

UPCOMING EVENTS

UWEC Theatre: Macbeth

April 26th–27th, May 1st–4th | 7:30pm | Riverside Theatre
April 28th, May 5th | 1:30pm | Riverside Theatre

First Fridays Faculty Recital Series: Woodwind Chamber Music

May 3rd | 7:30pm | Clearwater Recital Hall | Pablo Center

Wind Symphony Band Concert

(feat. Student Concerto and Conducting Winners)
May 4th | 7:30pm | RCU Theatre | Pablo Center

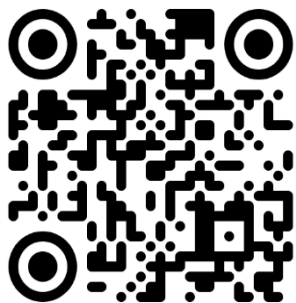
Choral Carmina Burana Concert

May 5th | 5pm | RCU Theatre | Pablo Center

Percussion Studio Recital

May 5th | 5pm | Gantner Concert Hall | Haas Fine Arts Center

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

BARRON COUNTY COMMUNIVERSITY BAND

MIKE JOOSTEN, CONDUCTOR

ANA TRAIKOFF-STRAITIOTI, TRUMPET SOLOIST

SYMPHONY BAND

PHILLIP OSTRANDER, CONDUCTOR

JOEY ELLIOTT, STUDENT CONDUCTOR

BERIT FITZSIMONDS, OBOE SOLOIST



Wednesday, May 1, 2024

7:30 p.m.

RCU Theatre

Pablo Center at the Confluence

www.uwec.edu/mus-the

- P R O G R A M -

Barron County Communiversity Band

Mike Joosten, Conductor

Cajun Folk Songs **Frank Ticheli (b. 1958)**

Nexus **James Curnow (b. 1943)**
Ana Traicoff-Stratioti, trumpet soloist

American Hymnsong Suite **Dwayne S. Milburn (b. 1963)**
I. Prelude on Wondrous Love
II. Ballad on Balm in Gilead
III. Nettleton (Come Thou Fount of Every Blessing)
IV. March on Wilson (When We All Get to Heaven)

Symphony Band

Phillip Ostrander, Conductor

Joyride **Andrew Boysen, Jr. (b. 1968)**

Flight **Stacey J. Berk (b. 1970)**
I. Sailplane
II. Joyride
Concerto Competition Winner, Berit Fitzsimmons

Home Away from Home **Catherine Likhuta (b. 1981)**

Lake Superior Suite **Cait Nishimura (b. 1967)**
II. Pukaskwa
III. Sleeping Giant
Conducting Competition Winner, Joey Elliott

Tight Squeeze **Alex Shapiro (b. 1962)**

Combined Ensemble

On Parade **Amanda Aldridge (1866 – 1956)**

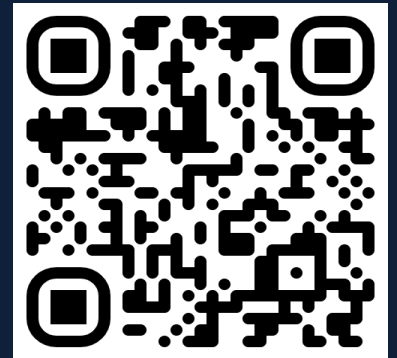
Audience members are reminded of the need for silence during performances. Our concerts and recitals are recorded. Coughing, cell phones, electronic devices, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. As a matter of copyright law, no unauthorized recording or photography is allowed.



Rodney Hudson Band Scholarship Fund

In 2021 a generous donor and Blugold alumni, started the Concert Band Scholarship to help UWEC Bands recruit and retain strong musicians into the program. As of 2022, the Concert Band Scholarship was renamed to honor emeritus faculty member Rodney Hudson. Prof. Hudson was on the UWEC faculty from 1971-2003 and was a valuable contributor to the success of the band program. During his time at UWEC, Prof. Hudson served as trombone professor, and conductor of the bands, including Concert Band I, Concert Band II, and the Symphony Band. Since retirement, Mr. Hudson has remained an avid supporter of the Bands and frequently attends rehearsals, concerts, and serves as guest conductor and adjudicator for concerto and conductor competitions. During the 2022-2023 academic year, UWEC Bands celebrated 100 years of music on campus. The Rodney Hudson Band Scholarship is now a quasi-endowed scholarship that can be sustained for years. All gifts support scholarships for Music Majors who play in the bands at UWEC. Scan the QR Code and make your gift to the Rodney Hudson Band Scholarship Fund! Thank you for investing in the future.

CONNECT
WITH
BANDS



SAVE THE DATE!

