

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

*Women's Chorus*

**ELIZABETH JOOSTEN, CONDUCTOR**

*and*

*Symphony Band*

**PHILLIP OSTRANDER, CONDUCTOR**

*with*

**DR. RYAN P. JONES, GUEST SPEAKER**



*"Recognizing Courage"*

**Thursday, October 13, 2016**

**7:30 p.m.**

**Gantner Concert Hall  
Haas Fine Arts Center**

**academics**AND**artistry**

The Power of **AND**

# Program

## Women's Chorus

*Elizabeth Joosten, Conductor*  
*Caitlin Richmond, Accompanist*  
*Dr. Ryan P. Jones, Guest Speaker*

Amani (A Song of Peace) Jim Papoulis & Jacques Sebisaho  
Percussionists: Dylan Cross and Josiah Torvik

Inscription of Hope Z. Randall Stroope (b. 1953)

Autobiographical Heidi Joosten (b. 1990)

Famine Song Arr. By Matthew Culloton (b. 1976;  
Soloists: Eleanora Johnson and Michaela Kunz

The Storm is Passing Over Charles Albert Tindley (b. 1851-1933)  
Arr. Barbara W. Barker (b. 1948)

~ *Intermission* ~

## Symphony Band

*Dr. Phillip Ostrander, Conductor*  
*Dr. Ryan P. Jones, Guest Speaker*

City Trees Michael Markowski (b. 1986)

To Set the Darkness Echoing Dana Wilson (b. 1946)

Were You There Fred J. Allen (b. 1953)

Symphony #1 In Memoriam Dresden - 1945 Daniel Bukvich (b. 1954)  
movement I: "Prologue"  
movement II: "Seeds in the Wind"  
movement III: "Ave Maria"  
movement IV: "Fire-Storm"

Hands Across The Sea John Philip Sousa (1854-1932)

## **Program Notes**

### **Women's Chorus**

#### ***Amani (A Song of Peace) – Jim Papoulis & Jacques Sebisaho***

*Chante chante forte, pour la liberte  
Chante pour la paix pour tout le monde  
imbene wote n'sauti moja, amani*

*Sing strongly for peace  
Sing for peace throughout the world  
With one voice, we all sing together*

"Amani" translates to "peace" in the Swahili language. Swahili is spoken in the Congo, Africa, where the composer's mother was born and raised. Growing up there informed his mother's entire life, which naturally impacted his childhood, weaving its stories, sounds, and rhythms into Jim Papoulis' music. The songs of the Congo convey both the many hopes and hardships of living with uncertainty. It was not until recently that Papoulis came to understand the depth of its music as an outlet for sorrow, pain, darkness, and celebration. A young artist from the Congo contacted him, sharing his desire to understand how hope can exist when so many difficulties can define one's life. Papoulis was fortunate to have met Mr. Jacques Sebisaho whose presence is a reminder that peace continues to struggle to find its way in the world; it remains a universal hope for all cultures, either to strive for it or to maintain it. Living in the Congo, Mr. Sebisaho never encountered sustained peace and its inherent beauty. His family and himself, like many others, endured unspeakable hardships, and the hope of peace was a concept beyond their experiences.

#### ***Inscription of Hope – Z. Randall Stroope***

The Holocaust is a stunning reminder of the tragic results of prejudice and hate toward other people. But it is also a reminder that hope held firm will eventually reign victorious over the greatest of odds. The following words were inscribed on the walls of a cellar in Cologne, Germany, where Jews were hiding from the Nazis during World War II. Hope was all they had to hold on to; hope was their only bridge to a brighter tomorrow.

