

Wind Symphony Personnel

Flute

*Charlie Grady
Lana Hovan
Oriana Cheney
Jordan Bauer
Sydney Martin

Oboe

*Berit Fitzsimonds
Peyton Tohulka
Carrie Schwartz

Bassoon

Elise Liske

Clarinet

*Hugh Gaston
Micaela Huesemann
Niamh Troupe
Rory Anderson
Annie Begotka
Haley Herem
Cece Maroszek

Bass Clarinet

Wyatt Spier

Saxophone

*Aleah Vincent
Caroline Gates
Kris Nordland
Cole Clubb
Zach Heder

Trumpet

*Dylan Butler
Ethan Chaffee
Ava Redmond
Ashleigh Madsen
Olivia Lafler
Jonathan Schache

Horn

*Sierra Link
Brianna Leibsle
Greta Volberding
Carleen Hetrick
Simeon Doyen

Trombone

*Addie Monk
Sarah Klingbeil
Jacob Miller
Ian Kronbeck
Trey Wisner
Chris Boelke

Euphonium

*Liam Casey
Tristan Watson
Drew Fleming

Tuba

*Ash Rundquist
Lauren Finn

Piano

Emma Tolzmann

Harp

Evey Thoreson
Karissa Kockelman

String Bass

Roland Fay

Percussion

*Isaac Barton
Fletcher Myhre
Amelia Milton
Adam Wojtasiak
Nick McCarthy
Mitchell Espena
Elizabeth Paparelli

*Principal

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

WIND SYMPHONY

JOHN R. STEWART, CONDUCTOR
ASHLEIGH MADSEN, STUDENT CONDUCTOR
ADAM WOJTASIAK, MARIMBA SOLOIST
AMELIA MILTON, MARIMBA SOLOIST
ISAAC BARTON, MARIMBA SOLOIST



Saturday, May 4, 2024

7:30 p.m.

RCU Theatre

Pablo Center at the Confluence

- PROGRAM -

Wind Symphony

John R. Stewart, Conductor

Shortcut Home

Ashleigh Madsen, student conductor

Dana Wilson

Stubernic Fantasy for Wind Ensemble

Adam Wojtasiak, Amelia Milton, Isaac Barton, marimba solists

Mark Ford

Games: Concerto for Wind Ensemble

I. Introduction

II. Mimicry

III. Alea – games of chance

IV. Ilinx – altered perception

V. Agon – competition

*Consortium premiere

James M. Stephenson

- INTERMISSION -

Symphony No. VI: The Blue Marble

I. The Big Blue Marble

II. Voices in Green

III. Let There Be Life

Julie Giroux

A dark blue rectangular graphic with the text "CONNECT WITH BANDS" in white, serif font. Below the text are icons for Facebook, Instagram, Email, and YouTube. To the right of the icons is a large white QR code.

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.



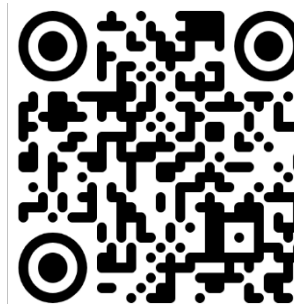
Dr. John R. Stewart is Associate Professor of Music and Director of Concert Bands at the University of Wisconsin – Eau Claire where he conducts the Wind Symphony, teaches courses in conducting and repertoire, supervises student teachers, coordinates the concert band program, and serves as the Wind and Percussion Area Coordinator. Under his leadership, the Wind Symphony performed at the International Tuba Euphonium Conference, the CBDNA/NBA North Central Division Regional Conference, the Minnesota Music Educators Association Mid-Winter Clinic, and his ensembles have performed across Europe and Southeast Asia. Dr. Stewart maintains an active schedule as a guest conductor and clinician across the United States. He completed his Doctor of Philosophy in Music Education (2013) at the University of Minnesota while studying conducting with Craig Kirchhoff. Dr. Stewart earned his Master of Arts in Music Education from the University of South Florida (2009) and a Bachelor of Music Education from the University of Central Florida (1996).



