

University of Wisconsin - Eau Claire

**WIND SYMPHONY**

John R. Stewart, conductor

**SYMPHONY BAND**

Phillip A. Ostrander, conductor



On behalf of the faculty and students in the Department of Music and Theatre Arts at University of Wisconsin-Eau Claire, thank you for attending today's program. The high quality of this ensemble performance is just one example of excellence in our department, and it can give you a sense of what takes place in our department on a daily basis. For over 100 years, our campus has been known for its rich musical traditions and achievements. Our large, high-quality, all-undergraduate music program, offers a unique educational experience for our students with degrees in music education, performance, composition, and liberal arts. In addition, our department, which is the only one in the UW-System that combines music and theatre arts, offers a variety of theatre degrees, including musical theatre, as well as certificates in dance, recording arts, and arts administration.

Each year, the department sponsors approximately two hundred fifty performances. All UW-Eau Claire students have access to a wide variety of ensemble performance experiences in music, including three concert bands, four jazz ensembles, two orchestras, a 450-member marching band, five choirs, an opera/musical workshop, and numerous chamber ensembles. Likewise, all theatre productions are open to all students, regardless of major. Students from all disciplines from across the university discover the "Power of And" as they enrich their academic experience by adding music, theatre and dance to their program. For more information about our offerings, please explore the department's web site. ([uwec.ly/mus-the](http://uwec.ly/mus-the)) Don't hesitate to contact us with questions!

Sincerely,



Dr. Gretchen Peters  
Chair, Department of Music and Theatre Arts



Symphony Band

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.

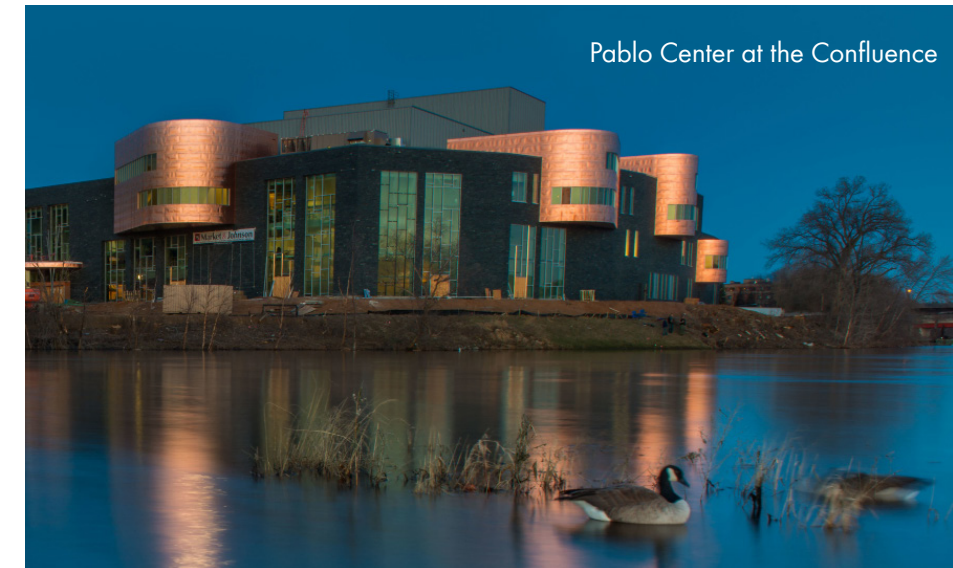
Students in the performing arts receive individual attention from our faculty and frequently are part of student-faculty collaborations. The department currently has approximately 320 music majors and 60 theatre arts majors educated by 32 full-time and 10 part-time faculty. The experienced and diverse 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 nationally-recognized 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-of-the-art space that helps shine a brighter spotlight on talented Blugolds – and allows them to stretch their creative wings even further. Through our distinctive programs in music and theatre arts, we continue to cultivate high-caliber performers and creatives.



