

Conductor **Nobuyoshi Yasuda**, a native of Takarazuka, Japan, began his musical studies on the violin at the age of three. He holds a Bachelor of Music degree from Soai University in Japan and a Master of Music degree from Indiana University, Bloomington. Mr. Yasuda has been an active violin soloist and chamber musician throughout the United States and Japan. His interest in conducting was sparked by his desire to find new ways to share his passion for music with people.

Mr. Yasuda was appointed as Orchestra Director at the University of Wisconsin-Eau Claire in 1991, Music Director of the Chippewa Valley Symphony in 1993, and Associate Conductor of the Grand Teton Music Festival in 1999. His performance of Milhaud's *Création du monde* at the festival was broadcast on National Public Radio, *Performance Today* in July 2001. He guest conducted the Muncie Symphony Orchestra, the Fort Wayne Philharmonic and the St. Paul Chamber Orchestra. With the St. Paul Chamber Orchestra, he has participated in the educational outreach project, "Arts across Minnesota" granted by the Minnesota State Arts Board, to have residency in a high school; he led 'side by side rehearsal' and gave a concert. Mr. Yasuda made his international conducting debut in Germany with Das Philharmonie Orchester des NDR-Hannover in May, 2003. And in March 2004, he made his Japanese debut with the Osaka Philharmonic.

The **University Symphony Orchestra** is a sixty member student ensemble performing the symphonic repertoire of the eighteenth, nineteenth, and twentieth centuries. Under the direction of Nobuyoshi Yasuda, the ensemble presents an on-campus concert each semester, performs annually in a tour to high schools in Wisconsin and Minnesota, performs with the Symphonic Choir, accompanies one fully-staged opera or musical play each year, and each spring is one of the featured ensembles at UW-Eau Claire's nationally-acclaimed Viennese Ball.

Concert repertoire has included Bruckner's Symphony No. 7 & 8, Mahler's Symphony No. 3 & 5, Stravinsky's *Firebird*, "Petrouchka" and "The Right of Spring" in addition to standard repertoire of symphonies by Beethoven, Brahms, and Tchaikovsky.

Under Yasuda's direction, the University Symphony Orchestra has been recognized by two invitations--in 1992 and again in 1995--to perform at the annual conference of the Wisconsin Music Education Association. In April, 1996, Maestro Eiji Oue, conductor of the Minnesota Orchestra, directed the Symphony in an open rehearsal of Gustav Mahler's First Symphony.

UW-Eau Claire Music & Theatre Arts website:

<http://www.uwec.edu/Mus-The>

online events calendar:

<http://www.uwec.edu/Mus-The/Events/calendar.htm>

facebook pages:

<http://www.facebook.com/UwecMusic#!/UwecMusic>

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www.uwec.edu/mus-the

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



Student Concerto Winner's Concert

Sunday, March 1, 2020

2:00 p.m.

Gantner Concert Hall

Haas Fine Arts Center

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football games as one of the conductors for the Blugold Marching Band. Nathan is an instrumental music education major primarily playing the Euphonium and Tuba. Nathan grew up in River Falls, WI with his parents Dave and Carrie and his two little brothers Joseph and Alex. His love for music was always a prominent part of his life but it reached a peak in high school under mentors and Eau Claire alumni Bryan Jaeckel and Joe Coughlen. These educators inspired him to pursue studying music and sharing it with future students. Nathan plans on teaching middle school or high school after he graduates. During his time at UWEC Nathan has had the privilege of multiple enriching experiences including private euphonium lessons with Dr. Jacob Grewe for the last four years. He has also had the honor of being one of the Blugold Marching Band Drum Majors for the last three years and prior to that he was in the sousaphone section. In addition to those experiences, Nathan has been in the Tuba Euphonium ensemble BASSically Brass directed by Dr. Jacob Grewe for the last four years and for the last four semesters he has been in the Wind Symphony directed by Dr. John Stewart. Nathan's experiences outside of the university include his involvement with drum corps including being a conductor for the Madison Scouts Drum and Bugle Corps currently being run by mentor and Eau Claire alumni David Lofy, and more recently being an administrative assistant for River City Rhythm. In his free time Nathan enjoys spending time with friends and family as well as cooking, hiking and fishing. Nathan plans on student teaching and graduating in the spring of 2021.

Joe Krause is currently in his final year as a composition and piano student at UW-Eau Claire. His music tends to incorporate more modern techniques and the occasional jazzy harmonies into familiar forms and styles. He seeks to continue innovating without disconnecting too much from the good things discovered in the rich history of Western music or losing sight of the simpler purposes of music.