Rodney Hudson Band Scholarship Fund

In 2021 a generous donor and Blugold alumni, started the Concert Band Scholarship to help UWEC Bands recruit and retain strong musicians into the program. As of 2022, the Concert Band Scholarship was renamed to honor emeritus faculty member Rodney Hudson. Prof. Hudson was on the UWEC faculty from 1971-2003 and was a valuable contributor to the success of the band program. During his time at UWEC, Prof. Hudson served as trombone professor, and conductor of the bands, including Concert Band I, Concert Band II, and the Symphony Band. Since retirement, Mr. Hudson has remained an avid supporter of the Bands and frequently attends rehearsals, concerts, and serves as guest conductor and adjudicator for concerto and conductor competitions. During the 2022-2023 academic year, UWEC Bands celebrated 100 years of music on campus. The Rodney Hudson Band Scholarship is now a quasi-endowed scholarship that can be sustained for years. All gifts support scholarships for Music Majors who play in the bands at UWEC. Scan the QR Code and make your gift to the Rodney Hudson Band Scholarship Fund! Thank you for investing in the future.

**LEARN
MORE**
and donate



PERSONNEL



Ashleigh Madsen is a senior Instrumental Music Education Major from Omaha, Nebraska. She came to the University of Wisconsin – Eau Claire to study trumpet with Professor Robert Baca and engage in the esteemed music program. In the last four years, Ashleigh has played in the concert bands, jazz bands, jazz combos, orchestra, and the BMB. She spent one year co-directing the fourth jazz ensemble and two years as an intern with Eau Claire Jazz Inc., assisting with logistics and organization for the Eau Claire Jazz Festival. Additionally, she spent five semesters as a member of the SOCATA Jazz Combo- a group of women musicians dedicated to bringing awareness to women composers in jazz. The group conducted a research project on women

in jazz and will present their research in the form of a performance on April 25th during Celebration of Excellence in Research and Creative Activity (CERCA). Last January, Ashleigh was involved in Cabaret as the assistant orchestral director, a member of the pit, and an orchestral arranger. Outside of school, Ashleigh has maintained a private trumpet studio since her freshman year of college and for two summers, created/played in the jazz combo “Room 109” at local businesses in Omaha. Ashleigh has performed with many notable jazz artists including The Glenn Miller Orchestra, Sherrie Maricle, Bijon Watson, Mary Fetting, Rex Richardson, Camille Thurman, Matt Wallace, Michael Andrew, Gunhild Carling, and Tom Luer. Upon graduation, she hopes to teach middle school band to inspire students and provide them with opportunities to grow.



Marimba Trio – Student Concerto Winner

Adam Wojtasiak (Slinger, WI) has been banging on pots and pans since he was an infant and is now a proud member of the UWEC Percussion Studio. He also plays bass, sings in Symphonic Choir, and dabbles in composing. Outside of music, Adam loves to disc golf, mountain bike, and cross stitch. Adam has wanted to play *Stubernic Fantasy* since freshman year of high school, and would like to thank Dr. Jeff Crowell, Dr. John Stewart, Kelly Carlson, Isaac Barton, and Amelia

Milton for helping to make that dream come true.

Amelia Milton is from Muskego, WI. She has enjoyed music since day one. Outside of music, Amelia enjoys knitting, reading, and long walks. She is very fortunate for the opportunity to play *Stubernic Fantasy* alongside Adam Wojtasiak, Isaac Barton, and the UWEC Wind Symphony. She is thankful for Dr. Crowell, Dr. Stewart, the percussion studio, and the many others who have supported her on her musical journey.

Isaac Barton (Rochester, MN) is a proud member of the UW Eau-Claire Percussion studio. He is involved in a wide variety of ensembles such as Orchestra, Jazz Band, and Percussion Ensemble, and is the percussion arranger for the Blugold Marching Band. Besides music, Isaac likes traveling, skiing, and exploring the outdoors. He is super excited to get to perform *Stubernic Fantasy* alongside his friends and would like to thank Dr. Crowell, Dr. Stewart, and many others for helping him become the musician he is now.

