# 2024 Spring Tour

WIND SYMPHONY John R. Stewart, conductor SYMPHONY BAND Phillip A. Ostrander, conductor

University of Wisconsin Eau Claire

Music and Theatre Arts Department

## GREETINGS from UW-EAU CLAIRE

#### Greetings,

It is my pleasure to introduce you to this performance of the 2024 Wind Symphony and Symphony Band. I hope that you find this chance to listen to like-minded peer musicians tackle challenging music a rewarding and enjoyable experience. This performance will also allow you to work with our faculty and current students in a way that gives you a glimpse into the daily life of a music student here at UW-Eau Claire, where we strive to provide enriching and high caliber performance opportunities every semester.

I am in my first year as Chair of the Music and Theatre Arts Department, where I have taught piano for the past 16 years, and 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, adaptive music, 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 fifty performances, and there is no shortage of ensembles you can participate in. We have three concert bands, four jazz ensembles, two orchestras, 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

Enjoy the concert!

Nicholas Phillips

Dr. Nicholas Phillips Chair, Department of Music and Theatre Arts



## MUSIC at UW-EAU CLAIRE

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

A mark of excellence for the Department of Music and Theatre Arts is the quality of the performances offered each academic year.



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 nationallyrecognized Jazz Festival and Viennese Ball. Several of our ensembles have gained recognition for their consistently fine performances: the 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-ofthe-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.



## BANDS at UW-EAU CLAIRE-

The UWEC Band program, comprising the Wind Symphony, Symphony Band, University Band, four Jazz Ensembles, Blugold Marching Band, and Blugold Athletic Band offers a rewarding and enriching musical experience for more than 700 UW-Eau Claire students each year. Established in 1922 by students and built on a long tradition of excellence, UWEC Bands offers a variety of concert, jazz, and athletic bands designed to meet the artistic and educational needs of all UWEC students.

### WIND SYMPHONY

The UWEC Wind Symphony includes approximately 60 undergraduate student musicians who perform as a full wind symphony and as smaller chamber wind groups. The Wind Symphony is comprised of the most outstanding wind and percussion majors in the Department of Music and Theatre Arts and non-music majors who are selected by audition each semester. The group is dedicated to the performance of the finest wind repertoire. regardless of period or number of instrumental forces. 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 and national conferences including Music Educators National Conference, College **Band Directors National** Association. Wisconsin State Music Conference, Illinois Music Educators Association Convention. the National Band Association -Wisconsin Chapter Convention. International Tuba Euphonium Conference, and the American **Bandmasters** Association Conference. The Wind Symphony also frequently records for music composers and publishers including Manhattan Beach, Daehn Publications and JPM Music.

## **SYMPHONY BAND**

The UWEC Symphony Band includes approximately 60 musicians and is comprised of select wind and percussion players from the university. The Symphony Band fosters the highest performance standards while performing new and traditional wind band repertoire. The ensemble is open to all university students through audition at the beginning of each semester.

#### BLUGOLD MARCHING BAND

At 450 members, BMB is comprised of students from virtually every major and department on campus. During the fall semester, the BMB provides high energy entertainment at home football games, contest exhibitions, and other performances. Highlights include performances at NFL games, regional stage shows, and international tours to Europe, Southeast Asia, Australia, and South America.



### **UNIVERSITY BAND**

This outstanding ensemble is comprised of students who come from all facets of university life. It offers all students, both majors and non-majors, the opportunity to continue their instrumental performance without audition. The University Band fosters quality performance while performing standard and new band literature.