Raymond J. Dorschner, hailing from Oshkosh, Wisconsin, is in his third year of completing a Bachelor of Music Performance degree in applied tuba. Since he started studying at UW-Eau Claire, Ray has performed as principal tubist in Wind Symphony and University Orchestra. As a freelance musician, he also performs with the Chippewa Valley Symphony Orchestra and Eau Claire Chamber Orchestra, as well as several Univeristy Brass Quintets. Upon graduation, Ray will continue his studies to pursue a Masters in music. In his spare time, he enjoys exploring the culinary arts and the outdoors by fishing and skiing. Ray currently studies tuba with Dr. Jacob Grewe and would like to thank him for his guidance and encouragement. He would also like to thank the UW-Eau Claire music faculty and his supportive family and friends.

Jonathan Viegut is a third-year student at UWEC and studies both saxophone and voice, under the tutelage of Dr. Wright and Dr. Pereira, respectively. This is Jonathan's first solo performance with orchestra, and he is excited to share a voice that may be unfamiliar to most orchestra enthusiasts. Jonathan would like to thank Dr. Wright for his teaching, and his parents, past teachers, and friends who have supported him on his musical journey.

Program Notes

Felix Mendelssohn: Violin Concerto in E minor, op. 64

Felix Mendelssohn (1809-1847) was an early Romantic period composer, conductor, and pianist. His Violin Concerto in E minor was one of his best known and most loved compositions. Mendelssohn, who began work on the concerto in 1838, wrote the piece as a gift to his good friend and colleague Ferdinand David, who was the concertmaster of the Leipzig Gewandhaus Orchestra. The concerto took over six years to complete, and was premiered by David on March 13, 1845, seven years after it was originally conceived.

The Concerto in E minor has many features that were unusual and innovative at the time of its composition, which include the near-immediate entrance of the solo violin at the onset of the concerto, the connected nature of the concerto's movements (a feature Mendelssohn reportedly wrote into the concerto so that applause in between the movements, which he found distracting, would not be possible), and the fully-written out solo violin cadenza. Mendelssohn's Violin Concerto in E minor is widely regarded as not only one of his greatest works, but also as one of the greatest violin concertos of all time. It is a staple of the violin repertoire to this day.

Camille Saint-Saëns: Piano Concerto No. 4 in C minor, op. 44

Camille Saint-Saëns (1835-1921) was an extraordinary composer, pianist, organist, and writer. He started composing at four years old, and by the time he died at age eighty-six he had finished over two hundred musical works in nearly every genre. "I produce music the way an apple tree produces apples," he once announced.

The Fourth Piano Concerto was completed in 1875. Even though it is rarely performed today, at one time it rivaled some of his other major works in popularity. Unlike typical piano concertos of the nineteenth-century, this piece does not have grandiose, narcissistic tendencies and instead is a true marriage of piano and orchestra. The first movement consists of two sections, but does not begin with the expected orchestral introduction. Instead, the orchestra plays a single line beginning with a stormy and jarring tri-tone leap which is then immediately echoed by the piano. The brooding and turbulent mood continues until the second section, marked Andante, which begins with a quiet chorale led by the woodwinds. Throughout the remainder of the movement, this pastoral melody develops into something spectacular, and the piano part includes massive broken chords as well as delicate sequences defying definition. The quiet and reflective conclusion is played nearly entirely by the pianist, and serves as a solo meditation – vastly different than the virtuosic cadenzas that nineteenth-century audiences would have expected.

Johannes Brahms: Hungarian Dances No. 1

Johannes Brahms was a German romantic composer of the 19th century and is considered one of the main protagonists of the classical era. Brahms had been infatuated with the Roma culture and folk music of central Europe for most of his life reaching the pinnacle at the age of 17 where he met a Hungarian violinist named Eduard Reményi. Within

three years Brahms had become his main accompanist and composing his own melodies mimicking the Roma musical tradition for piano duet called "Piano-four-hands Music." Brahms later went on to compose 21 Hungarian style dances for orchestra with colleagues including his close friend Antonín Dvořák. Of the 21 dances they all exhibit a dance-like feel as well as the starkly passionate and romantic spirit of the Roma people. The Roma people were nomadic groups inhabiting central Europe that later acquired the now more politically incorrect name "Gypsies." They lived in many different areas but referred to their nationality as Hungarian hence the title of Hungarian Dances.

Joseph Krause: Nothing to Fear

Nothing to Fear (2019) is actually one of my earliest pieces, but it kept evolving after I initially turned it in as an assignment for the Beginning Composition class here at UWEC. It transformed from a piano piece to a small ensemble piece, then over a year later to a finalized piano version, and now finally into a sweeping orchestral work. While it doesn't tell a specific story, it's themed heavily around growing up. A bouncy, childlike opening gets disturbed by the introduction of a minor key, but comes out stronger, discovering a more mature peace that also faces obstacles. It morphs into a waltz, undergoing a roller-coaster ride of tempo changes, but always presses onwards, ultimately coming to a safe landing.

