

UPCOMING EVENTS

High School Honor Band Op.57

Nov. 4th | All Day | Pablo Center at the Confluence

Symphony Band & Wind Symphony: Artist in Residence

Frank Ticheli, guest composer/conductor

Dr. Manuel Vásquez-Ramírez, saxophone soloist

Nov. 17th | 7:30pm | RCU Theatre

University Band Concert

Nov. 27th | 7:30pm | Gantner Concert Hall

Holiday Concert

Dec. 3rd | 2:00pm & 5:30pm | RCU Theatre

Middle School Honor Band Op.7

Jan. 26th | All Day | Haas Fine Arts Center

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

Wind Symphony

DR. JOHN R. STEWART, CONDUCTOR

WITH

DR. PHILLIP OSTRANDER, TROMBONE SOLOIST

and

Symphony Band

DR. PHILLIP OSTRANDER, CONDUCTOR



Friday, October 13, 2023
7:30 p.m.

Gantner Concert Hall
Haas Fine Arts Center

Program

Wind Symphony

Dr. John R. Stewart, Conductor

Petals of Fire **Zhou Tian (b. 1981)**

Suspended **Alex Shapiro (b. 1962)**

- I. Airborne
- II. Distanced
- III. Masked
- IV. Viral

Arrows of Time **Richard Peaslee (1930-2016)**

trans. Joshua Hauser

- I. Up
- II. Slow, Freely
- III. Fast

Dr. Phillip Ostrander, trombone soloist

Passacaglia "Homage on B-A-C-H" **Ron Nelson (b. 1929)**

~ *Intermission* ~

Symphony Band

Dr. Phillip Ostrander, Conductor

Fanfare for Wild Youthful Occasions **Harrison J. Collins (b. 1999)**

Rising Light **Kevin Charoensri (b. 2003)**

Until Morning Come **Andrew Boss (b. 1988)**

Suite Francaise **Darius Milhaud (1892-1974)**

- I. Normandie
- II. Ile de France
- III. Alsace-Lorraine
- IV. Provence

Dr. John R. Stewart, guest conductor



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 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. Dr. Stewart 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. Forthcoming presentations include the Wisconsin Music Educators Association and Minnesota Music Educators Association conferences. His current research interests include Comprehensive Musicianship through Performance (CMP) and repertoire.

Dr. Stewart serves as a board member for the Wisconsin Concert Band Association (WCBA) and is the Wisconsin representative 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. 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. Dr. Ostrander champions diversity in repertoire with the UWEC Symphony Band. The band performs music composed by under-represented composers in every concert, and since 2017, the ensemble's first concert of the

year celebrates music written by female composers. The ensemble tours to a middle or high school with a diverse student population every year to perform and collaborate.

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 in Broadway shows regularly at the Orpheum and State theatres 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.

Program Notes

Wind Symphony

Petals of Fire by Zhou Tian

Petals of Fire is a fierce and colorful rhapsody inspired by American artist Cy Twombly's 1989 painting of the same title. Part of the work was adapted from a movement of my Concerto for Orchestra. I've always been interested in learning how artists mix different styles and techniques to create a unique, new look. Inspired by Twombly's attempt to combine text and color to express himself visually (literally, words are part of his painting, much like what Chinese painters did during the Song dynasty), I, as a composer, wanted to create a fusion of musical styles, harmony, and timbre, using a large wind ensemble. In a way, everyone in the ensemble is a "petal": together, the fire glows, disappears, and dances. Petals of Fire was commissioned by Michigan State University Wind Symphony and Director of Bands Kevin Sedatole on the occasion of the ensemble's performance at the 2017 CBDNA National Convention.

Suspended by Alex Shapiro

Suspended is an emotional journey, and the catharsis I felt throughout the eight months of writing it helped keep me sane amidst a world of dismal uncertainty. The piece is composed in the tradition of an 18th century Classical symphony: four contrasting movements which serve specific functions and reveal a story. The work begins in absolute rage and chaos, then alternates between moments of grief and bleakness. Grim reality shifts to a macabre, circus-like insanity, and by the end, flickers of genuine hope contrast a pervasive sense of dread, and finally arrive at more optimistic possibilities.

Airborne is the sole movement that's purely acoustic, with no accompaniment audio soundscape. It launches the symphony upward with a tightly motivic sonata form of short repeating passages, in an unrelenting, ever-swirling and disorienting wake-up call. Scream with me.

Distanced is an anthemic, pensive unravelling which begins in anguished melancholy and expands to a raw, poignant wail. Cry with me.

