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**Music and
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presents**

UNIVERSITY BAND & UW-EAU CLAIRE BARRON COUNTY COMMUNIVERSITY BAND CONCERT

Dr. Kara Metzger, conductor
Mike Joosten, conductor
Iris Hakes, bassoon soloist

Tuesday, April 28th, 2026
7:30pm | Gantner Concert Hall
Haas Fine Arts Center

uwec.ly/music

-PROGRAM-

COMMUNIVERSITY BAND

Mike Joosten, Conductor

Excelsior Overture (2013).....Heidi Joosten (b. 1990)

Concerto for Bassoon (1811/1989).....Carl Maria Von Weber
I. Allegro ma non troppo 1786-1826 (arr. Peter Schmal

Iris Hakes, Bassoon soloist

Italian Rhapsody (2008).....Julie Giroux (b. 1961)

American Salute (1943/1971).....Morton Gould 1913-1996
(arr. Philip J. Lan)

UNIVERSITY BAND

Dr. Kara Metzger, conductor

Ecstatic Fanfare (2012).....Steven Bryant (b. 1972)

Wisconsin Forward Forever (1917).....John Philip Sousa (1854-1932)

Terpsichorean Dances (2009).....Jodie Blackshaw (b. 1971)

Sheltering Sky (2012).....John Mackey (b. 1973)

Variation V (2020).....Kevin Day (b. 1996)
arr. Harrison J. Collins (b.1999)

Chorale and Shaker Dance 2 (1989).....John Zdechlik (1937-2020)

Orion (2000).....Jan Vander Roost (b. 1956)

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Spooktacular

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January 22, 2027 | MS Honor Band Op. 10

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Music, Composition
Music, Liberal Arts
Music, Education Choral or Instrumental Emphasis
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Theatre Arts, Liberal Arts

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Theatre Arts
Music

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Dance Activities
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Songwriting
Theatre Arts

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NOV. 7, 2026

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PROGRAM NOTES COMMUNIVERSITY BAND

Excelsior Overture - Heidi Joosten

In the spring of 2013, I was asked by my brother, Dan, to write a piece for the brass quintet he played in at UW-Madison. As the piece framed itself into an overture style, I needed a title. After watching the film, *Silver Linings Playbook*, I became fascinated with the word "Excelsior", especially since it was the state motto of New York. A simple Google search of the definition left me with "fine curled wood shavings used especially for packing fragile items." I found myself laughing for two reasons: 1) The state of New York's motto is equivalent to packing peanuts or bubble wrap, and 2) the word has great implications but is truly a misnomer. Therefore, with the piece being an overture to nothing in particular but sounding important, the title stuck. Another search gave me the true meaning, which is "always higher". It's funny how Google can be deceptive

-Program Note by composer

Concerto for Bassoon: Mvt. 1 - Carl Maria Von Weber

Carl Maria von Weber's Concerto for Bassoon in F Major, Op. 75 (J. 127) was composed in 1811 for Munich court musician Georg Friedrich Brandt, and then revised in 1822. Primarily an opera conductor and composer, Weber had only arrived a few months earlier in Munich, where he was extremely well received. The concerto is one of two pieces written for bassoon by Weber, the other being *Andante e Rondo Ungarese*, Op. 35 (J. 158).

-Program Note from Wikipedia

Italian Rhapsody - Julie Giroux

Italian Rhapsody is a collection of Italian folk songs and a few operatic excerpts scored with Italian gusto! Solo clarinet opens this work with a certain Mafioso flair developing into a devious rendition of *The Italian Wedding Song #2 (The Wedding Tarantella)*. *Caderna*, composed by A.D. Arcangelo, is presented in both an Italian street band and contemporary march style. Giacomo Puccini's *La Boheme Quando m'en vo (Musetta's Waltz)* makes an appearance as an accordion player serenading young lovers in the moonlight. The finale features Luigi Denza's *Funiculi! Funicula!*, Giuseppe Verdi's *Il Trovatore (Act II - Anvil Chorus)* and Gioacchino Rossini's *Barber of Seville*. Italian operatic and folk song musical quotes are interlaced throughout the work. See if

you can find them all! Scored with an Italian passion for family and feasting, Italian Rhapsody is definitely one very spicy meatball!