Pablo Center at the Confluence



Wind Symphony

## 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.

### 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.

### 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.

For more information about the band program, visit:

[www.uwec.ly/Mus-The](http://www.uwec.ly/Mus-The)  
[www.facebook.com/UWECBands](https://www.facebook.com/UWECBands)  
[www.instagram.com/UWECBands](https://www.instagram.com/UWECBands)  
For more information about the  
Blugold Marching Band, visit:  
[www.blugoldmarchingband.com](http://www.blugoldmarchingband.com)

## WIND & PERCUSSION FACULTY

**John R. Stewart**  
**Phillip A. Ostrander**  
**Randal Dickerson**  
**David Lofy**  
**Robert Baca**  
**Brian Allred**  
**Christa Garvey**  
**Trent Jacobs**  
**Alyssa Powell**  
**Joseph Connor**  
**Aaron Hedenstrom**  
**Charles Hodgson**  
**Jacob Grewe**  
**Jeffery Crowell**

Director of Concert Bands, conductor-Wind Symphony  
Trombone, conductor-Symphony Band  
Director of Blugold Marching Band  
Assistant Director of Athletic Bands  
Trumpet, Director of Jazz Studies  
Flute  
Oboe  
Bassoon  
Clarinet  
Saxophone  
Jazz Saxophone, Jazz Combos  
French Horn  
Tuba, Euphonium  
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.*

### Tentative 2023-24 Audition Dates for 2024-25 Placement

Saturday, November 4, 2023  
Wednesday, January 24, 2024  
Saturday, February 10, 2024  
Saturday, March 2, 2024

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





### John R. Stewart, conductor

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, 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, CZ.

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.

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 Division 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



### 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 Orpheum 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.



### Alyssa Powell, clarinet

2019 and 2021. An avid chamber musician, Dr. Powell has performed recently at the *Corsi Internazionali di Perfezionamento Musicale* in Cividale del Friuli, Italy, with bassist Barry Green in *Anna's Gift*, as a faculty bass clarinet soloist with the Adams State Percussion Ensemble in *Malachite Glass*, and for the world premiere of *Life, Love and Timelessness* for tenor, clarinet and piano by Persis Vehar at the Professional Music Teachers of New Mexico conference. She currently has a new commissioning project in the works for clarinet and soprano. Dr. Powell has performed with orchestras in Montana, New Mexico, Colorado, and Ohio including the New Mexico Philharmonic, Santa Fe Symphony, Performance Santa Fe, San Juan Symphony Orchestra, Westerville Symphony, Central Ohio Symphony, and Missoula Symphony Orchestra.

Prior to joining the faculty at UW- Eau Claire, Dr. Powell taught woodwinds at Adams State University in Alamosa, Colorado as well as elementary and middle school music in Albuquerque,

New Mexico. Dr. Powell holds a DMA from The Ohio State University where she was a University Fellow and graduate teaching associate; a MM at The University of New Mexico where she was a graduate teaching assistant; and a BM and BA at The University of Montana where she studied clarinet and voice. She was a concerto competition winner at all three alma maters. Her teachers include Caroline Hartig, Keith Lemmons, Christopher Kirkpatrick, Maxine Ramey, and singer Kimberly Gratland James.

When Dr. Powell is not teaching or performing, she can be found outside enjoying nature with her family.



### Jacob "Yaki" Hallett, student composer

Jacob "Yaki" Hallett is a senior music composition major at UWEC with a

piano emphasis and is studying under Dr. Chia-Yu Hsu. He can play many different instruments, but mainly focuses on piano, trombone, and singing. The repertoire he's studied for piano has had a great influence on his music, especially impressionism. Both Debussy and Ravel have had great influences on how he interprets and writes his music. He also has lots of influence from movie soundtracks and Thomas Newman. Among composers, he also gets a great deal of inspiration from paintings and visual art. He loves to collaborate with visual artists and is always looking for projects to work on with visual artists. He became interested in studying music composition in high school under his band director Sean Conway. When introduced to the expressive freedom of composing, he instantly fell in love and has been writing ever since.

The 2022-2023 academic year marks the Centennial Celebration of the University Bands at UW – Eau Claire. In 1922, student leader Forrest

Mortiboy and twenty fellow students formed the first band at UWEC. Today, the Band program consists of three concert bands (Wind Symphony, Symphony Band, University Band), four jazz ensembles, numerous chamber ensembles and combos, the Blugold Athletic Band (BAB), the Blugold Marching Band (BMB), and serves over 700 UWEC students across every major on campus. The ensembles frequently perform on campus, in the community, region, country, and internationally.