- PROGRAM NOTES -

Shortcut Home by Dana Wilson

Shortcut Home is a rousing, rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the “home” of the final, C Major chord.

Shortcut Home was commissioned by the Hillsborough (New Jersey) High School Band, Mindy Scheierman, director.

American composer Dana Wilson completed *Shortcut Home* in 1998, in fulfillment of a commission by the Hillsboro (New Jersey) High School Band. Showcasing each section of the ensemble, this jazz-influenced fanfare hovers around the “home” of C Major for the entirety of the piece. This “home” tonality is implied from the work’s very first note, but is obscured and clouded throughout with dense harmony, changing meter, and surprising flourishes. Utilizing devices such as pitch bends, walking bass lines, and drum set patterns, Wilson creates a stylized and energetic “shortcut” toward the satisfying final note -- the only pure major triad to be found in the piece.

- Program Note by composer and the Indiana University Concert Band program

Stubernic Fantasy for Wind Ensemble by Mark Ford

Stubernic Fantasy is based on two of Mark Ford’s compositions, *Stubernic* and *Afta-Stuba*, which were written for three players on one marimba. *Stubernic* (pronounced stew-ber-nick) was dedicated to Stefan and Mary K. Stuber with whom the composer attended college. In 1987, the Stubers went to Guatemala and Nicaragua for humanitarian aid purposes. Upon their return, they told Ford stories of their adventures and the many marimba bands they heard, especially in Guatemala. Ford was writing a vibraphone/marimba duet at the time, and decided to make it a trio on one marimba in the style of the Latin American marimba bands. Ford states, “The music for *Stubernic* reflects the passion and excitement of the music of Latin America, without borrowing any traditional themes or rhythms.” *Stubernic* requires the three players to navigate all over the instrument, even playing the instrument’s frame. The title *Stubernic* derives from Stuber’s last name and the first syllable of Nicaragua.

After the success of *Stubernic*, Mark Ford was inspired to compose its sequel, appropriately titled *Afta-Stuba* (After *Stubernic*). Upon its premiere in 2000, Ford was congratulated by fellow UNT [University of North Texas] colleague Eugene Migliaro Corporon, who said, “Now write me a wind ensemble work like that!” That request remained unfulfilled until 2011 when the composer was awarded a University of North Texas Faculty Fellowship to write just such a piece. Ford states, “The concerto is a visual showcase as well as a musical experience, with the soloists moving all over the marimba. The power of the woodwinds, brass and percussion complements the original music, showing the passion and potential of the marimba.”

The orchestral version of *Stubernic Fantasy* was premiered by the Opole Philharmonic Orchestra on October 5, 2012, in Opole, Poland, under Maestro Wojciech Rodek. The world premiere of the wind ensemble version at the 2012 Midwest Clinic in Chicago was dedicated to Eugene Migliaro Corporon.

- Program note by Seth Wollam for the Lone Star Wind Orchestra concert program, 20 December 2012

Games: Concerto for Wind Ensemble by James M. Stephenson

What is a "concerto for wind ensemble"? This is something I constantly asked myself before beginning this piece. The first thing I decided is that a show-off of virtuosity would be the entire group entering at once, softly; hence the opening of the piece. After that, I decided some obvious things besides ensemble tutti: instrument family virtuosity/ expression, section virtuosity/ expression, and finally, solo virtuosity/ expression.

Additionally, shortly before beginning work on this piece, I was reading a book called *Flow*, by Mihaly Csikszentmihalyi. In the book, a description of four games was put forth: games that help us achieve flow, or "the zone". I thought these games might be perfect for a piece of music, where musicians are often seeking that sense of flow while performing. Additionally, the four games immediately spoke to me musically, and I knew I wanted to set them to music. After a short first movement *Introduction*, the first game to appear is:

Mimicry (movement 2). While somewhat obvious, I decided to explore many forms of this: players imitating each other, sometimes one beat apart, or at other times several measures apart, or even a tuba mimicking a piccolo, several minutes later. Sections imitate other sections, and families mimic other families. As a whole, there are even times where the entire wind ensemble mimics sounds that might occur in other arenas, outside the formal concert hall space. And of course, there is a fughetta, the ultimate form of mimicry, which culminates in main themes layered over one another, mimicking what other players had done before them.