-Program Note by composer

Commissioned by Colonel Arnald D. Gabriel (né Arnaldo Domenico Antonio Gabriele). Dedicated to Ferdinando and Filomena Gabriele, my loving parents.

American Salute - Morton Gould

Morton Gould's music is unique in its Americanism and in the seemingly endless wealth of creativity displayed by the composer. Like much of his music, this work is semiserious in nature -- a reflection of Gould's uncanny skill in thematic development. Using only When Johnny Comes Marching Home Again for melodic resources, he contrives a brilliant fantasy. Originally written for orchestra (in 24 hours) and later set for band, American Salute has become a favorite for both media.

- Program Note from Program Notes for Band

Originally written for orchestra, American Salute has become a favorite of the concert band repertoire. Using the familiar tune When Johnny Comes Marching Home as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a "salute to America." The composer insisted that he had no idea that the work was destined to become a classic: "It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." A million may be an exaggeration, but not by much. The pace of Gould's schedule in those days was astounding. By his own account he composed and scored American Salute in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn't have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

- Program Note from U.S. Marine Band concert program, 24 August 2016

American Salute, written during World War II, is a fine example of both Gould's sophisticated writing and his instinct for achieving broad appeal. This piece is based on When Johnny Comes Marching Home, originally written during the Civil War by Patrick Gilmore and subsequently securing a strong position within



Kara Metzger is originally from Waukesha, WI and is currently serving as the Director of Athletics Bands at UW-Eau Claire. At UWEC, a pinnacle role within this position is to direct the 400+ member, Blugold Marching Band. She also directs the University Band, Varsity Band, and teaches a course in marching band procedures.

Prior to her time at UWEC, she served as the Director of Bands at Central Methodist University in Fayette, MO, teaching marching, concert, and jazz band as well as applied trombone and courses in music education and conducting. She has earned a bachelor's in music education and a certificate in adaptive music from the University of Wisconsin-Eau Claire. Kara earned graduate degrees from the University of Minnesota Duluth (MM-Music Education) and the University of Iowa (DMA-Wind Conducting). Whilst earning her graduate degrees, Kara was a teaching assistant within both schools' band departments. Throughout her time at the University of Iowa, Kara also served as Director of Symphonic Band at Grinnell College in Grinnell, IA. Prior to her graduate work, Kara was the director of bands at Whitman Middle School and associate director of bands at West High School in Wauwatosa, WI.

Since 2016, Kara has been working at the Colt Cadets Drum and Bugle Corps and has served as brass and visual caption head for them since 2017, brass manager in 2024, and drill writer in 2025. She has also served as a baritone technician at the Colts Drum and Bugle Corps since 2020. Kara became the brass arranger for the Minnesota Brass Drum and Bugle Corps in 2025. She has held additional staff positions at the Blue Stars Drum and Bugle corps for the 2018 and 2019 seasons. Kara continues to engage with high schools by being active in writing drill, choreography, arranging, and clinicing for numerous high schools and colleges throughout the country.

UNIVERSITY BAND

FLUTE/PICCOLO

Olivia Bartel
Hannah Bulera
Grace Cole
Hanna Cook
Chloe Duignan
Amelia Grisby
Hallie Hatfield
Claire McCormick
Alex Peacock
Robin Pence
Norah Selby
Paige Simanski
Ben Tanner
Jada Wahl
Peter Wise

CLARINET

Cora Adkins
Nate Andersen
Ronnie Black
Lydia Breezee
Alyssa Buhl
Hannah Cook
Memphis Cooper
Kristen Friesth
Cassi Garrison
Reed Graf
Rylan Halverson
Rebecca Hunter
Hannah Parrish
Joaquin Perez
Tanaya Pillai
Veronica Shafer
Ressa Smrecek
Ayla Sonnek
Hannah Stewart
Jenny Szelagowski
Rayna Thiel
Sierra Voss

