

Randal Dickerson, conductor

Dr. Randal C. Dickerson is Associate Professor of Music at UW-Eau Claire, where he teaches instrumental music education methods, marching band procedures, supervises student teachers, and directs the University Band and Blugold Marching Band. Before coming to UWEC Dr. Dickerson was Asst Dean for Academic Affairs and Asst Professor of Music at the University of Illinois at Urbana-Champaign. During his seven years as a high school band director in Mississippi and Washington state his ensembles were consistently rated superior and amassed awards from many festivals in the US and Canada. He holds the Doctor of Education in Music (EdD) degree from the University of Illinois and both M.M.E. and B.M.E. from the University of Southern Mississippi. A prolific arranger of marching band music Dickerson also maintains a busy travel schedule of festival adjudication in the US, the Caribbean, and Europe. Since 2010 he has guest conducted and/or provided workshops for more than 50 bands and choirs outside the US.

Kara Metzger, from Waukesha, WI, is a senior at the University of Wisconsin- Eau Claire pursuing a degree in Music Education. Next semester will be Kara's final semester where she will student teach and then pursue a career as a music educator. Currently she works and assists local band programs such as Chippewa Falls, River Falls, and Cadott. At the university level, she plays in the Wind Symphony, Trombone Ensemble, Basically Brass, Blugold Marching Band, and University Band playing trombone, bass trombone, euphonium, tuba, and horn. Previously, Kara has had conducting experience as a Drum Major of the Colts Drum and Bugle Corps and Blugold Marching Band. She also has had the opportunity to conduct with the Basically Brass ensemble. This is her first opportunity conducting for a concert band and has really enjoyed the experience and opportunity.

UW-Eau Claire Music & Theatre Arts website:

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

UNIVERSITY BAND

RANDAL DICKERSON, CONDUCTOR

KARA METZGER, STUDENT CONDUCTOR



Monday, November 30, 2015

7:30 p.m.

Gantner Concert Hall
Haas Fine Arts Center

academicsANDartistry

The Power of AND

Program
University Band
Randal Dickerson, Conductor

Chanteys Robert Sheldon

Three Revelations from the Lotus Sutra Alfred Reed
Mvt III "Rejoicing"

Overture for Winds Charles Carter

Loch Lomond Frank Ticheli
Conducted by Kara Metzger

Foundry John Mackey

Russian Sailor's Dance from the "Red Poppy" Reinhold Gliere
Arr. Johnnie Vinson

TENOR SAX
William Frisk
Paige Gelling
Molly Morsching
Amber Owens
Ross Rautmann
Katy Wakeling
Rachyl Hietpas
Justin Wilcox

BARI SAX
Ryan Burr
Ben Nelson
Trent Spatenka

TRUMPET
Kelly Binning
Lydia Boerboom
Katelyn Breheim
Klaudia Buehl
Nicole Eastman
Ian Godin
Peter Hienz
Leslie Hoffman
Heather Jordan
Sarah Komberec
Nathan Pronschinske
Chad Mantey
Jacob Nyhus
Parker Reed
Matt Seipel
Paul Soulier
Spencer Webb

HORN
Forrest Clevon
Sarah Faste
Nick Franciosi
Nick Junker
Kara Metzger
Nalika Nom

TROMBONE
Nathan Dougherty
Connor Feltman
Issa Fofana
Hannah Herzfeld
Payton Hoff
Kyle Kackman
Joseph Krause
Johnathan Muetz
Nic Murphy

EUPHONIUM
Alex Tollison
Logan Seymour

TUBA
Jacob Barthels
Mason Enjaian
John Tum
Logan Kaduce
Cody Smith

PERCUSSION
Nathan Bauman
Rachel Cloutier
Alex Hintz
Tom Mejia
Maile Olson
Jake Sabel
David Schmitz
Briana Theiste

University Band Personnel

FLUTE

Sydney Antony
Claire Arneson
Emily Bartels
Nicole Belisle
Becca Broschard
Eva Buchmayer
Mitchell Davidsz
Kimberly Davis
Rachel Farnham
Renee Gavigan
Kylee Glitto
TzuLing Huang
Sierra Kleist
Karlie Korish
Kayla Kron
Pa Dra Lee
Sarah Luman
Laina Macdonald
Marilla McKay
Abigail McKern
Gabrielle Murer
Macayla Palubicki
Brandon Roehl
Laura Runkel
Monica Shear
Kylie Stai
Abigail Stangler

