

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

Symphony Band

PHILLIP OSTRANDER, CONDUCTOR

and

Wind Symphony

JOHN R. STEWART, CONDUCTOR



Friday, October 13, 2017

7:30 p.m.

Gantner Concert Hall
Haas Fine Arts Center

academics**AND**artistry

The Power of



Program

Symphony Band

Phillip Ostrander, Conductor

An Epic Fanfare from Three Fanfares Julie Giroux (b. 1961)

Net Luck Soaring Joni Greene (b. 1961)

Twist Jodie Blackshaw (b. 1957)

Seis Manuel Shelly Hanson (b. 1951)

Tiger Tail March Julie Giroux (b. 1961)

~ Intermission ~

Wind Symphony

John R. Stewart, Conductor

Fanfare for the Uncommon Woman #1 Joan Tower (b. 1938)

Shadja-maalika: Modal Illusions Asha Srinivasan (b. 1980)

D'un Matin de Printemps Lili Boulanger (1893-1918)
Arr. Francois Branciard

Double Play Cindy McTee (b.1953)
I. The Unquestioned Answer
II. Tempus Fugit

Program Notes

Three Fanfares—Julie Giroux

Premiered December 17, 2003, at the Midwest Clinic, Chicago, Illinois by The United States Army Field Band, Colonel Finley R. Hamilton, Conductor and Commander.

Net Luck Soaring—Joni Greene

Net Luck Soaring is a work inspired by love and friendship. It celebrates the life of a caring and considerate young man, Net Luck (Noppanut Lucksanawichien) – a clarinet and percussion player whose love and life has touched many. Commissioned by Laura Cross and the band parents of Leander High School. (Leander Texas). I began to form a vision of Net loving life itself, and this vision took on a musical form. I pictured him soaring through the sky like a carefree bird, dipping and diving with exhilaration, and bringing happiness to those around him. Based on this image, I developed the descending 16th note motive which occurs most often in the flutes. I then needed a Melody which was worthy of Net and his character that would reach a Peak from which he could soar. Like many of my work, I began developing it slowly, beginning with a fragment that builds upon itself.

Ms. Greene's music is frequently performed and commissioned by consortiums, universities, school districts and chamber ensembles. Ms. Greene holds MM and BM degrees from Indiana University. [Greene]

Twist—Jodie Blackshaw

Twist, composed for wind ensemble, is inspired by the shape, spirit and history of Australia's magnanimous waterway, the Murray River (the Wiradjuri people of the Albury-Wodonganga region call the river "Millewa"). The work is divided into 6 sections, each is subtitled.

Survival - this powerful opening was stimulated by the indigenous story of "Tiddalick the Frog". There are assorted versions of this Dreamtime fable but essentially, it tells of colossal, greedy amphibian who consumes the entire river without any thought for the inhabitants of this bio network.

Reflection-This movement speaks of the majestic beauty the river displays at dawn and dusk. At times, the water is so very calm a perfect mirror image of the surrounding landscape is reflected on the water's surface, bringing a sensation of inner peace to any spirit who is fortunate enough to experience such splendor.

Discovery - Reveals the arrival of the European settlers and the introduction of paddleboats in the mid-1800s. Just as dawn is announced by a chorus of kookaburras, so it is this movement but instead of a recording, the call of these idiosyncratic Australian birds is emulated here by the Trumpet section.

Obsession- Following the paddle boats is a bush soundscape, painting the timbral colors experienced at the campfire at dusk. This is usurped by a sleazy late-night Tango featuring at first the soprano then baritone saxophone.

'Carnevale'- Is the Italian term for Carnival or festival and is used here to capture the profound influence of Mediterranean culture in the southwest regions of New South Wales. In the late 1940s the early 1950s hundreds of Italian people migrated to Australia to help the development of the Murrumbidgee irrigation area and after many years of strenuous labor they transformed these otherwise viticultural regions to workable farmland.

Ascension - Through all of these twists and turns the piece comes back to where we started using material from survival. Not only does this implicate the life cycle of the ecosystem, it also hopes to challenge all listeners to consider this semicolon how do we successfully sustain our beloved Murray River?

About Jodie Blackshaw: After completing my Bachelor of Music in Composition with Larry Sitsky at the Australian National University, I ventured back into the country to provide music opportunities for young students in remote communities. It was 9 years later that I completed a post-graduate teaching qualification and commenced classroom music teaching, alongside wind band instruction. In those 9 years I taught clarinet, saxophone and keyboard to a wide range of students from varying backgrounds. I also directed a variety of music ensembles and composed 'custom-made' music due to the diversification in instrumentation and ability.

It was this experience that shaped my 'student-first' approach and allowed me to experiment with alternate orchestration techniques. When I studied Education through New England University I was tremendously inspired by Howard Gardner's Multiple Intelligence Theory and the Orff-Schulwerk approach. Since then I have further developed the compositional skills I acquired at the 'coal-face' and combined them with learned educational practice to create innovative works for symphonic wind bands at all levels.