The University of Wisconsin - Eau Claire

# Wind Symphony

John R. Stewart, conductor

## Program

(to be selected from the following)

100 Years	World Premiere	Yaki (b. 1999)
Awayday		Adam Gorb (b.1958)
Requiem for the Unarmed		Kevin Day (b.1996)
Give Us This Day I. Moderately Slow II. Very Fast		David Maslanka (1943-2017)
II Concerto	Dr. Alyssa Powell, Clarinet soloist	Oscar Navarro (b. 1981)
Pictures at an Exhibition		Modest Moussorgsky (1839-1881) orc. Maurice Ravel (1875-1937) trans. Paul Lavender
		Mvt. IX - The Hut on Hen's Legs (Baba-Yaga) Mvt. X - The Great Gate of Kiev
Rolling Thunder March		Henry Fillmore (1881-1956) ed. Frederick Fennell (1914-2004)

The University of Wisconsin - Eau Claire

# Symphony Band

Phillip A. Ostrander, conductor

## Program

(to be selected from the following)

Hands Across the Sea	John Phillip Sousa (1854-1932)
A Song for Tomorrow	Kevin Day (b.1996)
O rose of May	Harrison J. Collins (b. 1999)
Shadow Rituals	Michael Markowski (b. 1986)
Salvation is Created	Pavel Tschesnokoff (1839-1881) arr. Bruce H. Houseknecht

# Wind Symphony

## PROGRAM NOTES

### Yaki

#### 100 Years

This piece was composed to help celebrate the 100th year of UW – Eau Claire Bands. I wanted to create a piece that was a celebration, and also had traditional fanfare influence. A lot of my inspiration came from traditional fanfares, but also some movie soundtracks. The piece is split up into an ABA format with the first section starting slow and building in instrumentation. The first section focuses on triumph and pride. The middle section contrasts and focuses on hardships that were overcome. The last section returns to triumph and pride, but with a sense of marching on. This helps signify that we are ready to march on for another 100 years. Writing for an ensemble of brass and percussion was a unique and fun experience that allowed me to explore the natural power of the instrumentation. Overall, I am glad I had the opportunity to write for this ensemble and share in the celebration.

- Program Note by composer

### Gorb

#### Awayday

In this six-minute curtain raiser, my inspiration has come from the great days of the American musical comedy. I have tried to express in a brief sonata form movement the exhilaration of “getting away from it all” for a few short hours on a festive bank holiday.

Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky, and James Bond traveling together at 100 miles per hour in a open-top sports car, I think you’ll get the idea.

- Program Note by composer

### Fillmore

#### Rolling Thunder March

The fast-paced march Rolling Thunder draws upon two important influences in Fillmore’s life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a conservative partner in a religious music publishing firm, declared the instrument uncouth, sinful, and off-limits to his son. Fillmore’s mother snuck her son a secondhand instrument to practice to keep him out of bigger trouble. The deception was serendipitous since Fillmore became an innovative composer for the instrument, writing signature trombone rags and often featuring the trombone section as he does in Rolling Thunder.

Fillmore’s role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten the excitement. A fast and exciting showstopper like Rolling Thunder makes hearts race and feet tap, whether in the circus ring or the concert hall.

- Program Note from U.S. Marine Band concert program, 28 July 2016

### Day

#### Requiem for the Unarmed

On May 25, 2020, Minneapolis resident George Floyd was murdered by police officers, one of which had a knee on his neck, cutting off all oxygen to his brain. Floyd’s last words, the same words used by Eric Garner in 2014, echo across the United States and through the word [sic]. “I. can’t. breathe.”

Seeing the footage of his murder on television, my heart sank and I felt incredibly sick to my stomach. I couldn’t believe what I had witnessed, and it took me weeks to process what had transpired. Someone who looks like me was just murdered in cold blood by law enforcement. I can recall the many people that also look like me that were murdered in similar fashion, both by law enforcement and by civilians with racist intent.

Their names became social media hashtags, and ring in the hearts of every black man, woman, and child in the United States.

Eric Garner, Michael Brown, Tamir Rice, Philando Castile, Treyvon Martin, Ahmaud Arbery, Atatiana Jefferson, Breonna Taylor, George Floyd...

A growing list of names. The unarmed black victims of racial injustice.

