

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

*Symphony Band*

**PHILLIP OSTRANDER, CONDUCTOR**  
**CHARLES HODGSON, HORN SOLOIST**

*and*

*Wind Symphony*

**JOHN R. STEWART, CONDUCTOR**  
**JACOB GREWE, TUBA SOLOIST**



**Saturday, March 11, 2017**

**2:00 p.m.**

**Gantner Concert Hall**  
**Haas Fine Arts Center**

academics**AND**artistry

The Power of **AND**

# Program

## Symphony Band

*Phillip Ostrander, Conductor*

- Visionary Kenneth Froelich (b. 1977)
- Concerto No. 1 for Horn Richard Strauss (1864-1949)  
trans. John Anderson
- II. Andante  
    III. Allegro  
        Charles Hodgson, horn soloist
- Atmospheric Ben Phillips (b. 1996)
- I. Nitrous Oxide  
    II. Methane  
    III. Carbone Dioxide
- O Magnum Mysterium Morton Lauridsen (b. 1943)  
trans. H. Robert Reynolds
- Instinctive Travels Michael Markowski (b. 1986)
- Slavic Farewell Vasily Agapkin (1884-1964)  
ed. John Bourgeois

*~ Intermission ~*

## Wind Symphony

*John R. Stewart, Conductor*

- In this Broad Earth Steven Bryant (b. 1972)
- The Titan Charles Booker (b. 1952)
- I. The Immortal  
    II. Aegle's Dragon  
    III. The War  
        Jacob Grewe, tuba soloist
- The Seal Lullaby Eric Whitacre (b. 1970)
- Aegean Festival Overture Andreas Makris (1930-2005)  
arr. Major Albert Bader
- Toccat and Fugue in D Minor J.S. Bach (1685-1750)  
arr. Donald Hunsberger
- Dionysiaques, Op. 62, No. 1 Florent Schmitt (1870-1958)
- The Circus Bee Henry Fillmore (1881-1956)

## Program Notes

### ***Visionary – Kenneth Froelich***

*Visionary* is inspired by the life of Apple co-founder, inventor and entrepreneur Steve Jobs, who passed away on October 5, 2011. Upon his death, many in the U.S. – including myself – took time to consider the dramatic impact that Jobs' technological innovations had on our daily lives. While listening to an interview discussing Jobs' legacy, I was struck by the interviewees' description of Jobs' vision, who explained that Jobs did so much create new technologies, but rather had the uncanny ability to take complex technologies and make them simple.

Having been inspired by this interview, I set out to construct *Visionary* in this same manner. Early in the piece complex fragments of ideas are introduced in a rather ephemeral and intangible manner – more like "melodic wisps" than true melodies. Over the course of the short three-and-a-half minute work, these wisps slowly merge and clarify, eventually transforming into short melodies that can be clearly discerned. Towards the climax of the work, one theme emerges from the rest as the clearest, most present and identifiable melody. It is here that the vision of the work finally comes to fruition in the form of a grand melody that could only occur as a culmination of the idea fragments that occurred before it.

As an added tribute to Mr. Jobs, the initial chord of the work is a G major triad (with some added 7th) intentionally score to evoke the start-up chime of the current generation of Apple Macintosh computers. [Score]

### ***Concerto No. 1 for Horn – Richard Strauss/tr. John Anderson***

Richard Strauss, German-born composer, conductor and pianist was particularly noted for instrumental music composition of the highest order. His father, Franz Joseph Strauss (1822-1905), was principal horn of the Munich Court Opera Orchestra for 42 years. He saw to it that his gifted son Richard, having inherited his father's instincts, was to be a musician.

Strauss was eighteen when he composed the *Horn Concerto No. 1*, and its first performance took place in 1885 in Munich with Gustav Leinhos as soloist and Hans von Bülow conducting the Meiningen Orchestra.