OBOE

Maggie Johnson
Evan Moore

BASSOON

Melissa Mandyck
Joey Burch Korger

CLARINET

Michelle Borck
Emily Czudec
Abby Deneen
Spencer Erdman
Jessica Havlicek
Brianna Kopnick
Dylan Kowalczyk
Christine Lasee
Madeline Miles
Eli Oesteich
Brady Scafe
Jada Schaub
Rachel Vircks

BASS CLARINET

Quinn Gustafson
Elisa Millis

ALTO SAX

Alyssa Anderson
Jacob Arnold
Emily Baum
Jason Dahlberg
Carissa Franzmeier
Brandon Gerlach
Travis Hawkinson
Shauntelle Huber
Jacob Kolanowski
Brandon Polzin
Rachel Russell
Charlotte Stemwedel
Cody Thompson
Jessica Tossey
Jacqueline Trzebiatowski

Program Notes

Chanteys - Robert Sheldon

Chanteys is an original work that recalls the music of the sea and its sailors. A jaunty opening sparkles with character and style before yielding to a pensive "Andante." The piece closes with a spirited juxtaposition of thematic material. This piece was also selected by the Yamaha Music Media Corporation of Japan as one of the "100 Best Pieces for Band" for 2001.

Robert Sheldon is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed around the world and appears on many international concert and contest lists. Mr. Sheldon regularly accepts commissions for new works, and produces numerous publications for concert band and orchestra each year.

Three Revelations from the Lotus Sutra - Alfred Reed

The Lotus Sutra is the preeminent scripture in the Mahayana Buddhism of East Asia, and in this work. American composer Alfred Reed sought to realize in music the three different states of man's soul in his quest for ultimate perfection. The final movement, "Rejoicing," celebrates the realization that peace is a thing of beauty in and of itself. This work was commissioned by Risho Kosei-kai, an organization of Buddhist laymen and sponsor of the world-famous Tokyo Kosei Wind Orchestra. It was premiered in 1984. Reed was one of America's most prolific and frequently performed composers, with more than 200 published works. He visited Japan frequently, where he was revered as an inspiration for Japanese band performances and composition.

Overture for Winds - Charles Carter

Overture for Winds is a contemporary overture, employing a familiar three-part form. The opening section has a light and energetic theme which is robust and rhythmic in character. The second theme, slightly slower and expressive, is a free form based on material from the first theme. The last section is a repetition of the opening theme, building to a majestic climax.

Loch Lomond - Frank Ticheli

After the consolidation of Scotland, England, and Wales into the United Kingdom the Highland Scots wanted a Scottish, not an English King. They attempted unsuccessfully to depose Britain's King George II in 1746 at the famous Battle of Culloden Moor. It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards. The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. In this setting, Ticheli preserves the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy."

Foundry - John Mackey

The idea with Foundry was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood?

The work is based on "found" percussion such as "piles of metal," "pieces of wood," and a "clang" (whatever that is!) to be played by 12 percussionists. In some cases, the composer was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, he only described what sound he wanted (play a "clang" — a metal instrument, probably struck with a hammer, that creates a rich "CLANG!" sound),

and allowed the percussionist to be creative in finding the best "instrument" to make the sound he described. It won't be surprising that Foundry, for concert band with "found percussion," much of it metallic, ends up sounding like a steel factory.

Russian Sailor's Dance from the "Red Poppy" - Reinhold Gliere

Glière was a Soviet composer of Belgian descent. His ballet, The Red Poppy, is one of his most memorable works, and from it, the Russian Sailor's Dance is almost the only part of it ever played separately. The ballet is quite long...over one hundred and eight minutes. The selected dance is less than four minutes long.

The story of The Red Poppy concerns the awakening of revolutionary awareness in China. While the opening of the ballet is decidedly oriental, there is no such flavor in the dance of the Soviet sailors, as the influence of the Soviet Union on the development of Communism in China is being stressed. This short piece is very dramatic, opening with a short introduction of rapid music, after which follows a slow, declarative theme in minor. This leads to a series of variations and a dramatic coda.