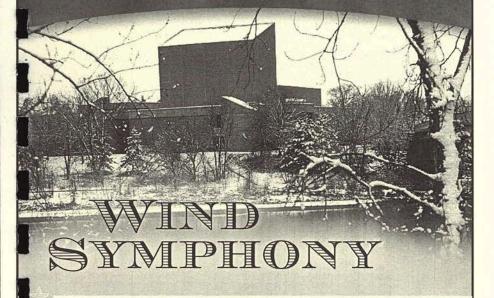
University of Wisconsin-Eau Claire Department of Music and Theatre Arts



RICHARD MARK HEIDEL, conductor GREGORY CUNNINGHAM, guest conductor

ILLINOIS MUSIC EDUCATORS ASSOCIATION ALL-STATE CONFERENCE

Peoria Civic Center January 31, 2004 5 9:15 am



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

Welcome,

On behalf of the students and faculty of the Department of Music and Theatre Arts, I am pleased to present the Wind Symphony. Performing the most challenging music from the wind band repertoire, the Wind Symphony is one of three concert bands that also include the Symphony Band and University Band. We are proud of the ensemble tradition at UW-Eau Claire and believe that they offer outstanding opportunities for musical training and enrichment. Our students benefit from a diverse and well-established program that includes twenty-one large and small groups offering a variety of music from the traditional choral, orchestral and wind repertoire to jazz and musical theatre.

The Department of Music and Theatre Arts has almost four hundred majors working toward degrees in music education, performance, composition, theory, creative and technical theatre, and dance. It has received national recognition for the quality of its programs, including citations from U.S. News and World Report's annual College Guide, DownBeat magazine, and the American Choral Director's Association. We invite you to visit our campus, explore our programs, and attend a concert, recital or mainstage theatrical production. You are always welcome on our campus, often described as Wisconsin's most beautiful.

David A. Baker, Chairman
Department of Music and Theatre Arts

Program

Masque Kenneth Hesketh (b.1968)

First Suite in E-flat for Military Band.......Gustav Holst (1874-1934)

Edited by Colin Matthews

I. Chaconne

II. Intermezzo

III. March

Sleep......Eric Whitacre (b.1970)

Gregory Cunningham, guest conductor Director of Bands Oakland University

Tam O'Shanter Overture, Op. 51......Malcolm Arnold (b.1921)
Transcribed by John P. Paynter

The Gum-Suckers March.......Percy Aldridge Grainger (1882-1961)

Edited by R. Mark Rogers



Program Notes

Masque is a transcription by the composer of his Scherzo for Orchestra. The masque has had a varied history, and certainly a varied spelling (masque, maske, even maskeling). In his book, The Medieval Stage, the historian E.K. Chambers defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice." This description also serves as a characterization of the piece. The main theme is certainly bravura and is often present, but is also disguised and found hiding in the background. The form of the piece is a simple scherzo-trio-scherzo. The composer states: "I hope it may tease both player and listener to let their hair down a little." (Eugene Corporon)

Gustav Holst had written well over a hundred compositions by the time he composed First Suite in E-flat for Military Band, Op. 28, No. 1 in 1909. By the time Holst began this work, he was well into his second stylistic period, one that was heavily influenced by the diverse areas: English folk song and Sanskrit literature. All three movements of the suite are based upon the same motif: an ascending major second followed by an ascending perfect, fifth. The "Chaconne" is, with the exception of the final movement to Brahms' Fourth Symphony, the best-known movement in this form since the baroque era. The "Intermezzo" in c minor, sums up Holst's compositional development at this state of his career: a trio in the Dorian mode, timpani fifths hinting at the composer's recent trip to Algeria, and a section of nonabrasive polytonality in its coda. The "March," with its separate idiomatic brass and woodwind themes first played separately and then together, is the work of a master craftsman. Its development section and stirring finale create an experience for the performer and listener alike that defies additional commentary. (Jon Ceander Mitchell)

Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. Sleep can be performed as a work for band, or band and mixed chorus. The text of Silvestri's poem follows. (Eric Whitacre)

The evening hangs beneath the moon.

A silver thread on darkened dune.

With closing eyes and resting head

I know that sleep is coming soon.

Upon my pillow, safe in bed, A thousand pictures fill my head. I cannot sleep, my mind's a flight; And yet my limbs seem made of lead.

If there are noises in the night,
A frightening shadow, flickering light;
Then I surrender unto sleep,
Where clouds of dream give second sight.

What dreams may come, both dark and deep. Of flying wings and soaring leap As I surrender unto sleep.