John Williams: Tuba Concerto

To celebrate the centenary of the Boston Pops Orchestra in 1985, Williams was commissioned to compose the Tuba Concerto, dedicated to Chester Schmitz, the group's solo tuba player. Premiered in May of that year with Williams on the podium, the concerto highlights the technical and tonal ranges of both the tuba and its performer. A fragment from the Superman theme can be heard in the first movement. In the words of soloist Simon Wildman, "I've always thought this concerto was like a long Superman étude. The writing really seems to suggest flying, action punches, and soul-searching at the fortress of solitude."

Williams has written about his concerto:

I really don't know why I wrote it—just urge and instinct. I've always liked the tuba and even used to play it a little. I wrote a big tuba solo for a Dick Van Dyke movie called Fitzwilly, and ever since I've kept composing for it—it's such an agile instrument, like a huge cornet. I've also put passages in for some of my pets in the orchestra—solos for the flute and English horn, for the horn quartet and a trio of trumpets. It's light and tuneful and I hope it has enough events in it to make it fun.
- Program Note from United States Marine Band concert program, 16 August 2018

Takashi Yoshimatsu: Saxophone Concerto, Op. 59 "Cyberbird"

The "Cyberbird" concerto was written by Japanese composer Takashi Yoshimatsu (b. 1953) and was published in 1994. Yoshimatsu dedicated the piece to Japanese saxophonist Nobuya Sugawa. The piece is loosely based on a jazz trio, with saxophone soloist and piano, as well as orchestra playing the role of percussionist.

Music company Yamaha has commented on the piece on their website, "It is a masterpiece that encapsulates the modern lyricism peculiar to Takashi Yoshimatsu." "Bird in the Wind" is the third movement of the

concerto and features strongly tonal melodies exchanged and repeated between saxophone, piano, and orchestra in addition to an atonal improvisatory solo. The title is meant to evoke images of "an imaginary bird in the realm of electronic cyberspace". Additionally, Yoshimatsu states his sister's final words were, "I would like to be a bird in my next life."

Student Concerto Winner Biographies

David Coltz is a 21-year-old college sophomore. A homeschooled student for his entire pre-college education, David is a transfer student from the University of Minnesota. David began early childhood classes at the MacPhail Center for Music in Minneapolis at age 2, and started violin lessons at age 4 in the MacPhail Suzuki Program. At MacPhail, he was a member of the Certificate Program, the Suzuki String Orchestras, and the Quartet and Ensemble programs. He was also a participant in numerous string masterclasses, fundraising/ community partnership/ family events, and was a recipient of the Robert Bland, Mary West, and Marche Harris scholarships. His teachers and coaches there included Lucinda Marvin, Erin Keefe, Katherine Wood, Andrea Noteboom, Jacqueline Ultan, and Conor O'Brien. After completing his music education at MacPhail, David continued his musical studies with Minnesota Orchestra member Aaron Janse. David was in the Minnesota Varsity competition's Featured Round in 2015, and was a member of the GT-CYS Philharmonic and Symphony Orchestras and the Artaria Chamber Music School (ACMS). In 2017, David travelled to Norway to perform with the Barratt Due Kammerfilharmonien and with the Valdres Sommersymfoni. At UW-Eau Claire, David is a grateful recipient and current associate of the Eileen Phillips Cohen String Quartet scholarship. When not playing music, David enjoys sketching, reading, hiking, and board game design.

Jennifer Lohmann is a non-traditional student and a collaborative piano major, and studies with Dr. Nicholas Phillips. She has played the piano since she was nine years old, but took a twenty-five year hiatus during which time she earned a degree in history from Marshall University, raised her five children and worked as a paralegal. She particularly enjoys historically informed performance (the intersection of research and performing), and has played Bach's F minor harpsichord concerto with the UWEC Chamber Orchestra. She also gave a presentation on historical tuning systems at the UWEC Provost's Honors Symposium, and completed a faculty/student lecture recital of Benjamin Britten's Winter Words with Dr. Mark Mowry. Jennifer is active in the Eau Claire community as a pianist, serving as church musician and choir accompanist for the Lake Street United Methodist Church, accompanying many instrumentalists and vocalists at UWEC, and teaching piano students of all ages. She chose the Saint-Saëns fourth piano concerto for its moments of passion, but mostly for its moments of introspection.

Nathan Czech is a fourth year BME instrumental major here at the University of Wisconsin-Eau Claire and has been seen at many Blugold