Residency

# Symphony Band

## SPRING 2026 PERSONNEL

### Flute

^Ava Mattson (Green Bay, WI)  
Ann McCarthy, piccolo (Maple Grove, MN)  
Annelise Jensen (Minneapolis, MN)  
Chloe Horrell (Mosinee, WI)  
Anna Motzko (Rogers, MN)  
Marie Dums (Neenah, WI)  
Katie Johnson (Appleton, WI)

### Oboe

^Ava Renner (Maple Grove, MN)  
Moiria Leuwerke (Wales, WI)

### Bassoon

Kai Fenner (Woodbury, MN)

### Clarinet

^Amaria Kejo (Fond du Lac, WI)  
Isabelle Wilhelmi (Waseca, MN)  
Maxwell Rogers (Oshkosh, WI)  
Cece Maroszek (Pulaski, WI)  
Charlotte Hawley (Milton, WI)  
Brian Richter (Platteville, WI)  
Abbey Sargent (Oregon, WI)  
Chambriel Ridings (Ely, MN)  
Carson Kwong (Aurora, IL)  
Audrey McNamara (Hastings, MN)

### Bass Clarinet

Hazen Stangl (Winona, MN)  
Rory Anderson (La Crosse, WI)

### Saxophone

^Caleb Songer (Chaska, MN)  
David Varga (Morris, MN)  
Kietra Malone (Eau Claire, WI)  
Leah Kincaid (Fort Atkinson, WI)  
Devin Flood (Evansville, WI)  
Matthew Walbran (St. Paul, MN)  
Landen Lee (Elkworth, WI)

### French Horn

^Elliott Voigt (Robbinsdale, MN)  
Ava John (Sauk Prairie, WI)  
Jermaine Running Bear (Green Bay, WI)

### Trumpet

^Sean Litterer (Apple Valley, MN)  
Otto Gustafson (New Richmond, WI)  
Ethan Lundy (Sheboygan, WI)  
Katie Arvidson (Shakopee, MN)  
Onni Kisner (Fridley, MN)  
Colin Besel (Mankato, MN)

### Trombone

^Owen Ruck (Waukesha, WI)  
Keegan Xiong (Eau Claire, WI)  
Kaitlin Vanderloop (Burlington, WI)  
Lydia Wipf (Apple Valley, MN)  
Lauren Droberg (Rosemount, MN)  
Joe Callanan (Apple Valley, MN)  
Jonas Daso (Cedarburg, WI)

### Euphonium

^Danté Mulkey (Farmington, MN)  
Dominic Lirones (Chippewa Falls, WI)  
Max Westom (Eau Claire, WI)  
Cody Morrow (Sparta, Wisconsin)

### Tuba

^Everett Krajicek (Rosemount, MN)  
Emma Lehe (Rhineland, WI)  
Jacob Rausch (Waconia, MN)  
Matt Wood (New Hope, MN)

### Percussion

^Presley Wolf (Apple Valley, MN)  
Peter Wise (Chetek, WI)  
Lilian Jaquette (North Mankato, MN)  
Katelyn Cuturia (Pulaski, WI)  
Genevieve Kerr (River Falls, WI)  
Brody Nielsen (Rosemount, MN)  
Ethan Vanden Heuvel (Waukesha, WI)

### Piano

Eva Colson (Farmington, MN)

*^Principal*

# Wind Symphony

## SPRING 2026 PERSONNEL

### Flute

^Devan Schrader (River Falls, WI)  
Grace Neuenfeldt (Manitowoc, WI)  
Taylor Vega (Manitowoc, WI)  
Caitlyn Geiss (Merrill, WI)  
Julia Palaia (Waconia, MN)

### Oboe

^Berit Fitzsimonds (Waconia, MN)  
Connor Janowiec (Zimmerman, MN)

### Bassoon

^Elise Liske (Oshkosh, WI)  
Michael Richter (Edina, MN)

### Clarinet

^Micaela Huesemann (Valders, WI)  
Niamh Troupe – Eb (Clear Spring, MD)  
Mya Lydeen (Bismarck, ND)  
Michael Walbran (St. Paul, MN)  
Hailey Fenner (Rochester, MN)  
Nathan Phillips (Eau Claire, WI)  
Maria Carson (Coon Rapids, MN)  
Abi Underwood (Hudson, WI)  
Kaitlynn Moore (Kimberly, WI)  
Maisy Youngbauer (La Crosse, WI)