UWEC ALUMNI BAND WEEKEND

APRIL 24-27, 2025

HAAS FINE ARTS CENTER

GANTNER CONCERT HALL

Symphony Band Personnel

Flute

^Caitlyn Geiss
Autumn Wilkens
Grace Neuenfeldt
Hannah Steele
Megan Morschauser

Oboe

^Connor Janowiec
Genna Mullen

Clarinet

^Kaitlyn Moore
Maria Carson
Chambriel Ridings
Maisy Youngbauer
Sarah Student
Maxwell Rogers
Michael Collins
Emma Jernberg

Bass Clarinet

M Paar
Amelia Urbik

Saxophone

^Dan Kalish
Lily Cooper
Emily Toews
Ashlyn Shea
Caleb Songer

Trumpet

^Adeline Goeltl
Josh Krause
Anna Fregien
Ethan Lundy
Dru Beebe
Ben Schmidt

Horn

^Lili Silveyra
Emily Price
Noah Reedy

Trombone

^Calder Smith
Mira Torbey
Lydia Wipf
Carter Vanderloo
Lauren Droberg
Matt Fitzgerald
Luke Kilpin

Euphonium

^Sam Terry
Donovan Brown
Danté Mulkey
Leo Dougan

Tuba

^Matt Wood
Lucas Rabenn
Ryan Leigh

Percussion

^Tristan Snow
CJ Benway
Soren Lesperance
Riann Adriansjach
Shakti Gurung
Gabe Fittante
Norah McDaniel

Piano

Eva Colson

^Principal

PROGRAM NOTES

Barron County Communiiversity Band

Cajun Folk Songs by Frank Ticheli

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in south Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to south Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

La Belle et le Capitaine and Belle can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). *La Belle et le Capitaine* tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

Belle is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, director, who commissioned the work and gave its premiere on May 22, 1990.

- Program Note by composer

Nexus by James Curnow

The word “nexus” is defined as a tie or link between people and events. **Nexus**, for solo trumpet and band, includes several links between composer James Curnow and educator Alfred Watkins, to whom the work is dedicated. A well-known theme (particularly to Mr. Watkins' students) is drawn upon as the piece utilizes two primary musical settings - an energetic and agile scherzo that appears in the beginning and again at the end, contrasted with an expressive Ballad theme.

- *Program Note from publisher*

American Hymnsong Suite by Dwayne S Milburn

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on *Wondrous Love* (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. *Ballad on “Balm in Gilead”* features a rich jazz harmonization of this familiar spiritual. The Scherzo on *“Nettleton”* (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the *March on “Wilson”* (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard. While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

- *Program Note by composer*

Barron County Communiversity Band

Flute

Barb Boehm
Patti Burns
Alexis Lundeen*
Krisy Marx
Mary Pautsch
Renee Rademaker
Sierra Solum*
Ashlie Falstad

Bassoon

Chelsey Hoffman

Clarinet

Monika Audette
Mark Bruschuk
Alan Christensen
Sara Grace
Therese Konop
Connie Mohawk
Patty Smith

Bass Clarinet

Ashley Barthen
Samuel Barrett
Maggie Konop

Alto Saxophone

Tyler Dorweiler
Christina Lee
Elliott Scott
Abigail Solum
Mikayla Stephanites

Tenor Saxophone

Zach Bartsch

Baritone Saxophone

Mary Larson

Trumpet

Gerald Atherton
Jack Amann
Joseph Erickson
John Maruska
Jake Myre
Ana Traicoff-Stratioti
Robert Thompson

Horn

Linda Carpenter
Kim Stoeberl

Trombone

Samuel Clair
Kyle Kringle*
Isabela Myre
Guiseppa Pica
Mark Rutherford
Keith Trembath*

Euphonium

Steve Hardy*

Tuba

Dick Anderson
Shawn Kieran*
Theo Lund

Percussion

Jenny Landes
Sam Linton
JJ Martinson
Nathan Oduor
Renee Rademaker
Paul Trembath *

Piano

Renee Rademaker

*Principal



Joey Elliott is a violist and conductor from West Allis, WI. He is currently pursuing his undergrad degree in viola performance from UW-Eau Claire. As a violist, he currently performs in the Chippewa Valley Symphony Orchestra as well as the Eau Claire Chamber Orchestra. Joey is currently a member of the Eileen Phillips Cohen String Quartet at UWEC. Throughout his time at UWEC, he has participated in masterclasses with Time for Three and Mimi Zweig. As a conductor, Joey served as the assistant conductor of UW-Eau Claire's production of *Orpheus in the Underworld*. He is also the winner of the 2022 UWEC Orchestral Conducting Competition. His principal viola teachers have been Dr. Barbara Beechey, Chi-Chi Bestmann, Dr. Elizabeth York, and Dr. Christine Harada Li. His principal conducting teachers are Nobuyoshi Yasuda and Dr. Frank Watkins.