- Charles Anthony Silvestri

Tam O'Shanter Overture, Op. 51 (1955) has been dubbed the British quivalent of Richard Strauss's Till Eulenspiegel. "Tam" is based upon Robert turns' poem of the same name, a classic account of a drunken farmer on horseback who comes upon a witches' party and ends up being chased by the witches and goblins, only saving himself by crossing a river, legend having it at powers of darkness could not cross running water. Before clearing the bank, one of the witches managed to pluck the tail from Tam's horse, Maggie. Arnold's interest in Burns came from having read him as a teenager and this poem in particular must have made a vivid impression. The afluence of Berlioz's Witches Sabbath from Symphonie Fantastique is somewhat in evidence in this wild, surrealistic musical tale. (Frank Byrne)

The Gum-Suckers March is the concluding movement of Grainger's In a plutshell Suite for orchestra written in 1914. The "colonials" in this piece hail om his home state of Victoria, Australia. Nicknamed "Gum-Suckers," the colonials are known for sucking the refreshing eucalyptus (gum) leaves during the parching summer weather. Here is a work complete with "tone-ashfulness" and a great deal of vigorous motion. While the first theme is original to the work, Grainger quotes his own Colonial Song for the second theme. (Eugene Corporon)

Richard Mark Heidel

Richard Mark Heidel is Director of Bands in the Department of Music and Theatre Arts where he conducts the Wind Symphony, teaches conducting, supervises student teachers, serves as advisor to the National Band Association-Collegiate Chapter, and coordinates the UW-Eau Claire band program. Under his direction, the Wind Symphony has recently performed at the Wisconsin State Music Conference, the National Band Association-Wisconsin Chapter State Convention as well as on concert tours throughout Wisconsin and Minnesota.

Dr. Heidel maintains a busy schedule as guest conductor, adjudicator, clinician, guest lecturer, arranger, and custom drill designer. Heidel has also served as a guest conductor, adjudicator and clinician in Texas, New Mexico, Georgia, Illinois, Michigan, Pennsylvania, Colorado, Wisconsin, Minnesota, and Washington, D.C. In 2003, Dr. Heidel was as an adjudicator for the Limerick International Concert and Marching Band Competition and the 100th St. Patrick's Day Festival in Dublin, Ireland. His summer teaching experiences have included the Texas Tech University Band and Orchestra Camp, Illinois Summer Youth Music, Indianhead Arts and Education Center in Shell Lake, Wisconsin, and the International Music Camp. Dr. Heidel is the Chair of the Student Chapter Committee of the National Band Association, a member of the Board of Directors of the NBA-Wisconsin Chapter, and an honorary member of the Board of Directors of the International Music Camp. His list of publications includes numerous articles in the National Band Association Journal and Teaching Music. Dr. Heidel holds memberships in the National Band Association, College Band Directors National Association, Music Educators National Conference, and the Wisconsin Music Educators Association.

Gregory Cunningham

Gregory Cunningham is currently in his seventh year as Director of Bands and Instrumental Music Coordinator at Oakland University, a public university of approximately 16,000 students located in Rochester, Michigan. At Oakland, Dr. Cunningham conducts the Symphonic Band and Wind Ensemble, and teaches both conducting and elementary/secondary instrumental music methods at the undergraduate and graduate levels. In addition to his university teaching duties, Gregory is the Music Director and Principal Conductor of the Oakland Symphony, a regional professional orchestra located in the metropolitan Detroit area. From 1994-1997, Dr. Cunningham was as a Doctoral Conducting Intern at the University of Illinois.

Prior to his work in higher education, Dr. Cunningham was a high school band director and Music Department Chairman in the Glenbard High School District of suburban Chicago. He has appeared as guest conductor with various honor bands and orchestras throughout the Midwest, and is an active clinician and adjudicator of high school orchestras/bands throughout the country. He has made recent guest conducting/teaching engagements at the University of Illinois Urbana-Champaign and the University of Wisconsin – Eau Claire, and has also served on the faculties of Illinois Summer Youth Music and Blue Lake Fine Arts Camps.

FI TE

*ke u Sorensen, Music Education, Duluth, MN Kastine Johnson, Music Education, East Troy, WI Michelle DeGroot, Music Education, Appleton, WI Amy Jean McFarlane, Music Education, Menasha, WI La Barth, Liberal Arts, Eau Claire, WI Ala & Green, Liberal Arts, Eau Claire, WI Jeanne Kolis, B.S.-Music, Eau Claire, WI

CI RINET

*Son Goerg, Music Education, Appleton, WI
Lauren Bantz, Music Education, Waukesha, WI
Liz Wilson, Music Education/Math, Plymouth, MN
Kirtin Bar, Music Education, Stoughton, WI
Nory Coddington, Music Education, Phillips, WI
Cla Raddatz, Music Education, Wisconsin Rapids, WI
Chelsea Heston, Accounting, Pulaski, WI
Andrea Johnsen, Music Education, Eden Prairie, MN
To Hahn, Undeclared, Platteville, WI

BASS CLARINET

Jacob Boyle, Music Education, Pewaukee, WI

CONTRA-ALTO CLARINET

Jim Geddes, Music Education, Fond du Lac, WI

O DE

*Greg Weeden, Music Composition, Sheboygan, WI Holly Samson, B.S.-Music, Elk Mound, WI