BASS CLARINET

Owen Yeager

BASSOON

Clover Jenkins

OBOE

Bryce Berglund
Adalia Bock
Nina May Johnson
Olivia Turks

ALTO SAXOPHONE

Mackenzie Bubolz
Mckenna Daye
Sydney Eakin
Parker Hutzler
Josie Krueger
Ann McCarthy
Georgia McManus
Cres Stratton
Miriam Trotter
Owen Van Brunt
Mason Zerwas

TENOR SAXOPHONE

Brooklynn Lombard
Scarlette Miller
Amina Ndiaye
Kane Towns
Alanis Viana

BARI SAXOPHONE

Keegan Cummings

TRUMPET

Lincoln Ferris
Lucas Folco
Sudra Gabrielson
Landon Hazelton
Jacob Itzen
Aidan Joaquin
Maddie Lindquist
Alexa Lortiz
Logan Morrisson
Timothy Noren
Burno Orłowski
Emily Schlemmer
Bennett Tank
Troy White
Arie Wilschut

PIANO

Logan Morrisson

FRENCH HORN

Katelyn Arvidson
Sarah Broeckert
Asher Garvin
Maddie Heuss
Solveig Johnson
Soph Klemp
Aiden Lee
Henry Mota
Bryn Romeis
Jermaine Running Bear
Kimberly Schultz
William Spencer
Quinn Stephens

TROMBONE

Jonas Franklin
Andy Haralson
David Lawrence
Edison Lin
Lilia Theisen
Annie Vellishek
Esther Zabel

EUPHONIUM

Nigel Burton
Lily Clason
Andrew Mattson
Samantha Prindle
Maddie Robinson

TUBA

Leo Dougan
Donovan Schafroth
Jacob Rausch
Markus Van Nurden

PERCUSSION

Owen Atkins
Gabriel Flesner
Clover Jenkins
Caleb Jewell
Kara Kimball
Emmett Strand
Kayla Telshaw
Courtney Wolf

American popular culture. American Salute has become Gould's most popular work. The composer attended a performance of the piece, given by the United States Military Academy Concert Band, on the last evening of his life.

-Program Note from University of Arkansas Wind Symphony concert program, 21 November 2016

UNIVERSITY BAND

Ecstatic Fanfare - Steven Bryant

Ecstatic Fanfare is based on music from movement I of my Ecstatic Waters. One day in May 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare someday. She goaded me into doing it "immediately," and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July 2012. This has to be a record time for conception-to-premiere for a large ensemble work.

The work unfolds with a flurry that can best be described as aggressive jubilation that winds down into a quiet, pure, pastoral melody marked by descending fourths in the clarinets. The use of open harmonies and descending fourths provide a sense of innocence and simplicity to this music, giving the listener something familiar to connect with, reminiscent of the music of Aaron Copland. This quiet music is eventually transformed into a powerful statement by the horns, marked "aggressive and celebratory." This moment of celebration explodes into elation and the work rallies toward an energetic, powerful conclusion.

-Program Note from publisher

Wisconsin Forward Forever - John Philip Sousa

Sousa crossed out the title Solid Men to the Front on his manuscript of this march and substituted the present title. It may have originally been intended to salute Wisconsin's contribution to the war effort, because in press reports it was also referred to as Wisconsin to the Front and Wisconsin at the front. "Forward" apparently took precedence as a title word, because that was the Wisconsin state motto.

Words to the march were written by the poet Berton Braley, a member of the University of Wisconsin's class of 1905, and the march was dedicated to the faculty, students and alumni of the university. Maxson F. Juddell, a senior at the university, was responsible for the march's promotion, and he persuaded the celebrated artist Howard Chandler Christy to do the artwork for the frontispiece of the sheet music.