Too many names to count. Requiem for the Unarmed is my musical response to the death of George Floyd and to black lives lost due to racial injustice in the United States. This piece is meant to be a memorial to those lives lost and is my plea and prayer.

May this happen no more.  
- Program Note by composer

### Maslanka

#### Give Us This Day

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is \*the\* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. “Give Us This Day”...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody Vater Unser in Himmelreich (“Our Father in Heaven”), #110 from the 371 Four-Part Chorales by J.S. Bach.

- Program Note by composer

### Navarro

#### II Concerto for Clarinet and Wind Band

The shape of this concerto is in one movement with three main sections clearly identifiable. In the majority of the course of the piece, the language is tonal, with lots of colors and a very rich orchestration. The work exploits most of the technical possibilities of the clarinet, while in many parts it is treated as the instrument par excellence in all of us, the voice.

The first major section of the work is divided into two parts, a very cantabile style tinged with ethnic/new age, unlike the second, which is completely contrasting style and different, as is the typical flamenco music of Spanish folklore. This part is accompanied by one of the instruments used in the world of flamenco, the palmas. Clarinet, orchestra and clappers will be responsible for creating this dance that takes us to the second large section of the work, the slow.

This second section, with a minimalist touch, exploits the dynamic possibilities of expression of the clarinet, becoming at times very close to the human voice. The pianissimo and the high level of expression come to mesmerize the listener until the climax, when the orchestra was founded on a great time and feeling energized, giving way to relax when final, ethereal and floating character with certain impressionistic strokes.

The last section, the prestissimo, is framed as a big dance where the clarinetist uses any technical virtuosity, being cornerstone dialogue between clarinet and orchestra, very present throughout the course of this last section.

The Second Concerto for Clarinet and Symphony Orchestra was a commission of the Valencia Music Institute and dedicated to clarinetist José Franch Ballester.

The work was written between November-December 2011 and January 2012.

- Program Note from publisher

### Moussorgsky

#### Pictures at an Exhibition

The artworks Mussorgsky portrays musically being played today are described below:

IX. The Hut on Hen’s Legs (Baba-Yaga) - According to Stasov, “This piece is based on Hartmann’s design for a clock in the form of Baba-Yaga’s hut on hen’s legs, to which Mussorgsky added the ride of the witch in her mortar.” Mussorgsky scholar Michael Russ amplifies Stasov’s description: “Baba-Yaga appears in Russian fairy-tales. She lives deep in the woods in a hut whose hen’s legs allow it to rotate to face each unfortunate newcomer. There she lures lost children to eat them, crushing their bones in the giant mortar in which she rides through the woods, propelling herself with the pestle and covering her tracks with a broomstick.”

X. The Great Gate of Kiev - Stasov informs us that the gate that inspired this movement, designed by Hartmann for a competition at Kiev, was done in the “massive old Russian style, with a cupola in the form of a Slavonic helmet.” Although the goal of the competition was to identify a design for a new gate to be constructed in commemoration of Tsar Alexander I’s escape from an assassination attempt in 1866, the construction of the gate was cancelled. Regardless, Hartmann’s design attracted considerable attention, and he regarded it as one of his greatest accomplishments.

Much like Mussorgsky’s music, it is thoroughly nationalistic in design, incorporating Russian elements such as the eagle, cupola, ancient Russian figures, and the old Slavonic inscription: “Blessed is he that cometh in the name of the Lord.” The composer mirrors the intent of the artist through the use of a Russian Orthodox chant as well as recurring bell motives that evoke the pealing of multiple carillons for a climax that is one of the most memorable in all classical music.

- Program Note by Colonel Michael Colburn, “The President’s Own” United States Marine Band

# Symphony Band

## PROGRAM NOTES

### Sousa

#### Hands Across the Sea

Hands Across the Sea, composed in 1899, might well be considered as Sousa's farewell to the nineteenth century that had been so crucial to the evolution of the United States of America. The two final decades of that century had also been very good to Sousa, for in those years he emerged as a world-famous music personality. His magnificent band was one of the first American success stories in music, for it captured audiences wherever it played. Sousa, his band, and his thrilling marches spoke for all of us. Together they just might possibly have been the best ambassadors for the Republic since Benjamin Franklin. Hands Across the Sea could also have been Sousa's sincerely confident and patriotic view of the years ahead at the dawn of what he hoped might be a bright new era for mankind.

