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# SYMPHONY BAND & OSSEO-FAIRCHILD HIGH SCHOOL CONCERT

Dr. Phillip Ostrander, conductor  
Adam Boll, conductor  
Mira Torbey, student conductor  
Elise Liske, bassoon soloist

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Wednesday, April 29th, 2026  
7:30pm | RCU Theatre  
Pablo Center at the Confluence

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## **-PROGRAM-**

### **OSSEO-FAIRCHILD HIGH SCHOOL**

Mr. Adam Boll, conductor

Mar Y Cielo.....Jorge L. Vargas

The Sky Train.....Jonas Sackmann Van Hoof

"Polka" from *The Bartered Bride*.....Bedrich Smetana  
(arr. Gary E. Parks)

Music from *How to Train Your Dragon*.....John Powell  
(arr. Sean O'Loughlin)

### **SYMPHONY BAND**

Dr. Phillip Ostrander, conductor

Fanfare Forza.....Brian Balmages (b. 1975)

Over the Blue and Green.....Clare Howard (b. 2001)

English Dances.....Malcolm Arnold (1921-2006)

I. Andantino

II. Vivace

III. Mesto

IV. Allegro risoluto

Kalos Eidos.....Carol Britten Chambers (b. 1970)

Mira Torbey, student conductor

Concerto for Bassoon & Wind Ensemble.....Eric Ewazen (b. 1954)

II. Allegro Vivace

IV. Allegro Molto

Elise Liske, bassoon soloist

### **COMBINED ENSEMBLE**

Incandescence.....Adrian Sims (b. 2000)

Audience members are reminded of 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. As a matter of copyright law, no unauthorized recording or photography is allowed.

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**September 19, 2026** | Honors Orchestra

**October 17, 2026** | Clearwater Choral Festival

**October 25, 2026** | OctOBOE & Bassoon  
Spooktacular

**November 7, 2026** | HS Honor Band Op. 60

**November 21, 2026** | String Festival

**January 14, 2027** | MS Honor Choir

**January 22, 2027** | MS Honor Band Op. 10

**February 14, 2027** | Woodwind Day

**February 11, 2027** | Tenor-Bass Festival

**March 2, 2027** | Treble Choir Festival

**April 6, 2027** | Concert Band Festival

**April 16-17, 2027** | Eau Claire Jazz Festival

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**MAJORS:**  
Music, Applied Instrumental  
Music, Applied Voice  
Music, Composition  
Music, Liberal Arts  
Music, Education Choral or Instrumental Emphasis  
Theatre Arts  
Theatre Arts, Liberal Arts

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Theatre Arts, Musical Theatre  
Theatre Arts  
Music

**CERTIFICATES:**  
Arts Administration  
Dance Activities  
Recording Arts  
Songwriting  
Theatre Arts

**AUDITION DATES**  
for acceptance in 2027-28

NOV. 7, 2026

JAN. 20 | FEB. 13 | MAR. 6 2027

**[uwec.ly/audition](http://uwec.ly/audition)**

## PROGRAM NOTES

### OSSEO-FAIRCHILD HIGH SCHOOL

#### Mar Y Cielo - Jorge L. Vargas

Mar y Cielo, meaning "sea and sky," is a tuneful and memorable pasodoble. Jorge L. Vargas (Born 1971) is a composer, arranger, clinician, and educator. He Holds a Bachelor of Music Education Degree from The University of Texas-San Antonio and a Master Of Education Degree from Lamar University. He currently serves as a music educator at Memorial Junior High in Eagle Pass, Texas, where he directs the Concert Band and the Mariachi Ensemble

*-Program Note by composer*

#### The Sky Train - Jonas Sackmann Van Hoof

Jonas Sackmann Van Hoof's second piece for concert band, The Sky Train, tells the story of a magical train that whimsically flies through the sky and encounters an intense thunderstorm. The OFHS band premiered this piece at their 2025 fall concert and performed Jonas's first work for concert band the previous school year.