## WIND & PERCUSSION FACULTY

John R. Stewart Director of Concert Bands, conductor-Wind Symphony Phillip A. Ostrander Trombone, conductor-Symphony Band **Randal Dickerson Director of Blugold Marching Band** Assistant Director of Athletic Bands David Lofy Trumpet, Director of Jazz Studies Robert Baca **Brian Allred** Flute Christa Garvev Oboe **Trent Jacobs** Bassoon Alyssa Powell Clarinet Manuel Vásguez Ramírez Classical Saxophone Jazz Saxophone, Jazz Combos Aaron Hedenstrom Aisling O'Sullivan Goel **French Horn** Jacob Grewe Tuba, Euphonium **Jeffery Crowell** Percussion

## **AUDITIONS & SCHOLARSHIPS**

All music majors and minors complete one audition for both admission and scholarship before enrolling in music courses. Auditions are held four times each year beginning in November. Early auditions are encouraged as studio space fills quickly. Please check our website for updated audition dates.

## 2024-2025 AUDITION DATES

Saturday, November 2, 2024 (wind, brass, percussion only) Wednesday, January 22, 2025 Saturday, February 8, 2025 Saturday, March 8, 2025

To learn more about music scholarships and auditioning at UW-Eau Claire, visit: uwec.ly/mus-the-audition





## CONDUCTORS & SOLOISTS -



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

## John R. Stewart, conductor

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, 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).

Prior to his appointment at UWEC, Dr. Stewart was Interim Conductor of the St. Cloud State University Wind Ensemble (Minnesota). Dr. Stewart served as Director of Bands at Saint Cloud High School (Florida) from 1996-2010 where he directed the Wind Ensemble, Symphonic Band, Jazz Ensemble, Chamber Winds, Percussion Ensemble, and Marching Band. In 2006, he earned his National Board for Professional Teaching Standards and in 2008 was named the St. Cloud High School "Teacher of the Year."

Dr. Stewart contributed to Teaching Music through Performance in Band: Solos with Wind Band Accompaniment

published by GIA Publications, Inc., has published articles in Contributions to Music Education, the Minnesota Music Educators Association Journal, the NBA Journal, and presented sessions at the Society for Music Teacher Educators bi-annual conference, the Wisconsin Music Educators Association State Conference, the National Band Association - Wisconsin Chapter State Conference, the MMEA Mid-Winter Clinic, the Florida Music Educators Association Convention, the Colorado Music Educators Association Convention, and the World Association for Symphonic Bands and Wind Ensembles in Prague, Czech Republic. Dr. Stewart serves as a board member for the Wisconsin Concert Band Association (WCBA) and is the Wisconsin state chair for the National Band Association. His professional affiliations include College Band **Directors National Association. National** Association for Music Education, Wisconsin Music Educators Association. the National Band Association, the World Association for Symphonic Bands and Wind Ensembles, and Pi Kappa Lambda.



## Gwenyth Lark, student composer

Gwenyth Lark is an undergraduate student at the University of Wisconsin Eau Claire studying music composition under Dr. Chia-Yu Hsu and Dr. Aaron Hedenstrom. During their time in university, they've gotten many opportunities to compose and arrange, including a fanfare for Wind Ensemble in 2023, orchestral arranging for Cabaret in 2023 and 2024, a research project about queer identity in 2022 with a fellow composer, and many more small ensemble pieces for the studio recitals held every semester. Gwen has also composed for many of their fellow classmates' recitals. They've received the Ross Hastings Scholarship for the 2023-2024 academic year, which is given to those at UWEC that show commitment to composition. Outside of the university, they were a finalist for the Marion Brown Bowdoin prize in 2023 for a Wind Quintet they wrote, and they were commissioned by the Atlanta Freedom Bands, premiered and conducted their own piece, Through the Asteroid Belt, in Atlanta in the summer of 2023. Gwen is also involved musically in their community, playing violin for the Eau Claire Chamber Orchestra (ECCO), Chippewa Valley Symphony Orchestra (CVSO), and playing violin at

St. James the Greater Catholic Church.

Gwen got into composition during their time in High School, though music has always been a large part in their life it took them a while to learn that they could create it. In university they started as a Music Education major, but guickly changed their major when meeting Dr. Hsu. Since then, they have been trying to learn as many composition styles as possible. Though they are still experimenting with their own personal style of composition, they enjoy composing neoclassic works with jazz-influenced harmony. Ongoing projects for them are their senior recital this spring, solo works for peers' senior recitals, a flute, viola, and bass trio being premiered by an ensemble this semester, and a flex ensemble work being premiered this semester. Postgraduation, Gwen will take a gap year to work in the field and work on their portfolio, then they hope to go to gradschool for their Masters in Composition.