Following a slow, lovely middle movement is the finale, which is characterized by a rondo theme in 6/8 "hunting tempo," the basis of which is a fanfare taken from the opening of this concerto. A rousing, fast section provides an exciting ending to the concerto. [Wolter]

### ***Atmospheric – Ben Phillips***

*Atmospheric*, is intended to musically depict some of the devastating effects of global climate change, and the three movements are named after three of the most abundant greenhouse gases: nitrous oxide, methane, and carbon dioxide. The piece alternates between being aggressive and solemn, meant to represent our planet's current state of crisis, and each movement also contains a hymn-like section to create a sense of hope. The final movement does not quite resolve, as a reference to how we have yet to agree on a solution to combat climate change. [Phillips]

### ***O Magnum Mysterium – Morton Lauridsen/trans. H Robert Reynolds***

Morten Lauridsen's choral setting of *O Magnum Mysterium* (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles.

About his setting, Morten Lauridsen writes: "For centuries, composers have

been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

### ***Instinctive Travels – Michael Markowski***

Michael Markowski burst onto the concert band scene in 2006 with his breakthrough composition, *Shadow Rituals* -- the unanimous winner of the First Frank Ticheli Composition Contest (sponsored by Manhattan Beach Music). Three years later Markowski returns full force with his most recent band work, *Instinctive Travels* -- a seven-minute musical excursion. This brisk and bustling escapade will propel an audience through defibrillating rhythms, indulgent mood swings, and a kaleidoscope of instrumental colors. [Stoffel]

### ***Slavic Farewell – Vasily Agapkin/ed. John Bourgeois***

Vasilij Agapkin was born in Sjatjerovo. His parent's died in a tragic accident when he was 8 years old. Soon after, he was accepted as an apprentice "band boy" in the 208th Tsarjob Battalion in Astrachan. He remained a musician in the army and, in 1912 during his enlistment with the 7th Cavalry, he composed *A Slavic Farewell*, or Farewell to a Slavonic Woman. Agapkin also worked as a cinema pianist, playing accompaniments for silent films. *A Slavic Farewell* (1912) was originally called *Farewell to a Slavonic Woman*, and since its premiere during World War I, it has become the best known, best loved march in Russia and in the surround independent states of the form Soviet Union. According to legend, the inspiration for this march came from Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic forces fought together, and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and children. [Score]

### ***In This Broad Earth – Steven Bryant***

*In This Broad Earth* is a short fanfare written for and dedicated to Kevin Sedatole and the Michigan State University Wind Symphony. Inspired by beauty I witness when hiking in the Austrian Alps with my wife, Verena, the music celebrates the earth, our only home (for now). [Bryant]

### ***The Titan – Charles Booker***

The inspiration for the concerto comes from Greek mythology and in particular Atlas, who after being defeated by the Olympians, was forced by Zeus to hold up the celestial spheres or eternity. The first movement, titled "The Immortal", is a description of Atlas, stout hearted primordial, large, un-fearing, and of course, immortal. The second movement is about his daughter, Aegle and her mourning for the murder of her pet three-headed dragon by Hercules in the Garden of Stone. The final movement, "The War", is the battle of the gods between the Titans and the Olympians. [Booker]

### ***The Seal Lullaby – Eric Whitacre***

The White Seal is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called "The Seal Lullaby").

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that

they had rejected my tender little song. "Oh," said the exec, "we decided to make Kung Fu Panda instead." [Whitacre]

### ***Aegean Festival Overture – Andreas Makris/arr. Major Albert Bader***

Written in 1967 as an orchestral overture for the Washington National Symphony and premiered under Howard Mitchell a year later at Constitution Hall. Its immediate success occasioned the collaboration between Makris and Albert Bader of the U.S. Air Force Band to arrange the overture as a concert piece for band.