### Bass Clarinet

Wyatt Spier (Caledonia, MN)

### Alto Saxophone

^Zach Heder (Franklin, WI)  
Caroline Gates (Platteville, WI)  
Lily Cooper (Monticello, MN)

### Tenor Saxophone

Dan Kalish (Madison, WI)

### Bari Saxophone

Emily Toews (Apple Valley, MN)

### Trumpet

^Dylan Butler (Wausau, WI)  
Adeline Goeltl (Somerset, WI)  
Jonathan Schache (Peoria, IL)  
Josh Krause (Eau Claire, WI)  
Cedric Brown (Bloomington, IN)

### French Horn

Sierra Link (Savage, MN)  
Matthew Hahn (Shoreview, MN)  
Simeon Doyen (Rice Lake, WI)  
Mateo Etherton (River Falls, WI)  
Anaka Velie (Menomonee Falls, WI)  
Carly Hetrick (Hammond, WI)

### Trombone

^Jacob Miller (Savage, MN)  
Calder Smith (Bloomington, IL)  
Anton Granatella (Appleton, WI)  
Sam Clark (Waukesha, WI)  
Ava Hurst (Kimberly, WI)

### Bass Trombone

Matt Fitzgerald (Eau Claire, WI)

### Euphonium

Drew Fleming (Coon Rapids, MN)  
Donovan Brown (Suamico, WI)

### Tuba

^Miles Gleason (Green Bay, WI)  
Lauren Finn (La Crosse, WI)

### Percussion

Fletcher Myhre (Eau Claire, WI)  
Emily Jacobs (Owatonna, MN)  
^Adam Wojtasiak (Slinger, WI)  
Jaime Leonetti (Blaine, MN)  
Gabe Fittante (Antigo, WI)  
Amelia Milton (Muskego, WI)

### Piano

Lyzetta Bartman (Suamico, WI)

### String Bass

Esme Olstadt (Eau Claire, WI)

*^Principal*



Music and  
Theatre Arts

# 2026-27 BAND EDUCATIONAL FESTIVALS

UW-Eau Claire is host to a variety of music festivals for band, choir, and orchestra students. Each year we connect outstanding musicians of all ages across the region to experience immersive educational experiences with faculty and critically acclaimed guest artists!

## High School Honor Band Op. 60

November 7th, 2026

## Middle School Honor Band Op. 10

January 22nd, 2027

Learn more at:

[uwec.ly/musicfestivals](http://uwec.ly/musicfestivals)

## Woodwind Day

February 14th, 2027

## Concert Band Festival

April 6th, 2027

## Eau Claire Jazz Festival

April 16th-17th, 2027



## UWEC MUSIC & THEATRE STUDENT INTEREST FORM

# BECOME A BLUGOLD!

Transform your passion for music into professional excellence in our rigorous program accredited by the National Association of Schools of Music. In addition to UW-Eau Claire admission requirements, students enrolling as a music major or minor are required to successfully complete a departmental audition for instrument or voice prior to enrolling.

## PROGRAM AUDITIONS

for acceptance in 2027-28

2026 | Nov. 7<sup>th</sup> (wind, brass, & percussion only)

2027 | Jan. 20<sup>th</sup>, Feb. 13<sup>th</sup>, Mar. 6<sup>th</sup>

[uwec.ly/audition](http://uwec.ly/audition)

### MAJORS:

- Music Teaching -  
Instrumental or Choral Emphasis
- Music, Applied -  
Instrumental or Voice
- Music, Composition
- Music, Major - Liberal Arts
- Theatre Arts, Comprehensive Major
- Theatre Arts, Major - Liberal Arts
- Theatre Arts, Musical Theatre

### MINORS:

- Music, Minor - Liberal Arts
- Theatre Arts, Minor - Liberal Arts

### CERTIFICATES:

- Arts Administration
- Dance Activities
- Recording Arts
- Songwriting
- Theatre Arts