

Saxophonist **Michael Shults** has been praised for his “strong, imaginative” improvisations (Downbeat Magazine) and “fresh and intelligent musical ideas” (The Pitch). As a concert saxophonist, Shults has been praised for his “jaw-dropping” and “authoritative” performances (Bill Brownlee of the Kansas City Star) and has appeared by invitation at the North American Saxophone Alliance biennial conference and the University of Iowa Festival for New Music. While a doctoral student, Michael was the saxophone studio TA at UMKC under the tutelage of Zach Shemon, alto saxophone chair of the PRISM quartet. As a graduate student at the Cincinnati College-Conservatory of Music, Michael was a finalist in the 2012 North American Saxophone Alliance Jazz Artist Competition, and winner of the Graduate College Soloist category in the 2012 Downbeat Magazine Student Music Awards Issue. He was a featured soloist on Bobby Watson’s 2010 release “The Gates BBQ Suite” which reached as high as #4 on the Jazzweek National Radio Airplay Charts.

A first-call musician on the Kansas City jazz scene for nearly a decade, Shults remains an active member of Forward, the New Jazz Order Big Band, the Kansas City Jazz Orchestra, and the Kansas City Generations Sextet - who recently released their debut album “Acknowledgement”, celebrating the music of Kansas City jazz icons Pat Metheny, Bobby Watson, and Ahmad Aladeen. Michael is Assistant Professor of Saxophone at the University of Wisconsin-Eau Claire, where he teaches applied jazz and classical saxophone, saxophone quartets, jazz combos and jazz improvisation.

Dr. Jeffery Crowell is a Professor of Music at the University of Wisconsin-Eau Claire where he teaches applied percussion and percussion techniques, conducts the UW-Eau Claire Percussion Ensembles, and leads Jazz Ensemble III, part of the outstanding UW-Eau Claire award-winning jazz area. Before joining the faculty at UW-Eau Claire, Dr. Crowell taught on the faculties of several colleges, including Purdue University.

Dr. Crowell received his DMA in percussion performance(classical/contemporary) with minor fields in jazz performance and electro-acoustic media from the University of Southern California’s Thornton School of Music. He is active throughout the United States as a performer, clinician, adjudicator, and educator with performances internationally and nationally including South Africa, Argentina, Uruguay, and at the John F. Kennedy Center for the Performing Arts in Washington D.C.

A versatile artist in many genres, Dr. Crowell’s performance and recording credits include such artists as Bobby Shew, Louie Bellson, David Samuels, Henry Mancini, Joan Rivers, Lou Harrison, Kent Nagano, David Garibaldi, Buddy Baker, Glen Velez, Nebojsa Zivkovic, and John Bergamo. He has performed at the Los Angeles Philharmonic’s Green Umbrella Series, presented and performed at the Percussive Arts Society International Convention several times, is in the motion picture “The Majestic” starring Jim Carrey, marched with the Velvet Knights Drum and Bugle Corps, and has taught on the staff of the Tournament of Roses Marching Honor Band.

UW-Eau Claire Music & Theatre Arts website:

<http://www.uwec.edu/Mus-The>

online events calendar:

<http://www.uwec.edu/Mus-The/Events/calendar.htm>

facebook pages:

<http://www.facebook.com/UwecMusic#!/UwecMusic>

<http://www.facebook.com/pages/UWEC-Theatre/229071010473890>



Please respect 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. The use of cameras and recording equipment cannot be permitted.

www.uwec.edu/mus-the

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

Symphony Band

PHILLIP OSTRANDER, CONDUCTOR
JEFFERY CROWELL, VIBRAPHONE SOLOIST

and

Wind Symphony

JOHN R. STEWART, CONDUCTOR
MICHAEL SHULTS, SAXOPHONE SOLOIST



Tuesday, February 23, 2016

7:30 p.m.