## **Phillip A. Ostrander, conductor**

Dr. Phillip A. Ostrander is Professor of Trombone and Bands at the University of Wisconsin-Eau Claire where he conducts the Symphony Band, teaches private trombone, and trombone ensemble. Dr. Ostrander completed his doctoral studies at the Eastman School of Music. Dr. Ostrander received master's degrees in both trombone and wind conducting from the New England Conservatory, as well as a bachelor's and Performer's Certificate from Eastman. 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 performs on broadway shows regularly at the Orhpeum and State Theatre in Minneapolis.

An accomplished jazz trombonist, Dr. Ostrander has collaborated with jazz artists Maria Schneider, Jim McNeely, Jimmy Heath, Claudio Roditi and Rich Beirach. He teaches jazz and created the Trombone Workshop at the Shell Lake Arts Camp in northern Wisconsin. He has recorded on Sony Classical with the Eastman Wind Ensemble and Naxos with the IRIS Orchestra. Dr. Ostrander is a clinician for the Conn-Selmer Musical Instrument Company.



Violinist Christine Harada Li is a versatile artist with an international career as a performer, educator, and arts leader. As a performer, she has appeared in concerts across the United States, Canada, Japan, Germany, Italy, Austria, Spain, and Israel, and recently was a featured soloist with the University of Michigan Symphony Orchestra, Marquette Symphony Orchestra, and the Anchorage Youth Symphony.

## **Dr. Christine Harada Li**

Passionate about chamber music, she has frequently performed with the award-winning Koinonia Trio, which was formed in 2015.

As an orchestral musician, Dr. Li has had the opportunity to play with the St. Louis Symphony Orchestra, CityMusic Cleveland Chamber Orchestra, and the Ann Arbor Symphony. She has performed (both violin and viola) as a guest artist at multiple music festivals such as Maui Classical Music Festival, **Oberlin Acoustics Workshop and** the Ann Arbor Chamber Fest. Dr. Li has held leadership roles with art organizations, serving as Education Director at the Innsbrook Institute Summer Festival and Academy, Artistic Director and co-founder of the Anchorage Chamber Music Festival, and President of the Anchorage Fine Arts Society.

Christine graduated summa cum laude with a Bachelor of Music degree from the University of Michigan, School of Music, Theater and Dance and completed her Master of Music degree at the Hochschule für Musik, Theater und Medien in Hannover, Germany. Her principal teachers here were Yehonatan Berick, Elisabeth Kufferath, Anne Röhrig (baroque), and Arthur Greene (piano). She completed her Doctorate in Musical Arts (D.M.A.) degree in 2020, studying with David Halen at the University of Michigan. **The University of Wisconsin - Eau Claire** 

WIND SYMPHONY

John R. Stewart, conductor

(to be selected from the following)

Millennium Cannons

Kevin Matthew Puts arr. Mark Spede

Two Jades for violin & Symphonic Band Kristin Kuster Dr. Christine Harada Li, soloist

Gone

Virgin Islands March

Alton Augustus Adams ed. Mark Clague

**Precedented Times** 

\*world premiere\*

Dope

**Katahj Copley** 

Krietin Kustor

**Gwenyth Lark** 

Scott McAllister

**The University of Wisconsin - Eau Claire** 

SYMPHONY BAND

Phillip A. Ostrander, conductor

(to be selected from the following)