B SOON

*Kelli L. Hanson, Music Education, Duluth, MN Abby Johnson, Undeclared, Denmark, WI

A. O SAXOPHONE

*Matthew McVeigh, Music Education, Stevens Point, WI Evan Benidt, Music Performance, St. Anthony, MN

TENOR SAXOPHONE

Kevin Bailey, Music Education/Math, Milwaukie, OR

B. SITONE SAXOPHONE

Branden Atherton, Music Education, Waukesha, WI

*Recipal Player

TRUMPET

*Paul Stodolka, Music Performance, Apple Valley, MN Ryan Cavis, Music Education, Hastings, MN Nicole LaLond, Liberal Arts, Rice Lake, WI Phil Snyder, Music Education, Hastings, MN Keith Karns, Music Performance, North Pole, AK John DeHaven, Liberal Arts, Madison, WI Greg Van Sickle, Music Education, Pigeon Falls, WI

FRENCH HORN

*Bryan Jaeckel, Music Education, Waunakee, WI Angie Foster, Liberal Arts, Wauwatosa, WI Jill Johnson, Liberal Arts, Wisconsin Rapids, WI Nicole Gerlach, Liberal Arts, Pleasant Prairie, WI

TROMBONE

*Joe Hartson, Music Education, Oconomowoc, WI Kenyon Scheurman, Music Education, River Falls, WI Colin Gilliland, Liberal Arts, Fond du Lac, WI Patrick Bents, Music Education, Eagan, MN James Yardley, Music Performance, Duluth, MN

EUPHONIUM

*Dawn Holte, Music Education, Sheboygan, WI Andrei Strizek, Music Education, Sun Prairie, WI

TUBA

*Mark McGinnis, Music Performance, Maplewood, MN Joel Helston, Music Education/German, Regina, Sask.

PERCUSSION

*Matt Edlund, Music Education, Sun Prairie, WI Maggie Bailey, Liberal Arts, Edwardsville, IL Chad Federwitz, Business Management, Marshfield, WI Mike Van Hemert, Music Education, Whitehall, WI Tamara Groff, Music Education, Lino Lakes, MN Brittany Borofka, Liberal Arts, Crandon, WI

PIANO

Kristin Yost, Liberal Arts, Sisseton, SD

ASSISTED BY

Kelly Heidel, French horn, Eau Claire, WI

BAND ADMINSTRATIVE ASSISTANTS

Maggie Bailey Bryan Jaeckel Andrei Strizek

DEPARTMENT OF MUSIC AND THEATRE ARTS

Dr. David A. Baker, Chair

With an average enrollment of nearly 500 majors and minors, including 300 music majors the department boasts the largest undergraduate music degree program in Wisconsin and brings many of the Midwest's top music and theater students to campus. The department has 38 faculty members and offers bachelor's degrees in music performance, theory, composition, music education, and creative and technical theater. It provides structured group performance opportunities for large numbers of students and is synonymous with musical culture in the region. It is a fully accredited institutional member of the National Association of Schools of Music, and its 1,500 alumni represent virtually every professional corner of the performing arts.

WIND AND PERCUSSION FACULTY

Dr. Jerry Young, Coordinator

Professor Robert Baca Trumpet/Director of Jazz Studies

Dr. Jeffery Crowell Percussion/Jazz Studies

Dr. Randal Dickerson University Band/Marching Band

Dr. Kristine Fletcher Bassoon

Dr. Richard Fletcher Clarinet/Saxophone

Dr. Christa Garvey Oboe

Dr. Richard Mark Heidel Director of Bands/Wind Symphony

Dr. Tim Lane Flute
Dr. Nancy McMillan Saxophone

Dr. Phil Ostrander Trombone/Symphony Band

Professor Andrew Parks French Horn

Dr. Jerry Young Tuba/Euphonium/Low Brass Ensemble

UW-EAU CLAIRE BANDS

The University of Wisconsin-Eau Claire offers a variety of bands designed to meet the artistic and educational needs of UW-Eau Claire students. Students from all academic disciplines are invited to participate in the Wind Symphony, Symphony Band, University Band, and Blugold Marching Band as each of these ensembles is open to all interested and qualified UW-Eau Claire students.

The Wind Symphony, the premier concert band at UW-Eau Claire, is dedicated to the study and performance of the finest traditional and contemporary wind band literature. The en semble, which is comprised of fifty-five of the most talented wind and percussion musician at the university, provides members the opportunity to broaden performance and teaching skills by experiencing exemplary literature at the highest possible level. The Wind Symphony maintains a busy performance schedule that includes at least four on-campus concerts and concert tour each year. The Wind Symphony has recently performed at the Wisconsin State Music Conference, the National Band Association-Wisconsin Chapter State Convention, and will perform at the 2004 Illinois Music Educators All-State Music Conference.

For information about the UW-Eau Claire band program, contact:

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