The title of the march has the ring of history in it. Since Sousa was almost as fascinated by words as he was by music, this happy combination finds him joining one of his most mature and compelling marches with words to match, for the prophetic title was original with him.

There are, of course, as many ways to play Sousa marches as there are conductors to lead them, and no official "system" of performance was either provided or approved by him. Those many admirers among his players who subsequently conducted provided viable options, but Sousa's approval on proofs for publication make them all that is ultimately correct.

- Program note by Frederick Fennell

### Day

#### A Song for Tomorrow

A Song for Tomorrow is a composition that is very near and dear to my heart. The piece was composed in memory of my friend Jonathan Foreman, who tragically died in September of 2018. After the funeral, service, I felt a deep pulling on my heart that I need to write something for Jonathan and the Foreman family, as a tribute to Jonathan. I pondered what to do for months until I was able to come up with a title and an idea for the piece. The title of the composition, A Song for Tomorrow, is inspired by a Latin phrase that was printed on Jonathan's funeral program. The phrase read "Cras alius dies est," which means "tomorrow is another day."

The song is meant to embody who Jonathan was, and provide hope and comfort to the family and friends who knew him for the days to come. The song features a chorale that I came up with that comes back in different forms throughout the piece. Jonathan was a trumpet player, and so I wrote an off-stage trumpet solo that is played (which represents him), as well as a trumpet section feature that builds the climax of the piece. The piece explores different conflicts and dissonances, until coming to a peaceful resolution. This was incredibly hard for me to write, and so I wanted to make sure that I put everything in my heart into this work. I hope that this piece can be comforting and provide peace to all who have lost someone close to them. I hope it gives them the strength to carry on through the days ahead, for every tomorrow that comes.

- Program Note by composer

### Collins

#### O rose of May

O rose of May is a musical response to Hamlet, the world famous and deeply influential play by William Shakespeare. The work focuses on the character arc of Ophelia, Hamlet's would-be love interest, and her internal struggle amongst the external conflict of the play. In the play's early stages, Ophelia is torn by her love for Hamlet - her brother, Laertes, and her father, Polonius, urge her not to pursue him further, and Hamlet himself begins acting strangely towards her. She is pushed further and further by Hamlet's confusing and seemingly insane actions until he kills Polonius. Overcome with grief, Ophelia is driven mad, and in her last appearances in the play she is hysterical, singing songs and sharing flowers with other characters. Before it is announced that she has died (likely by suicide), Laertes sees her in this state and calls to her, saying:

O rose of May,  
Dear maid, kind sister, sweet  
Ophelia!  
O heavens, is 't possible a young  
maid's wits  
Should be as mortal as an old  
man's life?

Represented by a solo clarinetist, Ophelia is depicted as singing a solitary, peaceful song in the opening of the work. After this introduction, an agitated melody takes over, representative of the conflict between the characters of the play. Ophelia's song reappears - but every time it is more and more twisted. A brief respite suggests relief from the conflict, but the song is unable to begin again. It bends to the will of the conflict, the voices of the surrounding characters overpower her, and as Ophelia descends into madness, her song becomes a hysterical celebration. The final bars are a wild chromatic descent into the last note of the work - a reflection on Ophelia's final moments, falling from her tree branch into the brook in which she drowns.

- Program Note by composer

### Markowski

#### Shadow Rituals

Shadow Rituals was Michael Markowski's first published work for concert band, written when the composer was 20 years old and a student at Arizona State University. The work won first prize in the 2006 Frank Ticheli Composition Contest in the Young Band category. Markowski describes Shadow Rituals as "rhythmic, energetic, and challenges the performer to constantly stay engaged in the music. The piece is a dark and mystical dance - a reflection of something primitive or ancient."

- Program Note from Kennesaw State University Wind Symphony concert program, 26 September 2016

About Shadow Ritual Markowski writes:

"I can remember sitting in my junior high school band reading through my first Frank Ticheli piece; I remember it because I found his style so unlike the other arrangements and "standards" that we performed. Now, several years later, I realize the remarkable inspiration Ticheli's music has made on my own writing and growth as a musician. Because of this,

Shadow Rituals was written particularly for the Manhattan Beach Music Frank Ticheli Composition Contest and I dedicate it humbly to Frank Ticheli."