Festivo

Good Night, Dear Hear

The Soul Has Many Motions

II. Night on Fire

The Town Band

Unidad en Ritmo

Edward Gregson

**Dan Forrest** 

**John Mackey** 

**Erika Svanoe** 

**Michele Fernandez** 

Guaguanaco: Serenity in feeling friendship

Son Montuno: Joyful unity in play and dance

Bolero: Through unity and mutual empathy

Afro Cuban: Adversity overcome by perseverance, hope and support

## Wind Symphony program notes

## PUTS Millennium Cannons

Kevin Puts' Millennium Canon is a work that looks both backward to the masters of the past and forward to the innovations of the contemporary through its inclusion of such elements as a rhythmic vitality and vibrant orchestrational palette characteristic of the early 21st century with clever imitative counterpoint -- a hallmark of Baroque masters such as Johann Sebastian Bach. Bach in particular is known for his mastery of fugues, inventions and canons, which give their inspiration to the title of the work.

Taking the concept of a canon (not an artillery weapon, spelled cannon, although the bombastic nature of the piece might lead the listener to think otherwise), in which identical melodic content is sounded simultaneously with time-spaced starting points, Puts creates a tapestry of styles ranging from the bold and declamatory fanfares stated in four distinct trumpet parts in the work's exterior sections to beautiful lyrical melodic strands shared between a sweetly tinged saxophone duet. Admittedly, the piece hardly sounds like Johann Sebastian Bach, with its gamut of extended tertian harmonies and brash visceral force, but the structural and stylistic elegance that lies underneath is what carries the piece from beginning to triumphant close.

- Program Note by Jacob Wallace for Baylor Wind Ensemble concert program, 11 February 2016

## KUSTER Two Jades

The new wing of the University of Michigan Museum of Art (UMMA) houses the Shirley Chang Gallery of Chinese Art. At the base of one case are two jade objects: a bi disc and a cong tube. The forms of the bi (circle) and cong (square) date back to the stone age in China; yet their original meaning, names, and functions are unknown. They gained importance in the Han dynasty, where they were at the core of the earliest Chinese books on philosophy, metaphysics, and cosmology. In the Zhou Li ("Book of Rites"), an ancient book compiled in the Zhou dynasty and amended in the Han dynasty, the cong is described as a symbol of earth, and the bi as a symbol of sky, or after world. The nephrite jade used by the ancient Chinese was extremely hard, and had to be worn down with an abrasive paste to achieve the desired shape and decoration. The ceremonial bi and cong jade objects were often buried with their owners.

The cosmology of these objects is foreign to me because, as an American, I look at them from outside the Chinese culture. Their meanings are interpreted by my thought process as a means for creative inspiration, and an impetus for musical ideas.

Shortly after my father passed away in February 2010, Michael Haithcock asked me to contribute a new piece to the University of Michigan Symphony Band 2011 Tour of China. My coming upon the two jade bi and cong objects at the UMMA evoked a compelling sense of two-ness: two objects, symbols of earth and sky; mother and father; the lives and deaths of my parents; our UofM students experiencing a foreign culture, and the gift from that culture of listening to our students perform; and esteemed UM alumnus violinist Xiang Gao coupled with our symphony band.

The music of Two Jades is comprised of three sections, fast-slow-fast. The first section is my imagined journey of a jade rock being intensely, frenetically reshaped as it moves with the flow of a river. In the slower second section, I imagine the jade rock being nonpassing, still, and carved with delicate, intricate ornamentation. The last section is a celebration of the beautiful moments in life I wish I could freeze into an object, and carve a symbol of the ceaseless joy of love and life, of earth and sky.

- Program Note by composer

## MCALLISTER Gone

Gone for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for clarinet, the Epic Concerto. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing career was ended in an automobile accident. Gone is about loss and the emotions and process of healing and learning to move on after a life-changing event.

This unique work in the concerto and wind ensemble version challenges the musicians and the audience to experience the music in a meditative and prayerful way. My goal was to draw memories of loss and comfort for those who experience the composition.

The inspiration for the wind ensemble version was the death of my mentor James Croft, and the wonderful influence he was in my life with his encouragement to never forget about writing for the band.

McAllister achieves the meditative and mournful texture of Gone with extremely soft, sustained playing in every instrument, as well as spooky and distant percussion effects. This makes it much more difficult than it looks on paper. While it is technically a grade 4 piece, it takes extremely mature players to really achieve what McAllister is after.