From its first hammering dotted eighth rhythms, Aegean Festival Overture reflects the Greek origins of its composer, who was born in Salonika, a colorful Aegean seaport. The driving energy of the fast section with its restless 5s and 7s and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of Makris that is a blend of classic form and Greek folkloristic elements. [Yale]

### ***Toccata and Fugue in D Minor – J.S. Bach/arr. Donald Hunsberger***

*The Toccata and Fugue in D Minor* is one of the greatest of the masterpieces which Bach wrote for the organ. A brilliant slow/fast introduction is followed by the fugue, the subject of which is a short figure in sixteenth notes. From the free and showy style of the toccata and the huge climax at the end, it is evident that the work was conceived as a virtuoso concert piece rather than a work for a church service. [Program Notes for Band]

### ***Dionysiaques, Op. 62, No. 1 – Florent Schmitt***

*Dionysiaques for Band, Op. 62, No. 1* was composed in 1913. The title relates to the festivals held in ancient Greece to celebrate Dionysus, the god of wine, fertility, drama, and other enjoyable things. The composition is very descriptive, beginning the celebration very sensuously, in the lower brasses and winds, with a more yearning theme in the upper voices. It becomes much busier as the celebration begins to "heat up". Schmitt uses short bursts of highly chromatic material to elude to the sense of unpredictability that is often associated with such alcohol-induced celebrations. After a while, the first of a series of jaunty, march-like party themes begins. Schmitt's writing here can be rather difficult for any wind band, with quick unison trills, gigantic leaps, and alternating tempos. At times, the celebration seems to be calming down, and just before the end of the piece the music comes almost to a complete halt, but of course Schmitt has reserved the biggest climax of all for the end. [windbandlit]

### ***The Circus Bee – Henry Fillmore***

This march was a celebration of sorts for the fact that Fillmore and his father (who managed their publishing business) finally agreed that the young composer could publish his music "at home" even though it did not meet the elder Fillmore's standard of being religious music. The title came from an imaginary circus newspaper; if John Klotz could name his famous march after a show business paper called *The Billboard*, why not name his new march after a circus paper, real or not? Perhaps, if Henry Fillmore were still living, he would compose *The Circus Fanfare March* after the bulletin published by the Windjammers Unlimited, Inc. This group of circus music buffs alternates recording sessions at their conventions with discussions concerning music performed at circuses, past, present, and future. Most seem to agree that the *Circus Bee March* reflects Fillmore's lifelong interest in circuses and his varied experiences while touring with five different big top shows. [Program Notes for Band]

# Symphony Band Personnel

## Flute

Maria DeRidder *Appleton, WI*  
Jenna Frost *Chisago City, MN*  
Abby Hetcher *Waukesha, WI*  
Jesse Kozak *Greenville, WI*  
Katy Lane *Milwaukee, WI*  
Aly Zawada^ *Delafield, WI*

## Oboe

Emily Johnson^ *Mondovi, WI*  
Megan Finstad *Sheboygan, WI*

## Bassoon

Melissa Mandyck^ *Coon Rapids, MN*

## Clarinet

Danielle Ahlm *St. Croix Falls, WI*  
Miranda Anderson *Roseville, MN*  
Emma Boley *Mondovi, WI*  
Willem Bosma *Oshkosh, WI*  
Teke Heinschel^ *Rockton, IL*  
Hannah Henry *Monroe, WI*  
Trevor Kent^ *East Troy, WI*  
Abbie Kunze *Buffalo, MN*  
Melissa Ruhbusch *Spencer, WI*

## Bass Clarinet

Miranda Anderson *Roseville, MN*  
Trevor Kent *East Troy, WI*  
Alec Mason *Stillwater, MN*

## Saxophone

*Blu*  
Breanna Denure *Beloit, WI*  
Silas Jordan *Columbus, WI*  
Carlos Flores-Komatsu *Brookfield, WI*  
Dougan Smith^ *Oswego, IL*  
Noah Staber *Eau Claire, WI*

## Gold

Jake Arnold *Fond du Lac, WI*  
Logan Crapser *Overland Park, KS*  
Josh Johnson *Minneapolis, MN*  
Thomas Lahren^ *Wausau, WI*  
Alex Meffert *Edina, MN*

## Trumpet

Alec Grundman *Neenah, WI*  
Megan Hutchinson *Lake Geneva, WI*  
Megan Hutera *Rice Lake, WI*  
Jon Karow *Wheaton, IL*  
Cody Longreen *Glendale, WI*  
Ethan Richmond *Eau Claire, WI*  
Michael St. Ores^ *Rosemount, MN*  
Matt Yang *Neenah, WI*