Gantner Concert Hall
Haas Fine Arts Center

academicsANDartistry

The Power of **AND**

Program

Symphony Band

Phillip Ostrander, Conductor

Night on Fire	John Mackey (b. 1973)
Concerto for Vibraphone and Wind Ensemble	Nathan Daughtrey (b. 1975)
II. Enchanted Light (La Luz Encantada)	
<i>Jeffery Crowell, Percussion soloist</i>	
From the Banks to the Blue Ridge	Carl Holmquist (b. 1983)
<i>Blessed are They</i> from the German Requiem	Johannes Brahms (1833 – 1897) arr. Barbara Buehlman
The Jig is Up	Daniel Kallman (b. 1956)

~ Intermission ~

Wind Symphony

John R. Stewart, Conductor

Fanfare for JS	Chiayu Hsu (b.1975)
<i>Premiere Performance</i>	
I Was Just Looking at the World	Aaron Perrine (b.1979)
In Paradisum	Rob Deemer (b.1970)
<i>Michael A. Shults, Saxophone soloist</i>	
Blue Shades	Frank Ticheli (b.1958)
In Memoriam	Zachary Moore (b. 1992)
<i>Premiere Performance</i>	
Caveat	Sally Lamb McCune (b.1966)

Wind Symphony Personnel

Flute

Kasey Brylski Oshkosh, WI
Kailey Hilby Bangor, WI
Lena Lambrigtsen Mondovi, WI
Alyssa Zawada Delafield, WI
Hannah Zirbes^ Coon Rapids, MN

Oboe

Katelyn Weeks^ Anoka, MN
Eliza Morris Ripon, WI

Eb Clarinet

Andrea Bakkala Kenosha, WI
Briana Buchholtz Milwaukee, WI

Clarinet

Andrea Bakkala Kenosha, WI
Zachary Bartsch Cameron, WI
Briana Buchholtz Milwaukee, WI
Sarah DiPiazza^ Madison, WI
Andy Ludewig Andover, MN
Anders Nelson Minneapolis, MN
Hunter Nicholson Antigo, WI
Alisa Polzin Waukesha, WI
Elizabeth Schill Marion, IA
Becca Wickler Oconomowoc, WI

Bass Clarinet

Angie Coyle Eau Claire, WI

Contra-Bass Clarinet

Zachary Bartsch Cameron, WI

Bassoon

Zach Arthur Woodbury, MN
Ben Stickney^ Woodbury, MN

Alto Saxophone

Hanna Hermanson^ Buffalo, MN
April Schneider Appleton, WI

Tenor Saxophone

Parker Layton Minnetonka, MN

Baritone Saxophone

Britany Chartier St. Michael, MN

Trumpet

Nicole Johnson Chippewa Falls, WI
Devon Lawrence^ Rosemount, MN

Cody Longreen Glendale, WI
Connor Pietrzak Appleton, WI
Mikayla Rolling Waseca, MN
Will Woodward River Falls, WI

French Horn

Seth Gilbert Rice Lake, WI
Ben Mackie^ Mankato, MN
Andy Michor Honer Gilem, IL
Andrea Ranzau Maple Grove, MN

Trombone

Henry Bergmann Minneapolis, MN
Caleb Domeyer^ River Falls, WI
Maggie Zeidel Stillwater, MN

Bass Trombone

Alex Plum Eagan, MN

Euphonium

Andrew Nicholson Ladysmith, WI
Matthew Strom^ Rosemount, MN

Tuba

Isaac Portoghese^ St. Paul, MN
Curtis Wetzel Sun Prairie, WI

Percussion

Jake Esterberg Elk River, MN
Nick Junker Hastings, MN
David Kocik Hudson, WI
Sarah Leppert Eau Claire, WI
Chris McGlauchlen Farmington, MN
Shawn Muench Cumberland, WI
Alli Wilmes^ Stillwater, MN

Piano

Noah Bossert Oshkosh, WI
Catherine Edgington Burlington, WI

String Bass

Kourtney Ryan Delano, MN

^Principal

Teaching Assistants

Hanna Hermanson
David Lofy

Symphony Band Personnel

Flute

Mitchell Davidsz Oak Creek, WI
Jessi Kozak Hortonville, WI
Rachel Kubiatawicz Eau Claire, WI
Katherine Lane Glendale, WI
Nicole Larson White Bear Lake, MN
Anna Petzke^ Chippewa Falls, WI
Raine Rogers Tony, WI

Oboe

Laura Habrel^ Wales, WI

Clarinet

Miranda Anderson Roseville, MN
Veronica Aranda Germantown, WI
Gloria Dorschner^ Oshkosh, WI
Tim Frederick Lakeville, MN
Hannah Haraldson Sun Prairie, WI
Lexy Henkelman Merrill, WI
Trevor Kent East Troy, WI
Alec Mason Stillwater, MN
Maddy O'Malley Hudson, WI
Melissa Ruhbusch Spencer, WI