In *Alea* (movement 3), I decided to take a chance. Pun intended. After some cadenza material (one form of "chance"), several sections ensue where the outcome will be different every time the piece is performed. Percussion players use actual "instruments" from games of chance: coin-flips, dice, decks of cards, rocks/paper/scissors, and a bingo ball machine. These direct what players actually play, with the music created so that whatever is chosen, the music works out, and is hopefully fun. Which was a main directive for me in composing it - that it be fun to play!

The fourth movement, *Ilinx*, explores altered perception. Initially it opens with another opportunity for ensemble virtuosity, that being intonation amongst many players at once, while executing a long drawn-out crescendo. Subsequently I tried to create "worlds" where a listener might be transported to a different sense of time and space. Patterns are created to perhaps confuse the listener as to what the pulse might actually be.

Finally, *Agon* (competition) ends the concerto, where almost every type of "battle" I could imagine gets employed: rhythmic (2 vs. 3), key vs. key, high vs. low, loud vs. soft, slow vs. fast, counterpoint, harmonic (major vs. minor), instrument vs. instrument, section vs. section, and family vs. family. The piece finally ends with the entire ensemble demonstrating loud ensemble playing in unison, essentially answering the question posed by the soft opening chord at the onset.

I would sincerely like to thank Andrew Yozviak, and Timothy Holtan for spearheading the creation of this work, and the 22 ensembles from all around the U.S., who decided to take part in the consortium.

- *Program Note by composer*

Symphony No. VI: The Blue Marble by Julie Giroux

Movement I. The Big Blue Marble. It is often said that the first full image of Earth, "Blue Marble", taken by Apollo 17 in 1972, was the first full picture of the planet Earth. The picture is actually upside down. It happened sometime between 4:59:05 and 5:08:14 hours after Apollo's launch as they traveled up to 25,000 miles an hour. It is the most reproduced picture in history. It became painstakingly clear to humanity just how small and vulnerable our one and only home actually is. This movement celebrates that home in a variety of ways; think of it as an abbreviated introduction to planet Earth through music.

Movement II. Voices in Green. I spent hours simply listening to the recordings of the Amazon jungle by the world-renowned sound engineer George Vlad. The recordings were made during the rainy season when humidity is at its highest and birds are the most vocal. The sounds transport you into the heart of the jungle which feels incredibly, alive. The exotic calls of the birds and the echoes from other birds of the same species, the insects, the frogs and the rain; you can practically feel and smell the rain. The rain forest has its own music. The density of growth with every shade of green, is the backdrop for this beautiful, strange opera.

I knew I wanted to write music to those sounds. I composed *Voices in Green* with the Amazon jungle sounds playing as my audio backdrop. It influenced every note and phrase. In my mind and heart, I was there, adding my voice to theirs. *Voices in Green* can be performed strictly on its own...Think of this movement as a concert taking place in the heart of the Amazon Rainforest.

Movement III. Let There Be Life. Violence, death, murder, birth, and life: I wanted to capture that commonality with music in the third and final movement. There is a recurring theme throughout the finale. It evolves, much like life on Earth. It moves through the music, transporting us from one musical setting to the next, ending in a majestic, grandiose way.

The miracle of Earth is life. It is the fragile, silken thread that holds existence together. As with the famous Blue Marble photograph, I hope this symphony reminds people just how frail and beautiful Earth is.

I hope *The Blue Marble* fills hearts and minds with a renewed love for our planet, our one and only home. Earth is the one thing we all have in common. It does not belong to us. We belong to it. It is our only home and we should always treat it as such with every generation leaving it healthier and happier than the way they found it.

- *Program Note by composer*