-Program Note from composer

## ADAMS Virgin Islands March

The Virgin Islands March was written in 1919 and dedicated to Captain William Russell White as well as his wife, who had been instrumental in forming Adams's navy band. In a 1985 interview, Adams said that the tune of the trio was inspired by an act of charity of Mrs. White who had given aid to an older Virgin Islands woman to feed her children. Inspired by the woman's story and gratitude, the melody took shape in Adams's mind. In October 1919, the score and parts were published in Jacobs' Band Monthly and were sent to subscribers throughout the United States. (An orchestral arrangement appeared with the same publisher.) The march quickly became the signature work of Adams's band. During the band's 1924 tour, the work's energy, color, and traditional Sousa-inspired sound helped advertise the islands as a fun, energetic tourist destination and a patriotic addition to U.S. territory. Just prior to the tour, Adams conducted the work with New York's Goldman Band in that city's Central Park and Adams's band performed it across the eastern seaboard.

Reinterpreted within Virgin Islands culture, the piece asserts a cosmopolitan Virgin Island identity, one connected to the U.S. mainland and European traditions but one that resists a colonialist collapse and thus gives voice to local pride. While there is no native or folk music content in the piece, it was played often in local contexts, such as high school graduations and community concerts. In 1963, Adams rededicated the piece to the people of the Virgin Islands, a gift officially accepted by the Virgin Islands Legislature. As a result, Adams was appointed by then Governor Ralph Paiewonsky to head a committee to write words for the trio strain. Four verses were assembled from public contributions by two dozen Virgin Islanders the next year, thus making the anthem into a song of universal brotherhood and recalling the inter-racial charity of the trio strain's inspiration. On June 2, 1982, sixty-five years to the day after Adams became a navy bandmaster, the Virgin Islands March was named the official territorial anthem of the United States Virgin Islands.

## LARK Precedented Times

#### **\*WORLD PREMIERE\***

Precedented Times is a piece about my experiences throughout the onslaught of the COVID-19 epidemic in March of 2020, and the following year (I know, how original). It's in ABA form, and the A sections have a fast, fanfarelike melody that rushes forward. It leaves no time for development. but rather bounces from different instrumentations and colors of the melody and underlining harmony. This disjunct, fast-paced theme represents life pressing forward throughout the pandemic. The pressure of school, family health, personal health, and financial well-being are rushing by as we try to ignore the pandemic going on around us and get back to a "new normal." The B section I consider is the ground zero of the pandemic, March 2020. It is slow and spacious. seemingly never ending. How life stood still for two weeks, then a month, then four months. I was in my firstyear here at UWEC, and I remember exactly when we all got the email that UWEC was going to take an extra week for spring break. I remember returning home and sewing together a mask with my mother because no one sold masks yet. And I remember waiting for weeks, then months, then years for things to "go back to normal." That waiting feeling is the B section, and the return of "normal," is the A section. Special thanks to Dr. Stewart for encouraging me to write this piece and programming it, and to Wind Ensemble for learning and playing it.

## COPLEY DOPE

DOPE is a gumbo of all the music that inspires and influences me. From Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world.

The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it's reaching, each part is named after a part of the black identity.

UNDENIABLY is the opening of the piece. It's gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat's playing on Kendrick Lamar's Untitled 05 along with Miles Davis's Nardis.

UNAPOLOGETICALLY (the middle section) is a world-building vibe and examines just how beautiful the music can be. I explore the colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltrane, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few).

UNDISPUTEDLY (the finale) is an intense, groove-filled statement. Every color explored is here and is in its full potential. It's bold and -- like Undeniably and Unapologetically -- is undisputedly black. It is guided by my love for Tyler, the Creator's Hot Wind Blows, Marvin Gaye's I Want You (due to Kendrick's The Heart series), and Kamasi Washington's Street Fighter Mas along with Askem.

I hope you enjoy DOPE.