Bass Clarinet

Alex Exworthy^ Oconto, WI
Elisa Millis Sun Prairie, WI

Alto Saxophone

Logan Crapser Overland Park, KS
Thomas Lahren Wausau, WI
Brandon Polzin^ Waukesha, WI
Noah Staber Eau Claire, WI

Tenor Saxophone

Dan Colburn^ Stillwater, MN

Baritone Saxophone

Jake Arnold^ Fond du Lac, WI

Trumpet

Leslie Hoffman Greenfield, WI
Jan Hora Cedarburg, WI
Marie Kaczmarek Madison, WI
Luc Larson^ Eau Claire, WI
Maclain O'Connell River Falls, WI

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

French Horn

Marie Bourget Hudson, WI
Elizabeth Brunner^ Denmark, WI
Amanda Halek^ Robbondsdales, MN
Emily Heidelberger Farmington, MN

Trombone

Will Linstrom Fond du Lac, WI
Nic Murphy Appleton, WI
Olivia Robinson^ Egan, MN

Bass Trombone

Logan Kaduce Chippewa Falls, WI

Euphonium

David Lofy^ Merrill, WI
Mitchell Marten Wausau, WI
Logan Seymour Dallas, WI

Tuba

Derek Fritz Eden Prairie, MN
Muriel Metko New London, WI
Sammy Mutchler Grand Rapids, MN
Kameron Poncius Edina, MN

Percussion

Jack Johnson Waseca, MN
Josie Kajer Eau Claire, WI
Brett McClellan^ Green Bay, WI
Jacob Moyer Roseville, MN
Dylan Norcross Colchester, VT
Zach Steffen Farmington, MN
Josiah Torvik Savage, MN

^Principal

Program Notes

Night on Fire—John Mackey

Night on Fire is the second movement of the suite "The Soul Has Many Motions." The movement features the percussion section, which includes three djembe drums. (Publisher)

Concerto for Vibraphone and Wind Ensemble—Nathan Daughtrey

One of my favorite sources of inspiration for my compositions is poetry – especially that of Pablo Neruda. It's so passionate and filled with vivid imagery that it's just a blast to try and portray his words with music. I knew from the outset that Lisa Rogers (the commissioning party) wanted a 2-movement concerto, so I decided to try and find two poems with opposing themes and stumbled upon Neruda's collection "Ode to Opposites." I chose "Ode to Nighttime" and "Ode to Enchanted Light" which pit night against day. (Daughtrey)

From the Banks to the Blue Ridge—Carl Holmquist

For those who have not traveled to North Carolina, two of the state's most breathtaking natural features are the Outer Banks and the Blue Ridge Mountains. The piece attempts to express the beauty of these places through styles of music that are rooted in the rich culture and history of North Carolina - Appalachian folk songs, African American work songs, and hymn singing.

The journey begins on the Outer Banks, which are beaches that stretch for miles along the Atlantic coastline. After the band delivers this theme, the journey turns to a darker chapter of this region's history. Between the Outer Banks and the Blue Ridge Mountains lies fertile farmland that was once cultivated by African slave labor. As we continue westward, we begin our ascent of the magnificent Blue Ridge with a restatement of the first theme. (Holmquist)

Blessed are They; from the German Requiem – Johannes Brahms

The title comes from the first movement's choral text: "Blessed are they that mourn: for they shall be comforted. They that sow in tears shall reap in joy. They that go forth and weep, bearing precious seed, shall doubtless come again with rejoicing, bringing their sheaves with them." Barbara Buehlman (1936–1997) earned bachelor's and master's degrees in music education from Northwestern University. She taught in the Round Lake School District for 23 years. She became executive administrator of the highly successful Midwest Band and Orchestra Clinic and served for 14 years. (Palatine)

The Jig is Up—Daniel Kallman

My original intent in composing The Jig is Up was to create a playful, lighthearted tune and dance as an homage to composer Percy Grainger, whose music for winds I have always admired and whose biography I had recently read. However, as is often the case with the musical treatment of Irish folk music these days (the main "jig" theme, while an original melody, has the sound and feel of an Irish folk tune), other ethnic elements found their way into the work, particularly in the percussion "jam" that underscores a large portion of the middle and end of the composition. A chorale-like segment comes out of the first jam and then transitions back to the 6/8 jig tune. With a return to the percussion tutti, the winds build to a unison flourish to conclude the piece. (Kallman)