#### ***Autobiographical – Heidi Joosten***

Throughout history, the idea of women empowerment has been a subject addressed by society. Often the female experience is wrapped up in exactly what others say and opinions on makeup, behavior, appearance, ambition, etc. Through this discovery, "Autobiographical" was born. The piece begins aleatorically, with the women speaking negative statements people have said about them, all using the words "You" or "You are". Through the musical material, they describe how frustrating the daily situation is. But to counteract that and live boldly and unapologetically in their truth, they demand to take back the narrative. The piece ends aleatorically once again as they go their separate ways, this time speaking confidently in their truths of "I am..." (program notes by composer, Heidi Joosten, a 2013 BM Graduate of UW-Eau Claire)

#### ***Famine Song – Arranged by Matthew Culloton***

Inspired by stories of Sudanese basket weavers, this song expresses the pain and hope experienced by those in the famine of the 1980s. In the midst of hardship, a wonderful new sense of creativity emerged when women began weaving baskets as a means of survival. Central to the song is a section of improvisation over shifting chords.

***The Storm is Passing Over – Charles Albert Tindley /Arr. by Barbara W. Barker***

Charles Albert Tindley's musical style of composition was greatly influenced by the spirituals he learned from his parents growing up. During his career as a minister, Tindley composed many hymns and other songs for members of his congregation to sing. The lyrics of his songs usually focused on things that were important to African American Christians. These songs often also used a pentatonic scale and allowed for rhythmic and lyrical improvisation. In 1901, Tindley became the first African American to publish an original collection of songs. One overriding characteristic of African American gospel music is the critical importance of the message that needs to be transmitted. It is music that tells a story about what it means to be free, to be redeemed.

## **Program Notes** **Symphony Band**

***City Trees – Michael Markowski***

I had just moved from Arizona to New York City when I began sketching the first fragments of *City Trees*. After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was and continues to be one of the most challenging things I've ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning.

Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the concrete pavement. As I pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon.

These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment. Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons every day, I've slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren't close by. The music in *City Trees* began to take on a growing sense of perseverance, embodied by the expansive melodies that swell over the pensive, rhythmic undercurrent.

For me, *City Trees* is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger. [Markowski]

***To Set the Darkness Echoing – Dana Wilson***

*To Set the Darkness Echoing* was commissioned by a consortium of schools in Cobb County, Georgia, in the Atlanta area. Although this wonderful part of the country is known for its many attributes, my primary association with it is as a keystone of the Civil Rights Movement, in part because it was the home of Martin Luther King, Jr. One reason that Dr. King was so successful - and the Civil Rights Movement had such an impact - is that through nonviolent protest, he held a mirror up to ourselves, forcing us all to see how we - not others - were behaving.

In this process, to use the words of poet, Seamus Heaney, Dr. King "set the darkness echoing", and thus, inspired profound change. It is a great lesson for all of us that in our personal and social lives, we need not be afraid to set the darkness echoing, for it is in this process that we truly learn about ourselves and come to terms with the truths in our lives. [Wilson]

### ***Were You There – Fred J. Allen***

*Were You There* is an example of African-American spiritual songs from the 19th century... The text of the song, through several verses, asks the listener to witness the events surrounding the death, burial, and resurrection of Jesus Christ. This setting was commissioned by John Whitwell for his brother, Larry Doyle Whitwell. By way of dedication, the family surname is captured rhythmically throughout the piece, often resulting in syncopation. [Allen]

### ***Symphony #1 (In Memoriam Dresden – 1945) – Daniel Bukvich***

On the night of February 13, 1945, Allied forces fire-bombed the undefended German city of Dresden. Swollen by the flow of refugees fleeing the advancing Russian Army to almost twice its normal population, the "Fire Storm" killed approximately 150,000 men, women and children.

#### *Movement I "Prologue"*

This movement establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based.

#### *Movement II "Seeds in the Wind"*

The title of this movement refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The movement portrays the fury of the bombing attack.

#### *Movement III "Ave Maria"*

The material in this movement reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack.

