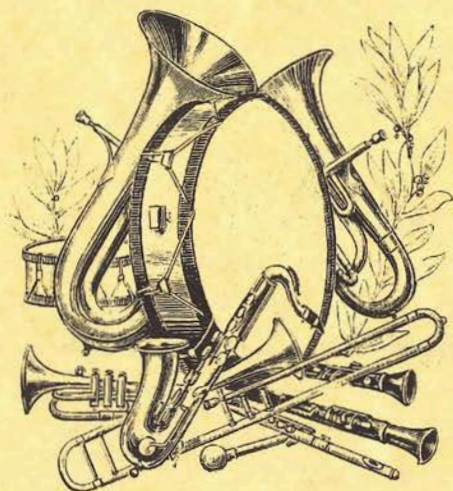


UNIVERSITY of WISCONSIN - EAU CLAIRE DEPARTMENT of MUSIC and THEATRE ARTS

WIND SYMPHONY

Richard Mark Heidel, *Conductor*
Rodney B. Hudson, *Trombone Soloist*



NATIONAL BAND ASSOCIATION
WISCONSIN CHAPTER
STATE CONVENTION

FRIDAY, JANUARY 24, 2003
9:00 P.M.

HOTEL MEAD
WISCONSIN RAPIDS

Welcome,

On behalf of the students and faculty of the Department of Music and Theatre Arts, I am pleased to present the University of Wisconsin-Eau Claire Wind Symphony.

This ensemble offers students opportunities to perform the finest and frequently most virtuosic literature from the wind ensemble tradition. 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 large and well established program that includes choral and instrumental 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 more than four hundred majors working toward degrees in music education, performance, composition, theory, creative and technical theatre, and dance. The Department 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 considered to be Wisconsin's most beautiful.

A handwritten signature in black ink, reading "David A. Baker". The signature is fluid and cursive, with the first name "David" and last name "Baker" clearly legible.

David A. Baker, Chairman

Department of Music and Theatre Arts

Program

WIND SYMPHONY Richard Mark Heidel, Conductor

Overture to *Candide* Leonard Bernstein (1918-1990)
Transcribed by Clare Grundman

Colonial Song Percy Aldridge Grainger (1882-1961)

English Dances - Set II, Op. 33 Malcolm Arnold (b. 1921)
Transcribed by James Sudduth

1. Allegro non troppo
2. Con brio
3. Grazioso
4. Giubiloso-Lento e maestoso

October Eric Whitacre (b. 1970)

Annie Laurie Arthur Pryor (1870-1942)

Rodney B. Hudson, trombone
Associate Professor of Music
University of Wisconsin-Eau Claire

Passacaglia (Homage on B-A-C-H) Ron Nelson (b. 1929)

*** 1993 Prize Winner of the National Band Association Competition
Contest, the American Bandmasters Association/Ostwald Competition,
and the Sudler International Wind Band Composition Competition***

Midway March John Williams (b. 1932)
Arranged by James Curnow

Program Notes

Candide, the comic operetta based on Voltaire's work, had an unfortunate short musical life on Broadway in 1956. However, its lively overture had its premiere by the New York Philharmonic Orchestra under the direction of the composer in 1957, and has become a favorite in the concert repertoire of both orchestras and bands. The work is very rhythmic, yet forceful, combining the classical and popular style into a clever and modern composition. (Carl Barnett)

Colonial Song is one of many works for band composed by Percy Grainger. The work was originally composed as a piano piece given to his mother as a 1911 "Yule gift." Listed in his own files as the first of a series of "Sentimentals," it remains the lone contribution to that category. *Colonial Song* was premiered in a series of concerts in February and March of 1913, conducted by Grainger and scored for soprano, tenor, harp, and orchestra. Grainger prepared the band version in 1918. (Richard Miles)

In his film writing, Malcolm Arnold developed an uncommonly keen sense of music's evocative power. His two sets of *English Dances*, composed in the early 1950's when he was still earning acclaim as a young composer, display this skill to the full. He has created miniature mood pieces which have all the vitality of the dance, each one highlighting some aspect of the English folk idiom. The fifth dance recalls the sound of the pipe and tabor. The sixth dance, like the first, is in 6/8 meter, but its mood is more lively; like all these dances, it never tires of repeating a good tune. The seventh is graceful, its wistfulness enhanced by the flat leading-note of its modal scale. The final dance is clearly a celebration, its melody strengthened by prominent use of the tonic and dominant as pivotal points. (Margaret Archibald)

"October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds." *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together. (Eric Whitacre)

Arthur Pryor was born in St. Joseph, Missouri on September 22, 1870. His father, Samuel D. Pryor, was founder and leader of the town's Silver Cornet Band, a typical civic ensemble of the period. Arthur and two of his brothers received their first instrumental instructions from their father on valve trombone. After switching to slide trombone he joined the Silver Cornet Band at the age of twelve. During these years he was developing what would become a technique far in advance of what was expected from trombone players in those days.