*-Program Note by composer*

Jonas Sackmann Van Hoof is a senior at Osseo-Fairchild High School. He will be attending UWEC this fall as a student who has been accepted into the piano, bassoon, and composition studios. He aspires to a career after graduation as a multi-instrumentalist performer and composer of music for video games and theatre.

#### "Polka" from The Bartered Bride - Bedrich Smetana, Arr. Gary E. Parks

One of the first Czech operas to gain recognition as part of the standard repertoire worldwide, Bedrich Smetana's The Bartered Bride tells the story of a young Bohemian girl's struggle with an arranged marriage. The comic opera features realistic characters and folk-inspired music. This suite of three dances was transcribed for band by LtCol Jack T. Kline, the Marine Band's twenty-fourth director who served from 1974 to 1979. The opening Polka features sudden tempo changes and graceful pauses, perfectly capturing the character of this jaunty Bohemian dance.

*-Program Note by composer*

## SYMPHONY BAND

### Fanfare Forza – Brian Balmages

Written to celebrate the opening of the new Performing Arts Center at Brainerd High School in Minnesota, this powerful fanfare symbolically brings all of the students together. Prior to the PAC being built, music students would have to walk off campus to another location. Originally titled Warriors in Unison, this piece signifies the first time all students (the Brainerd Warriors) were able to come together on campus and perform in a brand new space. The music is powerful, highly rhythmic, and is constantly driving forward. Despite being just 3 minutes in length, the music has a clear and substantial thematic, rhythmic and harmonic development. Fanfare Forza was commissioned by the Brainerd High School Bands (Christopher Fogderud and Kelsi Olson, Conductors) in honor of their new Performing Arts Center.

*-Program Note by composer*

### Over the Blue and Green – Clare Howard

One very hot summer, I accompanied a group visiting the Kennedy Space Center in Florida. During this time, we sat down with two retired astronauts who told us about their experiences in space. One astronaut, when asked how his perspective on life has changed since being in space, recalled seeing the Earth as an inherently peaceful place, like this beautiful blue and green thing, which he now felt a stronger duty to protect. When asked to share her favorite memory during a mission, the other astronaut detailed a story about being ahead of schedule during a mission, and in the free time she was allowed, watching Earth from the windows of the spaceship. She recalled stretching out her arms, feeling like she was an angel watching over Earth. I've been imagining myself in these astronauts' places, wondering what the world would be like if we all saw ourselves as guardians of Earth in this way. This piece explores the feeling of watching over our planet, cherishing its beauty—flying over the blue and green.

*-Program Note by composer*

### English Dances – Malcolm Arnold

Malcolm Arnold's publisher, Bernard de Nevers, suggested that a suite of dances be composed to provide an English counterpart to Antonin Dvorak's Slavonic Dances or Bartok's Romanian Folk Dances. Arnold developed eight original melodies that seemed firmly rooted in traditional English dance and song. The melodies were divided into two sets of four. Written in 1950, English Dances

at SUNY Geneseo and Bethany College in Kansas. 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 Principal Trombone of the Minnesota Opera Orchestra. He performs on Broadway shows in Minneapolis - Hennepin Avenue Theatre District, recently on Wicked and Some Like It Hot. 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.

## UWEC SYMPHONY BAND

### FLUTE

^Ava Mattson  
Ann McCarthy  
Anneliese Jensen  
Chloe Horrell  
Anna Motzko  
Marie Dums  
Katie Johnson

### OBOE

^Ava Renner  
Maira Leuwerke

### CLARINET

^Amaria Kejo  
Isabelle Wilhelmi  
Maxwell Rogers  
Cece Maroszek  
Charlotte Hawley  
Brian Richter  
Abbey Sargent  
Chambriel Ridings  
Carson Kwong  
Audrey McNamara

### BASS CLARINET

Hazen Stangl  
Rory Anderson

### BASSOON

Kai Fenner

### SAXOPHONE

^Caleb Songer  
David Varga  
Kietra Malone  
Leah Kincaid  
Devin Flood  
Matthew Walbran  
Landen Lee

### TRUMPET

^Sean Litterer  
Otto Gustafson  
Ethan Lundy  
Katie Arvidson  
Onni Kisner  
Colin Besel