-Program Note from John Philip Sousa: A Descriptive Catalog of His Works

Terpsichorean Dances - Jodie Blackshaw

Michael Praetorius (1571-1621), German composer and archivist, was fanatical about recording the details of the many countries he visited, with a focus on the kind of music and musical instruments he encountered. The culmination of this fascination was his three-volume treatise *Syntagma Musicum*, a compendium of information on German music, musical instruments, and performance practice. But much more well-known today is Praetorius's 1612 collection of 312 dances from the royal courts of France, known as *Terpsichore*, named for the Greek muse of dance. These dances were not composed by Praetorius; instead, he recorded and harmonized the melodies into three, four, five, and sometimes even six parts in order to avoid their imminent extinction. In my setting for concert band, three dances from the collection are featured: *Springtanz*, *Leaping Dance*; *Der Lautenspieler*, the Lute Player; and *Der Schützenkönig*, the Archer King.

To favor Praetorius's infatuation with different musical instruments, this setting employs a variety of colors, and features the soloist and sections alike. Performers are invited to play in an animated nature to reinforce the strong sense of pulse required in all dance music. And though we are sure the lagerphone was unknown to Praetorius, we are equally sure he would have delighted in its joyous jangle!

This piece is dedicated to all of the students enrolled in the St. Patrick's College Band Program, Sutherland, New South Wales, Australia, from 1999 to 2002. Their infectious enthusiasm, unwavering support, and raw talent will always be an inspiration to me.

-Program Note from score



Mike Joosten has been the director of the University of Wisconsin Eau Claire/Barron County Communiiversity Band since 2001. Mike is retired as the instrumental music director at the Cameron School District, a position he held for 32 years. He has a degree in music education from the University of Wisconsin – LaCrosse, and a Masters degree from the American Band College



Iris Hakes is a music educator and bassoonist from Chippewa Falls, WI. She attended Lawrence University in Appleton, Wisconsin, where she earned degrees in music education and bassoon performance. She is now in her second year at the New Auburn School District, where she teaches K-4 elementary music, 5-12 band, and 5-12 choir. As a bassoonist, she enjoys getting to perform with the Chippewa Valley Symphony Orchestra, Eau Claire Chamber Orchestra, and of course, the UW-Barron County Communiiversity Band! When she isn't making music, she loves snuggling her cat niece Bojack, and spending time with her non-furry family too.

COMMUNIVERSITY BAND

FLUTE

Judy Benes
Patti Burns
Ellie Galindo
Krisy Marx
Leah Nelson
Mary Pautsch
Renee Rademaker
Sierra Solum
Ananda Van Wie

CLARINET

Bryn Anderson
Monika Audette
Al Christensen
Sara Grace
Austin Hamholm
Kelley Hammann
Therese Konop
Christina Lee
Connie Mohawk
Patty Smith

BASS CLARINET

Maggie Konop
Samuel Barrett
Ashley Barthen

OBOE

Bryce Berglund
Adalia Bock
Nina May Johnson
Olivia Turks

BASSOON

Iris Hakes

ALTO SAXOPHONE

Steven Hoffelt
Carter Burdick McTaggart
Abigail Solum
Aleah Vincent
Jamyne Zappa

TENOR SAXOPHONE

Diego Dominguez Juarez

BARI SAXOPHONE

Mary Larson

TRUMPET

Gerald Atherton
Aliya Hammer
Jeanette Hoffelt
Michael Larson
Jake Myre
Jessica Mork
Luke Sullivan
Robert Thompson
John Welch

FRENCH HORN

Caleb Boyd
Linda Carpenter
Kris Knutson
Kim Stoeberl

TROMBONE

Ryland Cook
Samuel Clair
Randy Meinin
Isabela Myre
Noah Nagel
Mark Rutherford

EUPHONIUM

Steve Hardy
Ann Lee
Darold Nelson

TUBA

Dick Anderson
Shawn Kieran

PERCUSSION

Zoey Frandsen
JullieAnne Johnson
Jenny Landes
JJ Martinson
Nick McCarthy
Nathan Oduor

Sheltering Sky - John Mackey

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts -- a nostalgic portrait of time suspended.