Seis Manuel—Shelly Hanson

The seis is the traditional song and dance form of the Jibaro people, the peasant farmers of the mountains of Puerto Rico. At least 50 distinctive types of seis have been identified, "Seis" means "six" in Spanish; the term originally meant a dance for six men or six couples. The movement Seis Manuel is based on a traditional recurring harmonic pattern called the seis mapeye over which a singer improvises a melody.

Principal Clarinetist of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for Virgin Records, Teldec, Innova, and others, and was a soloist for the soundtrack of the feature film *Out of the Wilderness*.

Tiger Tail March—Julie Giroux

Julie Giroux states "It was 1978. I was 16 years old at that time and first horn in the Ark-La-Tex honor band which is hosted by Louisiana Tech University, Ruston Louisiana. Not my first honor band, but the first time I had the honor of having Dr. Harry Begian as the clinician. He was larger than life. Articulate with both words and the baton. Demanding? Yes. Strict? Yes, but nothing compared to my high school band director at that time and also par for the period. Warm and giving, he seemed to me a fountain of musical knowledge and experience. I have tried to spiritually incorporate these works, emotions, and the spirit of the clinician, Dr. Begian, into this march. Light, articulate, funny, tricky, bold, joyful and honorable. I hope I have done him and those fond memories justice. An unusual march for an unusually gifted musician!

Fanfare for the Uncommon Woman #1 (1987)—Joan Tower

Fanfare for the Uncommon Woman, No. 1, was inspired by Copland's Fanfare for the Common Man and employs, in fact, the same instrumentation. In addition, the original theme resembles the first theme in the Copland. It is dedicated to women who take risks and who are adventurous. Written under the Fanfare Project and commissioned by the Houston Symphony, the premier performance was on January 10, 1987, with the Houston Symphony, Hans Von conductor. This work is dedicated to the conductor Marin Alsop. [Tower]

Shadja-maalika: Modal Illusions (2011)—Asha Srinivasan

Shadja-maalika: Modal Illusions is a journey through the moods and colors of various Indian ragas, or modes. The title is a play on the word Raga-maalika, an Indian musical form where the music traverses many ragas within one composition while keeping the same shadja, or tonal center ("Do" in western

music). Conversely, in *Shadja-maalika*, (literally, "garland of shadja"), the tonal center itself is shifted to bring about the modulation to new modes. At pivotal points, a new note seemingly outside the mode appears and gradually reveals itself as the true tonal center, implying that the previous harmonic hierarchy was an illusion. The opening motive in the bass clarinet is the common thread, recurring frequently to confirm and highlight the unique characteristics of each new mode. As with much of my recent work, *Shadja-maalika* blends a melodic and rhythmic structure influenced by the Indian tradition with Western harmonic and formal concepts. [Srinivasan]

***D'un Matin de Printemps (1917-18)*—Lili Boulanger Arr. Francois Branciard**

It was in her final winter days, in 1917-1918, that Lili Boulanger imagined a piece, brimming with life, for violin, cello and piano. This bouncy morning reminder, contemplating soft spring sunshine, was performed for the first time in February 1919 at the Societe Nationale de Musique. This posthumous act was Nadia's initiative (1887-1979) who herself played the piano part. The little sister of the "Boulangerie" would live decades perpetuating her sister's memory via the transmission of legacies of this older sibling who died much too soon, and worked throughout her lifetime scrupulously on the publication of different versions of *Un Matin de Printemps*.

The piece presents a traditional A-B-A format with an obstinate rhythm, using an energetic theme notes as gay and light, followed by a mysterious episode in which we see the sun piercing through, blazing and happy, the concluding with a triumphal return of the first episode. Looking with a close eye shows a great deal of subtleties and rich harmonies in this miniature, astounding for the work of a young 24-year-old woman. [Midwest Sheet Music]

***Double Play (2011)*—Cindy McTee**

Originally commissioned by the Detroit Symphony Orchestra and Leonard Slatkin in honor of Elaine Lebenbom, *Double Play* consists of two continuous movements, each of which can be performed separately. The wind symphony version was commissioned at the request of Eugene Corporon with funding from a consortium of ensembles including the Lone Star Wind Orchestra, Ohio University, Rutgers University, and the University of North Texas. Generous support for this project was also provided by the Institute for Advancement of the Arts at the University of North Texas.

The composer writes,

"I have always been particularly attracted to the idea that disparate musical elements - tonal and atonal, placid and frenetic - can not only coexist but also illuminate and complement one another. I can think of no composer more capable of achieving these kinds of meaningful juxtapositions than Charles Ives. As in Ives' *Unanswered Question*, my *Unquestioned Answer* presents planes of highly contrasting materials: sustained, consonant sonorities in the strings intersect to create dissonances; melodies for the principal players soar atop; and discordant passages in the brass and winds become ever more disruptive. The five-note theme from Ives' piece is heard in both its backward and forward version throughout the work.