### FRENCH HORN

^Elliott Voigt  
Ava John  
Jermaine RunningBear  
Calder Smith

### TROMBONE

^Owen Ruck  
Keegan Xiong  
Kaitlin Vanderloop  
Lydia Wipf  
Lauren Droberg  
Joe Callanan  
Jonas Daso

### EUPHONIUM

^Danté Mulkey  
Dominic Lirones  
Max Westom  
Cody Morrow

### TUBA

^Everett Krajicek  
Emma Lehe  
Jacob Rausch  
Matt Wood

### PERCUSSION

^Presley Wolf  
Peter Wise  
Lilian Jaquette  
Katelyn Cuturia  
Genevieve Kerr  
Brody Nielsen  
Ethan Vanden Heuvel

president of National Association for Music Educators (NAfME) and enjoys teaching at double reed, band, and choral festivals for local students. In the Eau Claire community, Elise plays bassoon with the Chippewa Valley Symphony Orchestra and Eau Claire Chamber orchestra, and she sings and student conducts with the Trinity Lutheran Church Choir. She plans to teach choral music after her graduation in Dec. 2026.



**Mira Torbey** is a music educator, trombonist, singer, and conductor from Marshfield, WI. She is currently in her third year at the University of Wisconsin-Eau Claire studying instrumental music education with a minor in Spanish. She studies trombone with Dr. Phil Ostrander, and has played in numerous ensembles while at UWEC. Mira has also studied piano with Dr. Namji Kim and conducted research with Dr. Laura Dunbar. Always seeking to bring her Lebanese and Palestinian heritage into

her musical endeavors, her current research focuses on bringing Lebanese folk music into the general music classroom. Mira teaches private trombone lessons, tutors in the university's music history department, and is a cantor at Newman Catholic Church on campus. She is the Vice President of the UWEC chapter of National Association for Music Educators, and a member of the National Band Association. She sings with the Confluence Big Band and is one half of the Eau Claire-based jazz duo Torbey and Davis. Upon graduating in fall 2027, Mira hopes to teach middle school or high school band and continue playing trombone and singing wherever she ends up. In her free time, she enjoys spending time with her family and friends, cooking her mom's recipes, being involved at her Church, reading, playing soccer, and playing chamber music with friends.



**Dr. Phil 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. Prior to working at UW Eau Claire, he taught

was dedicated to de Nevers.

The first movement, *Andantino*, opens quietly to 4-part chords played by the French horns and a melody introduced by the oboe. The melody is reminiscent of the gentle movement of a country breeze or the slowly flowing streams, sometimes becoming agitated when encountering obstacles. Both the obvious and haunting bell tones heard in this movement and the others have been suggested as the source for the English nature of the dances. The church bells in the towns and cities of England are often tuned to the notes of the diatonic scale (i.e., the notes of the white keys of a piano). This scale is used extensively by Arnold, who believed in its "eternal value." The second movement, *Vivace*, begins with bell tones that seem to signal the start of festivities in a village town. *Mesto*, the third movement, translates as sad or melancholy. The final movement, *Allegro risoluto*, is characterized by a driving and determined rhythm in the brass with ornamentation from the woodwinds.

*-Program Note by Roy Stehle*

### **Kalos Eidos – Carol Britten Chambers**

*Kalos Eidos* is a programmatic work meant to portray the characteristics of a kaleidoscope. I originally intended to title the piece *Kaleidoscope*, but as I began to learn more about the origin of the word, I became very intrigued. Most people know that a kaleidoscope is an optical device, or tube, containing mirrors and bits of colored glass or paper. When the tube is rotated, an endless variety of patterns can be seen. But the work itself is derived from the Greek words *kalos* (beautiful) and *eidos* (form or shape). The word "scope" refers to seeing or observing, thereby forming the complete definition: the observation of beautiful forms or shapes. As I related this to music, I began to envision with my ears various colors and patterns, similar to what one sees with the eyes when viewing a kaleidoscope. The overall form of the piece is fast-slow-fast, depicting three main episodes. These episodes are somewhat different from each other, but they also share similar colors and patterns, as all kaleidoscopes do. The very ending is a reverse bookend of the beginning; in other words, the beginning simply starts and continues to get busier and more complex, while the ending gradually winds down until the kaleidoscope eventually stops spinning and comes to rest.