Masked is composed in the exact shape of a Classical minuet and trio waltz, though the music -- a whimsical if somewhat demented masked ball (or, balls, in this case) -- bears little connection to that of Mozart or Haydn. Historically, third movement minuets gave way to the joke-like scherzo, and the trio section tips its hat to some welcome levity. Laugh with me.

Viral ends the work with an energetic, percussively driven seven-part rondo. Light is trying to break through the weight of the times in a frenzied and unresolved push to the final exuberant, insistent notes. Dance with me!

As for the title: our lives have been suspended in countless ways: suspension of daily patterns due to the global Coronavirus pandemic, suspension of social justice and human rights, suspension of the U.S. government as it was held hostage by a vile cult leader and treasonous insurrectionists, and the overall suspension of decency as social media amplifies the most base and ugly instincts among people. Surely, we can do better.

A piece of music should stand on its own, regardless of any message its composer may attach to it. Audiences don't read about music: they listen to it. But as Victor Hugo wrote, "Music expresses that which cannot be put into words and that which cannot remain silent".

The arts have a powerful role in improving society by awakening consciousness through thought-provoking, emotional moments. If a piece of music can spark conversation among listeners, that is a meaningful impact, and a benefit in addition to that of the notes themselves.

Arrows of Time by Richard Peaslee

Arrows of Time is a three-movement piece originally written for solo trombone and piano, then re-composed for solo trombone and orchestra. The main influence on Peaslee's composition of this work was "Bill Russo's trombone writing for the Stan Kenton Orchestra, spearheaded by Frank Rosolino's spectacular solos." The jazz harmonies and figures throughout the work have made it one of the most popular recent compositions for trombone.

Regarding the title of the work, Peaslee states, "the term [Arrows of Time] appears in Hawking's A Brief History of Time which [he] had been reading while writing the piece. Little more can be said in explanation except that [he] liked it as a title."

Joshua Hauser's setting for winds was commissioned by Sergeant Major Scott Shelsta of the United States Army Band for performance at the 2000 U.S. Army Band Eastern Trombone Workshop in Fort Meyer, Va., with Joseph Alessi, principal trombonist of the New York Philharmonic Orchestra as guest soloist.

Passacaglia (Homage on B-A-C-H) by Ron Nelson

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which move from darkness to light. Written in homage to Johann Sebastian Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e. B-flat, A, C, and B natural. Bach introduced this motive in his unfinished The Art of the Fugue, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations.

Wind Symphony Personnel

Flute

*Charlie Grady
Jordan Bauer
Devan Schrader
Oriana Cheney
Kazper Rude

Oboe

*Peyton Tohulka
Berit Fitzsimonds
Carrie Schwartz

Bassoon

Elise Liske
Derek Braend

Clarinet

*Niamh Troupe
Micaela Huesemann
Jessica Borchardt
Rory Anderson
Lilia Hazlett
Annie Begotka
Haley Herem

Bass Clarinet

Hugh Gaston

Saxophone

*Aleah Vincent
Caroline Gates
Lily Cooper
Cole Clubb
Zach Heder

Trumpet

*Dylan Butler
Katie Petsch
Ethan Chaffee
Ethan Cecil
Olivia Lafler
Ashleigh Madsen

Horn

*Sam Wyland
Lili Silveyra
Simeon Doyen
Brianna Leibsle
Carleen Hetrick

Trombone

*Addie Monk
Sarah Klingbeil
Ian Kronbeck
Trey Wisner
Calder Smith
Matt Sandler

Euphonium

*Liam Casey
Tristan Watson
Drew Fleming

Tuba

*Jakob Lamphere
Ash Rundquist
Lauren Finn

String Bass

RJ Prichard

Percussion

*Nicholas Adams
Fletcher Myhre
Amelia Milton
Isaac Barton
Abigail Sheetz
Mitchell Espena
Nick McCarthy

Harp

Evey Thoreson

Piano

McKenna Girdeen

*Principal Player

Symphony Band Personnel

Flute

*Hannah Steele
Caitlyn Geiss
Autumn Wilkens
Grace Neuenfeldt
Helena Martinson
Alyssa Greenwood

Oboe

*Connor Janowicz
McKenzie Mahlum

Clarinet

*Wyatt Spier
Kaitlyn Yang
Kaitlyn Moore
Chambriel Ridings
Michael Collins
Maxwell Rogers

Bass Clarinet

Cece Maroszek
Azelia Urbik

Contrabass Clarinet

Maria Carson*

Saxophone

*Dan Kalish (a1, s)
Emily Toews (a1, a2)
David Varga (a2)
Olivia Berger (t, a2)
Caleb Songer (t)
Ethan Moehr (b)