-Program Note from publisher

- Program Note by Mark Clague

## Symphony Band program notes

## GREGSON Festivo

Festivo for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It received its first performance from the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles (WASBE) in Kortrijk, Belgium, in July 1985.

As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood with a variation of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of 'minimalist' technique, until the whole band eventually joins in (with important parts for melodic percussion here).

The final statement of the rondo tune is heralded by bell-like chords on the brass with tubular bells adding colour. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilising solo and chamberlike textures.

Festivo has become a standard repertoire piece in many countries and is one of the composer's most popular and most frequently performed works.

- Program Note by composer

## FORREST Good Night, Dear Heart

In early October 2008, my brother and his wife found out that the four-month-old girl that they were soon to adopt from Ethiopia was in the hospital. They had been making plans for her, staring endlessly at her picture, and loving her from across the ocean, so the news was devastating. Unable to help her in any physical way, they prayed ceaselessly and made appeals to speed up the legal process in Ethiopia. Initially, she made a turn for the better, but a few days later, they received the news that she had died. God's plans were not for her to ever see the people who had loved her from halfway around the world, but for her to be taken instead to His loving arms.

For me, life circumstances (whether euphoric or tragic) have never translated into musical inspiration; the two have always been separate. As a result of this tragedy, though, I found myself longing to pour out a musical elegy. My search for a suitable text led me all over the Internet that night, but, amazingly, it ended with a picture from a cemetery in my hometown (Elmira, NY), where the great American author Mark Twain and his family are buried. My brother and I, from our youth, have known the poem that Twain placed on the tombstone of his beloved daughter Susy, when she died unexpectedly at age 24 and left him heartbroken. I was stunned by the bittersweet irony of this text being from our hometown, and in honor of a beloved daughter who died unexpectedly. I wrote this setting within a day, and gave it to the Bob Jones University Chorale (where I was currently teaching) for a reading. They learned it in only a few rehearsals, and premiered it in a concert only one week later, as an elegy for Etsegenet and a reminder of the orphans of Ethiopia.

Warm summer sun Shine kindly here, Warm southern wind blow softly here, Green sod above lie light, lie light –Good night, dear heart, Good night, good night.

In the years since its initial publication as a choral piece in 2009, Good Night, Dear Heart has been widely performed in the choral community, but I've wanted to elaborate on its ideas in a medium with more opportunities for varied color, texture, and counterpoint than a cappella choir.

- Program Note by composer

## MACKEY The Soul Has Many Motions

In physics, a motion is a change; in geometry, a motion is a transformation. These four songs, written on the occasion of Richard Floyd's retirement from the University Interscholastic League, celebrate that moment of change and transformation by evoking many kinds of motion, of bodies and of the soul. Violet Crown Fanfare captures the movement of the heavens and the optimism of the wide-open West; Night on Fire suggests the wild dancing of a nomadic camp; Unquiet Spirits is a waltz full of longing and an otherworldly sweetness. The final movement, The Ringmaster's March, is a riotous Ivesian circus parade, a joyful noise in honor of a man who has always been at the center of the show.

Commissioned by a consortium of student music organizations at The University of Texas in recognition of Richard Floyd's tireless and passionate advocacy for music education in the state of Texas: Kappa Kappa Psi, Mu Phi Epsilon, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Tau Beta Sigma, and The University of Texas Student Music Educators Association. The work received its premiere on May 3, 2013, by the University of Texas Wind Symphony, conducted by Scott Hanna.

- Program Note by composer

## SVANOE The Town Band

The Town Band celebrates the spirit of the many community bands that exist across the United States. I have played in various community bands throughout my life, always appreciating that wherever I go there is usually a community of volunteer musicians who are playing for the joy of it and will welcome another into their ranks. Often there are specific pieces or styles of music played in these bands. These pieces tend to lend themselves well to outdoor summer concerts at the pavilion in the town square, or the band shell at the local park. This piece tries to capture some of these typical sounds and musical tropes, as well as highlight each section of the town band, giving each instrument family a moment to shine.