Tempus Fugit, Latin for "time flees" but more commonly translated as "time flies," is frequently used as an inscription on clocks. My *Tempus Fugit* begins with the sounds of several pendulum clocks ticking at different speed and takes flight about two minutes later using a rhythm borrowed from Leonard Slatkin's *Fin* for orchestra. Jazz rhythms and harmonies, quickly moving repetitive melodic ideas, and fragmented form echo the multifaceted and hurried aspects of 21st-century American society." [Lone Star Wind Orchestra]

Symphony Band Personnel

Flute

Kasey Brylski^
Maria DeRidder
Katy Lane
Emma Larsen
Sarah Phelps
Madison Porter
Zoie Stukel-McLean
Ashley Sutton

Oboe

Lauren Berns
Emily Johnson^

Bassoon

Melissa Mandyck^

Clarinet

Danielle Ahlm
Kera Birch
Emma Boley
Willem Bosma
Emily Chiesa
Jared Cilley
Hanna Henry
Angela Klinker
Erin McDole
Alec Mason
Sam Zelenak^

Bass Clarinet

Tyler Columbus
Ellie Ojeda

Saxophone

Ivan Cunningham
Bre Denure
Silas Jordan
Thomas Lahren^
Noah Staber^
Jonathan Viegut

Trumpet

Patrick Distershaft
Alec Grundman
Cody Longreen
Andrew Mundinac
Trevor O'Keefe
Dawson Redenius
Michael St. Ores^
Matt Yang

Horn

Marie Bourget^
Cory Moseman
Madison Perry
Andrew Senapatiratne

Trombone

Cameron Anderson
Max Firminhac^
Logan Kaduce
Michael Maurer
Kyle West

Euphonium

Nathan Czech^
Alex Jetzer
Adam Scaife

Tuba

Sam Clemmons
Abbey Keister
Kameron Poncius^

Percussion

Isabel Dwelle
Kory Esterberg
Cassie Freeman
Jack Johnson^
Alex Knoepker
Joe McCausland
Olivia Sletteland
Connor Swafford

Piano

Abby Hetcher

^Principal

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



Wind Symphony Personnel

Flute

Taylor Joulson
Jesse Kozak
Anna Petzke[^]
Marissa Rahn
Emma Sember
Aly Zawada

Oboe

Wesley Boehm[^]
April Schneider

E♭ Clarinet

Andrea Bakkala
Gloria Dorschner
Peyton Grunzke

Clarinet

Miranda Anderson
Andrea Bakkala
Kathryn Bartel
Zachary Bartsch
Gloria Dorschner
Peyton Grunzke
Samantha Jeanquart
Trevor Kent
Hunter Nicholson[^]
Madeline O'malley

Bass Clarinet

Miranda Anderson
Zachary Bartsch
Peyton Grunzke
Madeline O'malley

Bassoon

Ivy Anderson[^]

Soprano Saxophone

Vincent Friedel

Alto Saxophone

Dougan Smith

Tenor Saxophone

Hanna Hermanson[^]
Thomas Lahren

Baritone Saxophone

Tyler Schuster

Trumpet

Megan Hutera
Nicole Johnson
Jonathon Karow
Devon Lawrence[^]
Ethan Richmond
Mikayla Rolling

Horn

Elizabeth Hainlen
Amanda Halek
Ben Mackie[^]
Siri Stensberg

Trombone

Cameron Becker[^]
Brandon Fuhrman
Alex Plum

Bass Trombone

Jeremiah Tank

Euphonium

Jonathan Broschk[^]
Andrew Nicholson

Tuba

Ray Dorschner
Derek Fritz[^]
Meggan Wilson

Percussion

Jacob Dentinger
Jake Esterberg
Sarah Leppert
Abby Mason
Brett McLellan[^]
Patrick Phalen

Piano

Catherine Edgington

String Bass

Zachary Klein

[^]Principal

Teaching Assistants

Hanna Hermanson
Nathan Czech

Dr. Phillip 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 has also performed on Broadway shows in Minneapolis –most recently on the Lion King. 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. John R. Stewart is Assistant 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, and coordinates the concert band program. Under his leadership the Wind Symphony has performed at the International Tuba Euphonium Conference (2014) with soloists Dr. Brian Bowman, Andreas Hofmeier, Timothy Northcut, and Dr. Jerry Young and the CBDNA/NBA North Central Division Regional Conference (2016). Dr. Stewart maintains an active schedule as a guest conductor and clinician throughout the upper Midwest. He completed his Doctorate of Philosophy in Music Education (2013) at the University of Minnesota while studying conducting with Craig Kirchhoff. Dr. Stewart earned his Bachelor of Music Education from the University of Central Florida (1996) and a Master of Arts in Music Education from the University of South Florida (2009).

Support UW Eau Claire Bands by contributing to the Donald S. George Memorial Band Fund, established in memory of Professor and Director of Bands Emeritus Donald S. George, or the Friends of the Performing Arts Scholarship Fund. Your contributions help provide rich musical experiences, scholarships, and support for special projects within the UW Eau Claire Concert Bands. Visit <https://connect.uwec.edu/music-theatre-arts> to contribute today.

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