Trumpet

*Adeline Goeltl
Jonathan Schache
Ava Redmond
Hayden Smith
Anna Fregien
Josh Krause
Ethan Lundy
Dru Beebe

*Principal Player

Horn

*Emily Price
Jermaine Running Bear
Matthew Skowronek
Alex Benson
Abigail Reedy

Trombone

*Mira Torbey
Lydia Wipf
Anton Granatella
Matt Fitzgerald
Keegan Xiong
Lauren Droberg
Luke Kilpin

Euphonium

*Liam Thoreson
Leo Dougan
Donovan Brown
Danté Mulkey
Jim Welch

Tuba

*Matt Wood
Lucas Rabenn
Ryan Leigh

Percussion

*Adam Wojtasiak
CJ Benway
Gabe Fittante
Elizabeth Paparelli
Olivia Bartkey
Norah McDaniel
Riann Adriansjach

Piano

Eva Colson

The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of The Art of Fugue. The famous melody from Bach's Passacaglia in C minor appears once (also altered) in variation nineteen.

Passacaglia (Homage on B-A-C-H) was commissioned by the Eta-Omicron Chapter of Phi Mu Alpha Sinfonia, The United States Air Force Band, and the University of Cincinnati College-Conservatory of Music, Wind Studies Department, in celebration of the 125th Anniversary of the founding of The University of Cincinnati College-Conservatory of Music.

Symphony Band

Fanfare for Wild Youthful Occasions by Harrison J. Collins

It is a huge honor to have been commissioned to compose a work for the Fort Worth Youth Orchestra, an organization with a nearly sixty-year history of providing to young musicians the opportunity to gain myriad skills and to pursue excellence through musical performance. In late 2021, FWYO founded its new wind ensemble and brought in Brian Youngblood, associate director of bands at Texas Christian University [TCU], to conduct the newly formed group. When Mr. Youngblood secured his new position, I was beyond honored that he'd think of me to compose a work for the group. He pitched the idea to the FWYO board of directors, who graciously and enthusiastically agreed to facilitate the creation of this fanfare in celebration of the beginning of their new wind ensemble.

This work, Fanfare for Wild Youthful Occasions, reflects all of the energy that came together in this particular circumstance. It contains within it the energy of new musical opportunity that groups like the FWYO provide for young musicians. It contains the energy of those young people all coming together like the particles of an atom to create something greater than the sum of its parts, and it contains the energy of the masterfully skilled people who come together to guide these young souls. It contains the energy of a kid in his early twenties who found a fraction of himself in a new place, and it contains the energy of you, the person who is reading this and somehow taking place in the experience of this music. Come be a part of this wild youthful occasion with us.

Rising Light by Kevin Charoensri

A few months ago, my mother asked me to walk with her to get groceries because she felt fearful of the violent, racist attacks on Asian American women across the country, such as the seven attacks on innocent Asian women in New York. From this, Rising Light was born. I knew I had to say something with my voice I had been given, which was in music. Asian Americans are raised to stay quiet and be non-confrontational about issues, and I found it hard to break my shell in writing. I was scared to write moments too big, and often thought about scrapping the piece.

I, along with other Asian Americans, including my parents, had a fear of speaking up, which plagued me much of my life composing. Comments such as calling my music “too Asian” always got to my head, and I made sure I never used common Asian musical language or instruments in my music, such as a pentatonic scale or a gong in my pieces.

The name, *Rising Light*, is inspired by the floating Lantern Festival in Thailand, where I was raised, where people write their fears, worries, and thoughts on their mind and send it off on a lantern.

For me, writing this piece has felt much like that, being a place for me to vent and express all my emotions regarding this issue. Despite being disgusted and saddened by the surge of Asian hate, I wanted this piece to non-apologetically celebrate both the beautiful cultures I grew up in. While there are dark moments in this piece, I wanted this piece to celebrate the beautiful bi-cultural identity of Asian Americans.

Until Morning Come by Andrew Boss

Until Morning Come (2018) is written for and dedicated to Alex Kaminsky and the Marjory Stoneman Douglas High School Wind Symphony for their “Our Reply” concert, which was performed in response to the shooting that occurred at their school on February 14, 2018. The work was written in loving memory of the deceased victims of the shooting and is also dedicated to the living victims of gun violence as they seek love, peace, and understanding.

Suite Francaise by Darius Milhaud

For a long time I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France."

Symphony Band



Wind Symphony