- Program Note by composer

## FERNANDEZ Unidad en Ritmo

Afro-Latin jazz is often described as an infectious blend of European melodies and lush harmonies with a heartbeat rooted in the rhythm treasures of Africa. The collaborations of artists like Dizzy Gillespie and Tito Puente gave way to a worldwide love of an art form with humble. profoundly spiritual, and yes, even oppressive beginnings. The intent of this original composition is not to add African rhythms in their purest form to Spanish-styled melodies reminiscent of my own ancestral heritage: rather, to pay respect to the result of the organic progression, through time -- of the humble cultures thrown together on a small island, and which contributed to the development of these verv specific Afro-Cuban forms into what they are... today. These four iconic styles range from ethereal, to joyful, poignant, and intense. In this work: many authentic patterns are woven into the fabric of the winds as well. The composer states:

On a personal note: It is important to acknowledge that this artistic (and spiritual) union could not have occurred without the tragic circumstances surrounding the unforgivable transportation of enslaved people to the Caribbean. Thoughts often drifted to this fact while writing, and so some of the emotions stirred at the mere contemplation of their suffering may be felt in the Bolero and Afro-Cuban 6/8 sections.

Each brief section represents elements of life that are best experienced (or endured) through unity, mutual support, and appreciation for the trials each of us experiences in our own way. It is also hoped that the exhilaration (in the wish to see others rise above their struggles) is also evident in the ending section, where the initial theme heard during the joyous (Son Montuno) returns towards the end of the Afro-Cuban 6/8 to represent the indomitable human spirit transcending the negative events that we may all suffer as a result of life's trials.

- Program Note by composer



## UWEC BANDS 2024 Spring Tour

Wind Symphony John R. Stewart conductor

Verona Area HS Sun Prairie East HS Sun Prairie West HS Whitnall HS Franklin HS Glenbrook North HS

## Symphony Band Phillip A. Ostrander conductor

Fergus Falls HS Apple Valley HS Minneapolis North HS Falcon Ridge MS Valley MS of STEM Hudson HS St. Croix Central HS Elk Mound HS

# Wind Symphony

### John R. Stewart, conductor

#### Flute

\*Charlie Grady- Maple Grove, MN Lana Hovan- Anoka, MN Oriana Cheney- Green Bay, WI Jordan Bauer- Edgerton, WI Sydney Martin- Rochester, MN

#### Oboe

\*Berit Fitzsimonds- Waconia, MN Peyton Tohulka- Sussex, WI Carrie Schwartz- Appleton, WI

Bassoon Elise Liske- Oshkosh, WI

#### Clarinet

\*Hugh Gaston- Wisconsin Dells, WI Micaela Huesemann- Valders, WI Niamh Troupe- Clear Spring, MD Rory Anderson- La Crosse, WI Annie Begotka- Tomahawk, WI Haley Herem- Ellsworth, WI Cece Maroszek- Pulaski, WI

Bass Clarinet Wyatt Spier- Caledonia, MN

Saxophone \*Aleah Vincent- Apple Valley, MN Caroline Gates- Platteville, WI

Kris Nordland- Minneapolis, MN Cole Clubb- Eagan, MN Zach Heder- Franklin, WI

#### Trumpet

\*Dylan Butler- Wausau, WI Ethan Chaffee- Plymouth, MN Ava Redmond- River Falls, WI Ashleigh Madsen- Omaha, NE Olivia Lafler- Beaver Dam, WI Jonathan Schache- Peoria, IL

#### Horn

\*Sierra Link- Savage, MN Brianna Leibsle- Plainfield, WI Greta Volberding- Pulaski, WI Carleen Hetrick- Hammond, WI Simeon Doyen- Rice Lake, WI

Trombone

\*Addie Monk- Kenosha, WI Sarah Klingbeil- Bloomer, WI Jacob Miller- Savage, MN Ian Kronbeck- Hawley, MN Trey Wisner- Waukesha, WI Chris Boelke- Eden Prairie, MN