- Program Note from University of Texas Symphony Band concert program, 27 February 2019

### Tschesnokoff

#### Salvation is Created

This arrangement is almost an exact transcription of the original choral work composed in 1912, before Chesnokov (or Tschesnokoff) was forced to turn to secular compositions by the Soviet government. It is a communion hymn based on a chant from Kiev and Psalm 74 (73 in the Greek version): "Salvation is made in the midst of the earth, O God. Alleluia." It is transposed up 1/2 step from the original to accommodate the wind ensemble. There are other minor rhythmic changes; otherwise, there is no deviation from the original. The work is in two sections, each in "A-B-Coda" form.

Bruce Housenecht was director of bands at Joliet Township High School from 1945 to 1969, and head of the Department of Fine Arts at Joliet Junior College.

- Program Note from Tara Winds concert program, 19 December 2015



## UWEC Bands 2023 Spring Tour

### Wind Symphony

**John R. Stewart**  
conductor

**Rosemount**  
High School

**Eagan High School**

**Edina High School**

**Eastview High School**

**Hastings High School**

**River Falls**  
High School

### Symphony Band

**Phillip A. Ostrander**  
conductor

**Osseo Fairchild Middle**  
and High School

**Edgerton High School**

**Oconomowoc**  
High School

**Waukesha North**  
High School

**Menomonee Falls**  
High School

**Wisconsin Dells**  
High School

# Wind Symphony

John R. Stewart, conductor

## Flute

^Charlie Grady – Maple Grove, MN  
Lana Hovan – Anoka, MN  
Kazper Rude – River Falls, WI  
Sydney Martin – Rochester, MN  
Matthew Miller – McFarland, WI

## Oboe

Carrie Schwartz – Appleton, WI  
^Peyton Tohulka – Sussex, WI

## Bassoon

^Elise Liske – Oshkosh, WI  
Collin Petry – Germantown, WI  
Mauricio Zepeda – Carver, MN

## Clarinet

Rafael Puga – Juneau, WI  
^Nora Reschke – Green Bay, WI  
Jade Stookey – Apple Valley, MN  
Olivia Nelson – Duluth, MN  
Rory James Anderson – La Crosse, WI  
Jessica Borchardt – Mosinee, WI

## Bass Clarinet

Lilia Hazlett – Franklin, WI

## Saxophone

^Jonah Walt – Hastings, MN  
^Aleah Vincent – Apple Valley, MN  
Will Hackerson – Inver Grove Heights, MN  
Zach Heder – Franklin, WI

## Trumpet

^Dylan Butler – Wausau, WI  
Kate Rosenberger – Grafton, WI  
Griffin Loudermilk – Bloomington, IN  
Katie Petsch – Sun Prairie, WI  
Ashleigh Madsen – Omaha, NE  
Olivia Lafler – Mayville, WI

## Horn

^Emmeline Liske – Oshkosh, WI  
Sierra Link – Savage, MN  
Brianna Leibsle – Plainfield, WI  
Tessa Ferry – Wayzata, MN  
Greta Volberding – Pulaski, WI

## Trombone

^Cade Passe – Lonsdale, MN  
Kathryn Mohrhauser – Hammond, WI  
Addie Monk – Kenosha, WI  
Jacob Miller – Savage, MN  
Chris Boelke – Eden Prairie, MN  
Matt Sandler – Prior Lake, MN

## Euphonium

^Tristan Watson – Waukesha, WI  
Liam Casey – Eden Prairie, MN  
Jason Spencer-Lima – Mounds View, MN

## Tuba

^Ash Rundquist – West St. Paul, MN  
Lauren Finn – La Crosse, WI

## Piano

Sarah Kauphusman – Chippewa Falls, WI

## Harp

Karissa Kockelman – Stillwater, MN

## String Bass

RJ Prichard – Lake Geneva, WI

## Percussion

^Wyatt Cameron – Roseau, MN  
Adam Wojtasiak – Slinger, WI  
Nick Zuck – Chaska, MN  
Zach Luginbill – Eau Claire, WI  
Aaron Stengel – Franklin, WI  
Kai Fang – Rosemount, MN  
Jenna Erickson – Hastings, MN