#### *Movement IV "Fire Storm"*

In this movement, the sounds of the "Fire Storm" are recreated. Musically, the last movement serves as a resolution to the tension built up in the previous three movements. [Bukvich]

### ***Hands Across the Sea – John Philip Sousa***

*Hands Across the Sea* was composed in 1899 and premiered during the same year at the Philadelphia Academy of Music. Although a number of ideas have been presented concerning the title, Paul Bierley believes that Sousa was inspired by a line credited to John Hookham Frere: "A sudden thought strikes me-let us swear an eternal friendship." In the 'Great Lakes Recruit' of March, 191, Sousa discussed the justification of the Spanish-American War, quoted Frere's line, and added, "That almost immediately suggest the title Hands Across the Sea..." Sousa's music and his musicians-had the ability to affect people in many lands. Extensive European tours were made to Europe in 1900, 1901, 1903, and 195. In December 1910, a world voyage was begun which included: England, Ireland, Scotland, Wales, Canary Island, South Africa, Austrailia, New Zealand, Fiji Islands, Hawaiian Islands, Canada, and the United States. The tour lasted one year, one month, and one week. [Smith]

# Women's Chorus Personnel

## *Soprano 1*

Serena Drost  
Emily Pikal\*  
Kjirsten Faaren  
Ryan Hirst  
Karlie Korish  
Karina Larson  
Sophie Maksymkiw  
Caitlyn McGlauchlen  
Alexia Scheibach  
Elise Chapin  
Alaina Felt

## *Soprano 2*

Emma Davila  
Jessica Deering  
Katherine Getgen  
Lauren Petersen  
Tianna Gile  
Carolyn Grimmer  
Anna Klapperich\*  
Lauren Ranch  
Gabrielle Henry  
Eleanora Johnson  
Chelsea Weiss  
Jacklyn McClain  
MacKenzie DeLeo  
Grace Odegaard  
Sarah Ross

## *Alto 1*

Emily Dzikowich  
Nicole Barker  
Ali Barrie  
Hannah Barneson  
Hannah Hellman  
Callie Hilbert  
Caroline Kernan  
Alexandria Martin  
Michelle Sheahan  
Camille Zahn  
McKayla Mathiesen  
Morgan Ziskovsky  
Michaela Kunz  
Kirsten Lloyd

## *Alto 2*

Anna Accola  
Olivia Bloch  
Mackenzie Chitwood  
Emma Ebben  
Morgan Fischer  
Emma Hintz  
Julianna Johll  
Martha Mathieu  
Maria Olson  
Lydia Zipperer  
Nicole Flint

*\*Student Assistant Director*

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



# Symphony Band Personnel

## *Flute*

Maria DeRidder  
Jenna Frost  
Abby Hetcher  
Jesse Kozak  
Rachel Kubiutowicz  
Lena Lambriigtsen^  
Katy Lane  
Emily Wickler

## *Oboe*

Emily Johnson^  
Kayla Moothart

## *English Horn*

Emily Johnson

## *Bassoon*

Melissa Mandyck^  
Justin Wheatley^

## *Clarinet*

Danielle Ahlm  
Leah Bauer  
Emma Boley  
Kalee Hanson^  
Hannah Henry  
Abbie Kunze  
Erin McDole  
Maddy O'Malley  
Melissa Ruhbusch  
Samantha Zelenak

## *Bass Clarinet*

Alec Mason  
Samantha Zelenak

## *Saxophone*

### *Blu*

Jake Arnold  
Breanna DeNure  
Carlos Flores Komatsu  
Alex Meffert  
Tyler Schuster^

### *Gold*

Logan Crapser  
Vince Friedel^  
Teke Heinschel  
Silas Jordan  
Noah Staber

## *Trumpet*

Alec Grundman  
Jan Hora  
Megan Hutchinson  
Megan Hutera^  
Jonathan Karow  
MacLain O'Connell  
Ethan Richmond  
Garret Risch  
Michael St. Ores

## *Horn*

Marie Bourget  
Emily Heidelberg  
Leslie Hoffman  
Mariah Kewin^

## *Trombone*

Bryant Callaghan  
Max Firminhac^  
Henry Gomez  
Logan Kaduce  
Will Linstrom  
Brendan Zember

## *Euphonium*

Jonathan Broschk^  
Nathan Czech  
Erin Ijzer  
Mitchell Marten

## *Tuba*

Joe Moore  
Logan Seymour

## *Percussion*

Jacob Dentinger  
Jacob Moyer  
Abby Mason  
Dylan Norcross  
Patrick Phalen  
Josiah Torvik^  
Nick Zuck