The work itself has a folksong-like quality -- intended by the composer -- and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folksongs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original -- his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies -- the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns -- the opening chords finally coming to rest.

Variation V – Kevin Day

I have had the privilege of working with my friend and colleague Kevin Day in various scenarios for many years. We work together as board members for the Millennium Composers Initiative, and we are founding members of the Aurora Tapestry Collective. Although he graduated long before my appearance there, we have even studied at the same school for our undergrad, Texas Christian University, with the same teacher, Dr. Neil Amderson-Himmelspach. I have loved Kevin's music dearly ever since I first heard it, and I admire Kevin himself to no end for his wisdom, compassion, brilliance, humor and ambition. So, I'm always glad for new opportunities to work with him!

In 2020, Kevin was commissioned by the Tesla Quartet to compose Variation V for string quartet. It was commissioned as a part of the "Alternating Currents" Quarantunes Project, and is based on the fifth variation of the Andante Cantabile from Beethoven's String Quartet in A Major, Op. 19, No. 5. This work happens to be one of my favorites of Kevins, and it occurred to me that it could work as an excellent concert opener or encore. I called Kevin and proposed the idea, and he enthusiastically allowed me to create this arrangement. I worked quickly and with determination: the result is a colorful arrangement that I consciously attempted to imbue with Kevin's musical voice and that, inevitably, is also imbued with my own voice.

-Program Note by arranger

Chorale and Shaker Dance 2 - John Zdechlik

The first John Zdechlik Chorale and Shaker Dance, composed in 1971, became a staple of the Grade 4 concert band repertoire. In 1989, Zdechlik decided to create a slightly more modest version of the piece, accessible to high school bands as well as more advanced junior high bands. Since its publication, Chorale and Shaker Dance II has become a favorite with young bands and their directors.

This "big" work for young band is a theme and variations, actually based on two themes. The first theme is a simple, original tune used in the opening chorale. Almost immediately, Zdechlik introduces the next theme, the Shaker dance melody Simple Gifts. Low winds hint at the Shaker melody, then high woodwinds and orchestral bells give way to large brass blocks alternating with high woodwinds.

Following the chorale section, the tempo revs up with a timpani roll and solo alto sax. Zdechlik creates a tour-de-force, full of

imaginative variants in melody, harmony, and rhythm. Soloists and small groups play fragments, melodies are interspersed and augmented, then diminished again, and energy builds as bursts of percussion and brass cut through long, linear phrases. The Shaker melody is traded between various instrument groupings.

A cut-time section develops into a more tranquil feel, which leads into "the slow part," which is not exactly tranquil, but perhaps a bit foreboding. Fresh harmonies abound behind the fragmented Shaker melody. Brass introduces an ascending minor third interval, along with eighth-note triplets. The triplet rhythm continues, intervals getting larger, until finally concluded with the trumpets playing the last questioning triplets, and we are led into a recap of the fast section of the piece.

Again, a timpani roll announces the brisk tempo, and the familiar alto sax, flute, and clarinet fragments make their reappearance. This section builds quickly with recognizable patterns and sequences, but this time, with new developments in the harmonic and melodic workings of the main themes. A feeling of anticipation is created as energy builds with each new addition and familiar refrain.

Finally, in a flurry of rapid trills and powerful statements of the Shaker tune, fragmented as they are, we come to the conclusion of this wonderful piece of concert band music. A timpani solo grows ever slower and slower, until the final chord rings, held out for as long as the band can continue to make a beautiful sound.

- Program Note by Nancy Moser for the Joaquin Miller Middle School Advanced Band concert program, 21 February 2015

Orion - Jan Vander Roost

There are all sorts of marches: fast and slow, solemn and energetic, military and civil, procession and funeral. Orion is a so-called 'slow march'. However, the moderate tempo does not make a passive or heavy impression. On the contrary, this march contains natural optimism and spontaneity. The persistent 'pulse' gives this majestic march a noble character.

-Program Note from publisher