*-Program Note by composer Commissioned by the MBDA Young Band Literature Session Committee and Partners.*

## Concerto for Bassoon and Wind Ensemble – Eric Ewazen

As commissioning bassoonist Jeffrey Keesecker wrote after the concerto's premiere, "Eric has composed a modern masterpiece, a profound work of depth and meaning that captures the soul of the bassoon." Following its 2002 U.S. world premiere, Ewazen's concerto made its European debut in Sweden the following year. It has since become a favorite recital piece and a mainstay at state contests nationwide.

*-Program Note by composer*

Eric Ewazen's Concerto for Bassoon and Wind Orchestra was commissioned by James Croft and the Florida State Winds for bassoonist colleague Jeffrey Keesecker. It is a work that makes a distinct contribution to a genre with sparse resources.

The four movements of the concerto display the wide expressive and virtuosic capabilities of the solo instrument. The first movement, following an extended pastoral setting, introduces the solo bassoon in a lengthy lyric reflection. Although there are moments of dramatic intensity, the basic sound world is contemplative. The second movement is both playful and energetic with the solo voice constantly stretching ranges while the ensemble provides punctuated accompaniment. The third is a lovely ballad, quite reserved, at once plaintive and soulful. An energetic dance movement in compound meter brings the work to an exhilarating conclusion.

*- Program Note from liner notes of Marc CD 2003 WASBE 11th Conference (Florida State University Wind Orchestra)*

## Incandescence - Adrian Sims

Buckle up for a euphoric musical experience like no other. This work tributes brilliant scientist and artistic scholar Lewis Latimer and his essential inventions. Follow Latimer's journey as floating melodies over driving syncopated ostinatos propel the work through one emotional musical moment after another.

*-Program Note adapted from publisher*

## OSSEO-FAIRCHILD HIGH SCHOOL

### FLUTE

Annabell Kolpien  
Alyssa Kubaskie

### OBOE

Lila Evens

### CLARINET

Alyssa Burmesch  
George Clark  
Sadie Dinger  
Makaela Kiesow  
Gabe Konop

### BASS CLARINET

Izaiah Green

### BASSOON

Jonas Sackmann  
Van Hoof

### SAXOPHONE

Dalton Clark  
Braydon Holmes  
Tristan Rojas

### TRUMPET

Bowen Holmes  
Noah Krueger  
Jacob Rongholt

### TROMBONE

Alana Gasser  
Emma Gleiter  
Landyn Luedtke

### EUPHONIUM

Blake Johnson

### TUBA

Grayson Lawrence

### BASS

Orion Prudlick  
Matthew Shields

### VIOLIN

Finley Anderson

### PERCUSSION

Sara Gerike  
Noah Green  
Elian Paine  
Josh Rongholt  
Benjamin Smith  
Prexton Thur  
Jonas Sackmann  
Van Hoof

## CONDUCTORS AND SOLOISTS



**Adam Boll** is a National Board Certified music teacher and graduate of the University of Wisconsin-Eau Claire, where he earned his degree in music education, studying trombone under Dr. Phil Ostrander. He also holds a Master's degree in Education from UW-Stout and has taught music to students in the Chippewa Valley for the past 20 years. This is his seventh year teaching the middle and high school bands in the Osseo-Fairchild School District. Mr. Boll has composed a variety of works including music for several musicals.



**Elise Liske**, from Oshkosh, WI, is a senior Music Education major with a choral emphasis and a certificate in Special Education and Inclusive Practices at the University of Wisconsin Eau Claire. At UWEC, she currently sings in and student conducts Concert Choir, as well as plays bassoon and contrabassoon in Wind Symphony, Symphony Orchestra, and various chamber ensembles. She serves as UWEC's chapter