## *Piano*

Mitchell Marten

^Section Leader

## *Teaching Assistants*

Hanna Hermanson  
David Lofy

**Elizabeth Joosten** has been a resident of Cameron, WI since 1974. She holds degrees in music education from the University of Wisconsin-River Falls (BME) and the University of Wisconsin-Lacrosse (ME-PD). Joosten taught vocal music in the Cameron School District for 18 years, where she conducted the Chamber Choir, Women's Chorale, Concert Choir, Vocal Jazz Ensemble, Middle School Choir, and taught middle school general music. Prior to her appointment at Cameron, she taught vocal music in the Colfax School District as well as private voice and piano lessons. In 2015 she was appointed to the music faculty at University of Wisconsin-Barron County where she taught courses in theory and ear training. An active pedagogue, Joosten has worked with the Wisconsin State Music Association as a coach for the WSMA High School State Honors Treble Choir and has served as a clinician, adjudicator, and adjudication training facilitator. She joined the faculty at the University of Wisconsin-Eau Claire in 2016 as Assistant Director of Choral Studies. In her position at UW-Eau Claire, she serves as conductor of The Singing Statesmen, Women's Chorus, University Symphonic Choir, and supervises student teachers. In addition to her duties at UW-Eau Claire, she is the director of the UW-Barron County Red Cedar Choir, and is Director of Music at Living Water Lutheran Church in Cameron, WI.

**Phil Ostrander** is Professor of Trombone and Bands at the University of Wisconsin-Eau Claire where he conducts the Symphony Band and teaches private trombone. Dr. Ostrander completed degrees at the Eastman School of Music and New England Conservatory.

He has performed with the Minnesota Orchestra, the St. Paul Chamber Orchestra, the Boston Pops Esplanade Orchestra, the Rochester Philharmonic, the Kansas City Symphony, the Buffalo Philharmonic, and the popular chamber groups Rhythm and Brass and the Burning River Brass Ensemble. Currently, he is a member of the IRIS Chamber Orchestra in Memphis, Tennessee under Michael Stern and also Principal Trombone of the Minnesota Opera Orchestra. He teaches jazz and created the Trombone Workshop at the Shell Lake Arts Camp. Dr. Ostrander is a clinician for the Conn-Selmer Musical Instrument Company.

**Ryan Jones** is an associate professor of music in the Department of Music and Theatre Arts at UW-Eau Claire where he teaches courses in the history of Western art music, world music, and popular music. He received a B.A. in English from the University of Richmond and holds both a Ph.D. and an M.F.A. in Musicology from Brandeis University. Before joining the UW-Eau Claire faculty, Dr. Jones taught at Brandeis, the Walnut Hill School, and Gettysburg College.

Dr. Jones's areas of musicological interest range from symphonic and operatic histories to American art music, jazz, and rock. His dissertation presented the first extensive study of Aaron Copland's only full-length opera, *The Tender Land* (1954), outlining the potential the composer's final populist work holds both for understanding his aesthetic values and locating their place within American music history. His research has also investigated issues of authenticity in George Gershwin's *Porgy and Bess*, traced the educational arc of Julian "Cannonball" Adderley's early training and career in music (*Current Musicology*, 2006), and examined the challenges of Stan Kenton's early Artistry in Rhythm Orchestra as its leader eschewed dance music from the receding swing era to embrace concert presentations of jazz (*Jazz Research Journal*, 2008). His publication, "Copland on Wilder: Scoring Existential Theatre in Early American Film" in *From Stage to Screen: Musical Films in Europe and the United States 1927-1961* (Brepols, 2012), analyzes the compositional process of Copland's film score for the 1940 cinematic adaptation of Thornton Wilder's original 1938 play, *Our Town*. Dr. Jones is author of the Instructor's Manual accompanying both *Jazz: Essential Listening* (W.W. Norton, 2011) and the second edition of its parent text, *Jazz*, by Scott DeVeaux and Gary Giddins. He is also a contributor to the second edition of the *Grove Dictionary of American Music* (Oxford University Press).