Fanfare for JS—Chiayu Hsu

Commissioned by the UWEC Wind Symphony, *Fanfare for JS* showcases the brass and percussion sections of the ensemble. This piece is a short, showy and ceremonial flourish which explores the different timbres of the group and creates excitement that reflects the brightness and joyfulness typical of this ensemble. Growing out of an initial major 9th chord motive, the piece develops through different transformations of the motives and concludes with a bombastic outburst. (Chiayu Hsu)

I Was Just Looking at the World (2011)—Aaron Perrine

Before I began composing this piece, I visited with members of the University of Wisconsin-Superior Symphonic Band—the band that commissioned the work—and discussed what living near Lake Superior has meant to the students. We also discussed various ways in which the composition might unfold. After returning home with many possibilities, the thing that resonated the most with me was the story of the old diaphone foghorn. In my mind, the partials above the fundamental frequency are similar to a fog over Lake Superior, which is something the students of UW-Superior experience far too often. The title of the work, *I Was Just Looking at the World*, is actually a phrase my three-year-old daughter frequently says when she is looking—often for the first time—at something beautiful in nature. (Aaron Perrine)

In Paradisum—Rob Deemer

The genesis of *In Paradisum* occurred in the summer of 2013 when I met Zach Shemon. We were both teaching at the Interlochen Summer Camp and we soon became interested in collaborating with one another. After giving Zach a number of options of types of solo works we could explore, he really liked the idea of a work that went against the grain of many saxophone features; while others are fast, loud, and frenetic, this work would be softer in tone and introspective in nature. I latched onto the ancient chant from the *In Paradisum* section of the traditional requiem mass, and decided to use that as the basis of the work, both motivically (most of the material of the piece is either a transmogrification of the original chant or is derived from it) and conceptually... while much of the requiem mass is intended to lament the passing of the dead, the *In Paradisum* chant celebrates the transition into Paradise. The saxophone solo embodies this transition in a florid and singing manner that should both demonstrate both the virtuosity and the lyricism of the performer. (Deemer)

Blue Shades(1997)—Frank Ticheli

The work, however, is heavily influenced by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era. *Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund. (Frank Ticheli)

In Memoriam—Zachary Moore

Me being an only child is a constant reminder that when my parents are gone, I will have no immediate family left. There will be no one there to reminisce funny stories from family camping trips, or to talk about that one time Dad did something really ridiculous. Every night I always pray for the safety and good health of my parents, but inevitably, I know that day will have to come. Time is an unforgiving friend who has little shame for what is to come down the road. No matter what, the sands of time will keep falling until the very last one. That day will come for us all, when we have to look over a lifeless individual that was once full of love and warmth, only to realize that you will never be able to hear them say, "I love you" again. This composition was written around that idea. That moment when one sees an individual they loved so much, lifeless in a casket. The realization one gets when they understand that they will never be able to talk to that person again. When one grasps that this is the last time they will ever see this individual again... However, just when all seems to be lost, there is always a simple reminder that you are surrounded by people who care for you. Perhaps a funeral is not the ending to this book called life. Maybe it is only the beginning. All one can do, is have faith. (Zachary Moore)

Caveat (2014)—Sally Lamb McCune

Growing up in middle-class Detroit in the 1960s and 70s, it was impossible not to be aware of and influenced on some level by assembly-line production of automobiles. First installed by Henry Ford in 1913, the moving assembly involved human workers performing limited and repetitive tasks at as fast a rate as possible. Because this ultimately had a negative effect on productivity and quality, automation was a logical evolution, gradually replacing humans with machines. In some cases, assembly lines today consist of machines running machines. In others, humans work alongside sophisticated automatons to accomplish production goals. Lately, I've become more and more intrigued by the relationship between humans and machines. New advances in technology range from drones (unmanned flying aircraft) and highly skilled industrial robots to "family" robots and humanoids that can have conversations. In *Caveat*, I imagined a musical idea or creature itself being constructed assembly-line style. As it moves through time, the idea undergoes constant tinkering. Abruptly, shifting from one station to another, without regard to a natural sense of pace or cadence, the music is intended to sound mechanistic but playful. As the story progresses, some traits of the object that were once slightly off-kilter become over-developed. (McCune)