Berit Fitzsimonds is a freshman oboist at the University of Wisconsin - Eau Claire, pursuing a Bachelor's degree in Music Education. In the past, she has participated in masterclasses with Katherine Needleman, Cassie Pilgrim, and Bill Wielgus. She was selected to perform in the MMEA All-State Wind Ensemble and Orchestra, as well as the NAFME All-National Concert Band. Fitzsimonds has studied under Dr. Christa Garvey and Dr. Carrie Vecchione.



Ana Traicoff-Stratioti grew up in Rice Lake and attended the University of Wisconsin Eau Claire earning a bachelor's of music education with both a choral and instrumental emphasis. She completed her Masters Degree in Choral Music Education through the University of Saint Thomas. Ana is the Director of the Northwinds British Brass Band. She has taught in the School Districts of Minong, Winter, and Prairie Farm. Ana currently teaches Elementary Music in the School District of Cameron. She also performs regularly with the Dean's List Jazz Band and the UWEC-BC Comuniversity band.

Symphony Band

Joyride by Andrew Boysen, Jr.

Joyride was commissioned by the North Jersey School Music Association in celebration of the 50th anniversary of the North Jersey Region I High School Band Concerts and premiered at their festival in 2003.

The genesis for the composition occurred while I was doing doctoral work at the Eastman School of Music in 1996-1998. I began work on a piece for orchestra in which I hoped to explore some of the sounds and concepts of composers like John Adams, who have created a music which has been labeled as post-minimalism. Although I abandoned work on that particular piece, some of my ideas for it continued to percolate, and the commission from the North Jersey School Music Association finally allowed them to be realized.

There are many processes at work in *Joyride*, most notably the fairly constant repetition of a chord that initially consists of the notes C, F and G. This set of pitches is the main unifying feature of the piece, controlling most of the underlying harmonies, establishing melodic material, and even dictating the large-scale sections of the piece (the four main sections of the work are in C Phrygian, F Phrygian, G Mixolydian, and C Major). *Joyride* also uses a technique called metric modulation, in which each new tempo is related metrically to the previous tempo. Finally, the first half of the piece is essentially repeated in the second half of the piece, although the overall effect is completely altered because the keys and tempos have changed. All of this, however, is simply intended to create a piece that will be a rhythmic, exciting, and enjoyable "joyride" for its listeners.

- *Program Note by Andrew Boysen, Jr.*

Flight by Stacey J. Berk

Written in memory of my father, **Flight** reflects his delight in aviation as well as some joyous memories I have of him. The first movement, *Sailplane*, is reminiscent of a sailplane flight we shared as my very first flight. It was a lovely, soaring experience, and I can still envision the colorful farm fields below and the sound of the wind keeping the plane aloft. The second movement, *Joyride*, was a local flight "lesson" my siblings and I purchased for my dad upon his retirement from teaching. His laughter and excitement in describing the flight still brings a smile to my face. A slower, hymn-

like section is included in this movement as both an expression of the wonder of flying as well as a nod to my father's habit of whistling hymns as he did chores around the house.

- Program Note by composer

Lake Superior Suite by Cait Nishimura

Lake Superior Suite is a five-movement piece for wind band, inspired by the landscapes of five provincial and national parks on the north shore of Lake Superior. The piece was conceptualized during camping trips at each of the parks, and was finalized during the 150th anniversary of Canada's confederation. The creation of this work was intended, in part, to expose listeners and performers to local natural wonders through music.

Pukaskwa National Park is on the northeast shore of the lake, and features towering cliffs and rocky shores with century-old driftwood. Through meter changes and driving ostinatos, the music in Pukaskwa represents the sense of wonder, adventure, and determination involved in hiking precarious cliffs to breathtaking views.

Sleeping Giant Provincial Park, the northernmost park included in this piece, is named after a landform that resembles a giant lying on its back. This is the park in which the composer interacted with the most wildlife, experienced the most extreme jaw-dropping views, and witnessed the most beautiful moments in nature. Sleeping Giant's disjunct melodies, shifts in timbre, and unexpected rhythmic patterns represent this experience.

- Program Note by composer

Tight Squeeze by Alex Shapiro

On the heels of composing Paper Cut, which pairs a wind band with not only an electronic track but a ream of printer paper, I knew I wanted to create another even more up-tempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a twelve-tone row theme, possibly the world's first for high school band, at least this far west of Vienna.

Initially the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I've ever been interested in is granola, but I had a good time with this little tone row, which I

paired with a techno-rock-infused percussion groove and electric bass line (yeah, I know; Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.

- Program Note by composer

PERSONNEL



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. 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.



Mike Joosten has been the director of the University of Wisconsin Eau Claire/Barron County Community Band since 2001. Mike is retired as the instrumental music director at the Cameron School District, a position he held for 32 years. He has a degree in music education from the University of Wisconsin - LaCrosse, and a Masters degree from the American Band College.