## Horn

Marie Bourget *Hudson, WI*  
Dominic Domeyer *River Falls, WI*  
Emily Heidelberger *Farmington, MN*  
Leslie Hoffman^ *Greenfield, WI*

## Trombone

Bryant Callaghan *DeKalb, IL*  
Max Firminhac *Stevens Point, WI*  
Logan Kaduce *Chippewa Falls, WI*  
Ben Phillips *Eau Claire, WI*  
Brendan Zember^ *Fort Atkinson, WI*

## Euphonium

Nathan Czech^ *River Falls, WI*  
Erin Ijzer *Roseville, MN*  
David Lofy^ *Merrill, WI*  
Adam Scaife *Madison, WI*

## Tuba

Joe Moore *Woodbury, MN*  
Kameron Poncius^ *Edina, MN*  
Logan Seymour *Dallas, WI*

## Percussion

Jacob Dentinger *Farmington, MN*  
Alex Knoepker *Tomah, WI*  
Abby Mason^ *Lodi, WI*  
Jacob Moyer *Roseville, MN*  
Nick Zuck *Chaska, MN*

## Piano

Trevor Kent *East Troy, WI*

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

Kasey Brylski *Oshkosh, WI*  
Laura Helgen *Eden Prairie, MN*  
Lena Lambrigsten^ *Mondovi, WI*  
Madison Porter *Traverse City, MI*  
Emma Sember^ *Plymouth, WI*

## Oboe

Wesley Boehm^ *Merrill, WI*  
Kayla Moothart *Owatonna, MN*

## Eb Clarinet

Andrea Bakkala *Kenosha, WI*  
Gloria Dorschner *Oshkosh, WI*  
Peyton Grunzke *Waseca, MN*

## Clarinet

Andrea Bakkala *Kenosha, WI*  
Kathryn Bartel *Kewaunee, WI*  
Zachary Bartsch *Cameron, WI*  
Gloria Dorschner *Oshkosh, WI*  
Peyton Grunzke *Waseca, MN*  
Kalee Hanson *Menomonie, WI*  
Samantha Jeanquart *Luxemburg, WI*  
Charles Kuban *Waukesha, WI*  
Hunter Nicholson^ *Antigo, WI*  
Maddy O'Malley *Hudson, WI*  
Samantha Zelenak *Apple Valley, MN*

## Bass Clarinet

Zachary Bartsch *Cameron, WI*  
Samantha Zelenak *Apple Valley, MN*

## Bassoon

Eric Hanson^ *Brandon, SD*  
Justin Wheatley *Athens, WI*

## Alto Saxophone

Hanna Hermanson^ *Buffalo, MN*  
Parker Layton *Plymouth, MN*

## Tenor Saxophone

Tyler Schuster *Apple Valley, MN*

## Baritone Saxophone

Vincent Friedel *Ladysmith, WI*  
April Schneider *Appleton, WI*

## Trumpet

Kris Bergh *Minneapolis, MN*  
Jan Hora *Cedarburg, WI*  
Nicole Johnson *Chippewa Falls, WI*  
Devon Lawrence *Rosemount, MN*  
Connor Pietrzak^ *Appleton, WI*  
Mikayla Rolling *Waseca, MN*

## Horn

Elizabeth Brunner *Denmark, WI*  
Mariah Kewin *Eau Claire, WI*  
Kristina Mienke^ *Hudson, WI*  
Emily Schrang *Oconomowoc, WI*

## Trombone

Leo Johnson *Mahtomedi, MN*  
Alex Karye^ *Farmington, MN*  
Richard Stahl *Waseca, MN*

## Bass Trombone

Alex Plum *Eagan, MN*

## Euphonium

Jonathan Broschk *Hudson, WI*  
Andrew Nicholson^ *Ladysmith, WI*

## Tuba

Derek Fritz *Eden Prairie, MN*  
Curtis Wetzel^ *Sun Prairie, WI*

## Percussion

Jake Esterberg *Elk River, MN*  
Sarah Leppert^ *Eau Claire, WI*  
Brett McLellan *Green Bay, WI*  
Cami Mennitte *Córdoba, Argentina*  
Patrick Phalen, IV *Wausau, WI*  
Caleb Robinson *Buffalo, MN*