#### **Euphonium**

\*Liam Casey- Eden Prairie, MN Tristan Watson- Waukesha, WI Drew Fleming- Coon Rapids, MN

#### Tuba

\*Ash Rundquist- West Saint Paul, MN Lauren Finn- La Crosse, WI

Piano Emma Tolzmann- Pittsville, WI

Harp Evey Thoreson – Hudson, WI Karissa Kockelman- Stillwater, MN

String Bass Roland Fay- Sun Prairie, WI

#### Percussion

\*Isaac Barton- Rochester, MN Fletcher Myhre- Eau Claire, WI Amelia Milton- Muskego, WI Adam Wojtasiak- Slinger, WI Nick McCarthy- Hudson, WI Mitchell Espena- Apple Valley, MN Elizabeth Paparelli- Ellsworth, WI

\*Principal

# Symphony Band

## Phillip A. Ostrander, conductor

#### Flute

\*Caitlyn Geiss- Merrill, WI Autumn Wilkens- Sheboygan, WI Grace Neuenfeldt- Manitowoc, WI Hannah Steele- Hastings, MN Megan Morschauser- Oak Creek, WI

#### Oboe

\*Connor Janowiec- Zimmerman, MN Genna Mullen - Milton, WI

#### Clarinet

\*Kaitlynn Moore- Green Bay, WI Maria Carson- Coon Rapids, MN Chambriel Ridings- Ely, MN Maisy Youngbauer- La Crosse, WI Sarah Student- Lakeville, MN Maxwell Rogers- Oshkosh, WI Michael Collins- Jackson, WI Emma Jernberg- New Brighton, MN

#### **Bass Clarinet**

M Paar- Oconomowoc, WI Amelia Urbik- Janesville, WI

#### Saxophone

\*Daniel Kalish- Madison, WI Lily Cooper- Monticello, MN Emily Toews- Apple Valley, MN Ashlyn Shea- Elko New Market, MN Caleb Songer- Chaska, MN

#### Trumpet

\*Adeline Goeltl- Somerset, WI Josh Krause- Eau Claire, WI Anna Fregien- Apple Valley, MN Ethan Lundy- Sheboygan, WI Dru Beebe- Baldwin, WI Ben Schmidt - Appleton, WI

#### Horn

\*Lili Silveyra- Menomonee Falls, WI Emily Price- Eau Claire, WI Noah Reedy- Eau Claire, WI

#### Trombone

\*Calder Smith- Bloomington, IL Mira Torbey- Marshfield, WI Lydia Wipf- Apple Valley, MN Anton Granatella- Appleton, WI Lauren Droberg- Rosemount, MN Luke Kilpin- River Falls, WI

#### Euphonium

\*Sam Terry- Roseville, MN Donovan Brown- Suamico, WI Danté Mulkey- Farmington, MN Leo Dougan- Urbana, IL

#### Tuba

\*Matt Wood- Minneapolis, MN Lucas Rabenn- Shoreview, MN Ryan Leigh - Janesville, MN Matt Fitzgerald - Eau Claire, WI

#### Percussion

\*Tristan Snow- Eau Claire, WI CJ Benway- Oshkosh, WI Soren Lesperance- Oregon, WI Riann Adriansjach - Madison, WI Shakti Gurung- Mendota Heights, MN Gabe Fittante- Antigo, WI Norah McDaniel - Oak Creek, WI

Double Bass Anton Granatella – Appleton, WI

\*Principal

#### The UW-Eau Claire Concert Bands are proud to host a variety of festival experiences for musicians at all levels. We pride ourselves on providing opportunities to collaborate and perform with world-renowed faculty, guest artists, and composers.



Nov. 2, 2024



Middle School Honor Band Op. 8 Jan. 24, 2025



Concert Band Festival

C



CONTACT Dr. John R. Stewart, Director of Concert Bands stewajo@uwec.edu uwec.ly/musicdeptfestivals 715-836-4417



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