^Principal

# Symphony Band

Phillip A. Ostrander, conductor

## Flute

^Hannah Steele – Hastings, MN  
Jake Shockman – Anoka, MN  
Taylor Vega – Manitowoc, WI  
Autumn Wilkens – Sheboygan, WI  
Alyssa Greenwood – Marinette, WI

## Oboe

^Genna Mullen – Milton, WI

## Bassoon

^Jacquelynne Domin – Westmont, IL  
Michael Richter – Edina, MN

## Clarinet

^Annie Begotka – Tomahawk, WI  
Haley Herem – Ellsworth, WI  
Wyatt Spier – Caledonia, MN  
Maisy Youngbauer – La Crosse, WI  
Cece Maroszek – Pulaski, WI  
Sarah Student – Lakeville, MN  
Ethan Babcock – Janesville, WI

## Bass Clarinet

Makenna Paar – Oconomowoc, WI

## Saxophone

^Caroline Gates – Platteville, WI  
Matt TenBroek – Bloomington, MN  
Cole Clubb – Eagan, MN  
Braden Capelle (t) – Nisswa, MN  
Olivia Berger (t) – Lake City, MN  
V Gordner (b) – Anoka, MN

## Trumpet

^Ethan Cecil – Urbandale, IA  
Jonathan Schache – Peoria, IL  
Ethan Chaffee – Plymouth, MN  
Ava Redmond – River Falls, WI  
Hayden Smith – Griswold, IA  
Anna Fregien – Apple Valley MN  
Emaleah Matke – Almond, WI

## Horn

^Sam Wyland – Hudson, WI  
Emily Price – Eau Claire, WI  
Carleen Hetrick – Hammond, WI  
Jermaine Running Bear – Green Bay, WI  
Devin Cossentine – Roseau, MN

## Trombone

^Nick Pallaske – Holmen, WI  
Calder Smith – Bloomington, IL  
Lydia Wipf – Apple Valley, MN  
Keegan Xiong – Eau Claire, WI  
Emily Brehm – Crystal Lake, IL  
Matt Fitzgerald – Eau Claire, WI

## Euphonium

^Liam Thoreson – Hudson, WI  
Drew Fleming – Coon Rapids, MN

## Tuba

^Matt Wood – New Hope, MN  
Lucas Rabenn – Shoreview, MN  
Oakley Dalton – Rosemount, MN

## Percussion

^Nick McCarthy – Hudson, WI  
Amelia Milton – Muskego, WI  
Isaac Barton – Rochester, MN  
Tristan Snow – Eau Claire, WI  
Abigail Sheetz – Waukesha, WI

^Principal



**Upcoming UWEC Band Events**  
Gantner Concert Hall, Haas Fine Arts Center

- March 11 Symphony Band and Wind Symphony Concert 7:30pm
- April 25 University Band Concert 7:30pm
- April 28 Symphony Band Concert 7:30pm
- April 29 Wind Symphony Concert 7:30pm
- April 30 Alumni Band Concert 2:00 pm



For more event information, visit [www.uwec.ly/Mus-The](http://www.uwec.ly/Mus-The)



High School Honor Band Festival

**Students, check this out!**



GET A BEHIND-THE-SCENES LOOK AT THE UW-EAU CLAIRE MUSIC AND THEATRE ARTS DEPARTMENT! MEET OUR STUDENTS AND FACULTY, LEARN ABOUT OUR PROGRAMS, AND SEE YOURSELF PERFORMING WITH US!

SCAN THIS CODE WITH YOUR PHONE'S CAMERA, WE'LL SEE YOU ON THE OTHER SIDE.

## UWEC Honor Band Festivals

**UWEC Concert Band Festival**

at Pablo Center at the Confluence

**April 11, 2023**

**High School Honor Band, Op 57**

at Pablo Center at the Confluence

**November 4, 2023**

**Middle School Honor Band, Op 7**

at Haas Fine Arts Center

**January 26, 2024**

For information on these and other UWEC Music Department festivals offered for high school and middle school students, go to [uwec.ly/musicdeptfestivals](http://uwec.ly/musicdeptfestivals)