## Piano

Catherine Edgington *Burlington, WI*

## String Bass

Kourtney Ryan *Delano, MN*

## ^Principal

*Teaching Assistants*  
Hanna Hermanson  
David Lofy

**Charles Hodgson** joined the music faculty of the University of Wisconsin-Eau Claire in the fall of 2016. Mr. Hodgson is a versatile performer and music educator who is equally comfortable on the concert stage as in the Broadway pit, teaching studio or recording sound set. Chuck was born in Vancouver Washington and raised in the Pacific Northwest. He received a Bachelor of Music Education degree from Concordia College, Moorhead MN and his Master of Music degree in Horn performance from Northwestern University in Evanston IL, studying with Dale Clevenger, David Kamminga, Bruce Houglum and Arnold Jacobs. Chuck's performance career includes symphonic work with the Chicago Symphony, Columbus Symphony, Minnesota Orchestra, Fargo Moorhead Symphony, St Paul Chamber Orchestra, Chicago Chamber Orchestra, Elgin Symphony and Illinois Philharmonic. He is currently a Hornist with the Minnesota Opera Orchestra and is enjoying his 30th season with that organization. He has performed with many Broadway national touring companies, including Phantom of the Opera, Ragtime, Joseph, Beauty and the Beast, Fiddler on the Roof, Evita, Porgy and Bess, Miss Saigon, West Side Story, The Sound of Music, Cinderella, Paint Your Wagon, Kiss of the Spider Woman, Les Miserables, South Pacific and Fiddler on the Roof. In addition to his work with the Minnesota Opera, Chuck performs regularly in the Twin Cities with Vocalessence, Minnesota Dance Theater, Minneapolis Pops Orchestra, Minnesota Sinfonia and his brass quintet, the North Shore Brass. He is also a frequent guest artist with the Minnesota Orchestra and St Paul Chamber Orchestra.

Originally from Ft. Worth, Texas, **Jacob Grewe** is an active freelance musician and teacher around the state of Wisconsin and is the Lecturer of Tuba and Euphonium at the University of Wisconsin-Eau Claire. He is also principal tubist with the Sheboygan Symphony and Beloit-Janesville Symphony Orchestra and has performed with the Kenosha Symphony Orchestra, Manitowoc Symphony Orchestra, and numerous chamber ensembles in and around Madison. His teaching responsibilities have included conducting brass sectionals for the Wisconsin Youth Symphony Orchestra, teaching tuba and euphonium masterclasses at the University of Wisconsin Summer Music Clinics and University of Arkansas Summer Music Camps. Jacob has also maintained a studio of private lesson students in Madison.

Jacob is currently completing his Doctor of Musical Arts degree in Tuba Performance with a minor in Musicology at the University of Wisconsin-Madison. He holds a Master of Music degree from the University of Wisconsin-Madison and Bachelor of Music degree from the University of Arkansas. His primary teachers are Tom Curry, John Stevens, and Benjamin Pierce.

**Benjamin MacIntosh Phillips** is a sophomore at UW-Eau Claire pursuing a degree in music composition. Phillips, born in 1996, is an Eau Claire native who's interest in music composition was sparked by his jazz director at Memorial High School, Mr. Dennis Lugenbill.

Phillips is currently studying trombone with Dr. Phil Ostrander, and last semester premiered a piece with UWEC's Trombone Choir titled Autumn Air. His piece, Atmospheric, is intended to musically depict some of the devastating effects of global climate change, and the three movements are named after three of the most abundant greenhouse gases: nitrous oxide, methane, and carbon dioxide. The piece alternates between being aggressive and solemn, meant to represent our planet's current state of crisis, and each movement also contains a hymn-like section to create a sense of hope. The final movement does not quite resolve, as a reference to how we have yet to agree on a solution to combat climate change.