In the summer of 1892, at the instigation of players who had heard this trombone virtuoso perform with the then well-known touring band led by the Italian band leader Alessandro Liberati, John Philip Sousa offered Pryor a position in the band he was then forming. By 1895 Pryor was the band's assistant conductor, sharing his duty with Henry Higgins of the cornet section. At the prodding of Herbert L. Clarke, the band's cornet soloist, Pryor began composing trombone solos for himself, developing an unsuspected talent for composition. His popular works include *Annie Laurie*, *Thoughts of Love*, and *The Blue Bells of Scotland*. (Source Unknown)

Passacaglia (Homage on B-A-C-H) was composed by Mr. Nelson in fulfillment of a commission in honor of the 125th Anniversary of the founding of the University of Cincinnati College Conservatory of Music. It is conceived in a contrapuntal style reminiscent of Bach's great organ works. A set of continuous variations in a moderately slow triple meter built on an eight-measure melody which is repeated twenty-seven times, ***Passacaglia*** is a seamless series of tableaux which move from darkness to light. Written in homage to J.S. Bach, it utilizes, as counterpart throughout, the melodic motive presented by his name in German nomenclature: B-flat, A, C, and B-natural. Bach introduced this motive in his unfinished "Art of the Fugue," the textures of which are paraphrased in the third, fourth, and fifth variations. The famous melody from Bach's "Passacaglia in C minor" appears once in variation nineteen. (Richard Miles)

"This is the way it was: The story of the battle that was the turning point of the war in the Pacific, told where ever possible with actual film shot during combat. It exemplifies the combination of planning, courage, error and pure chance by which great events are often decided." The above quotation is presented in the beginning of the film Midway. The march is not heard until the final credits are seen. In "Patton-like" fashion, John Williams has created yet another rousing and memorable march. (James Sudduth)

Richard Mark Heidel is Director of Bands and Assistant Professor of Music in the Department of Music and Theatre Arts at the University of Wisconsin-Eau Claire where his duties include conducting the Wind Symphony, teaching courses in conducting, supervising student teachers, serving as advisor to the National Band Association-Collegiate Chapter, and coordinating the UW-Eau Claire band program.

Dr. Heidel has been distinguished with memberships in numerous national and international honor societies and fraternities including Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Kappa Kappa Psi, Phi Eta Sigma, Phi Kappa Phi, Kappa Delta Pi, Pi Nu Epsilon, and Golden Key. In 1997, he received the A. A. Harding Award at the University of Illinois for the "highest possible achievement, service, and devotion to the University Bands." In 2002, Dr. Heidel was named to the "Who's Who Among America's Teachers."

Dr. Heidel maintains a busy schedule as a guest conductor, adjudicator, clinician, guest lecturer, arranger, and custom drill designer. Heidel has served as an adjudicator and clinician for music festivals in Texas, New Mexico, Georgia, Illinois, Pennsylvania, Colorado, Wisconsin, Minnesota, and Washington, D.C. In addition to holding memberships in the College Band Directors National Association, Music Educators National Conference, and the Wisconsin Music Educators Association, Dr. Heidel serves on the Professional Advocacy Committee of the National Band Association as coordinator of NBA-Collegiate Chapters.

Rodney B. Hudson is Associate Professor of Music at the University of Wisconsin-Eau Claire where he teaches applied trombone and brass techniques, and conducts the Symphony Band, Brass Choir, and Trombone Ensemble. During the summer Mr. Hudson serves as trombone instructor at the International Music Camp located on the border between North Dakota and Manitoba and the Indianhead Fine Arts Camp at Shell Lake, Wisconsin. He is active as a recitalist-clinician and performs with the University of Wisconsin-Eau Claire Faculty Brass Quintet, and is principal trombone for the Chippewa Valley Symphony during the academic year. He is a member of the International Brass Quintet at the International Music Camp during the summer term. He has also performed with the Bobby Vinton Orchestra, Jimmy Dorsey Orchestra and the Frequency Band under the leadership of Norman Bolter of the Boston Symphony.

Prior to his appointment at the University of Wisconsin-Eau Claire, Mr. Hudson taught in the public schools in North Dakota and served as instrumental coordinator and conductor in the public school system in Brandon, Manitoba. He also served as brass instructor in the Conservatory of Music at Brandon University. Mr. Hudson served as principal trombonist with the Minot Symphony Orchestra, University of Iowa Symphony Orchestra and the Brandon University Chamber Orchestra.

University of Wisconsin-Eau Claire
Wind Symphony
Richard Mark Heidel, Conductor

Flute

*Heidi Olsen
Kara Sorensen
Laura Barth
Michelle DeGroot
Rachel Dahl
Alisha Green
Amy McFarlane
Sandy Bell

Oboe

*Greg Weeden
Eric Plotts

Bassoon

*Kelli Hanson
Beth Anne Scherer

Clarinet

*Angela Nies
Sarah Goerg
Elizabeth Wilson
Jenny Phillips
Laura Miller
Kristin Bar
Emily Perrault
Chelsea Heston

Bass Clarinet

Chris Raddatz

Contra-Alto Clarinet

Nancy Coddington

Alto Saxophone

*Jared Ziegler
Paul Wratkowski

Tenor Saxophone

Sarah Minette

Baritone Saxophone

Evan Benidt

Trumpet

*Tom Krochock
Andrew Dziuk
Paul Stodolka
Dan McGoey
Sean Hanson
Mike Olson
Greg Van Sickle

French Horn

*Bryan Jaeckel
Nicole Gerlach
Jill Marie Johnson
Kelly Heidel

Trombone

*Joe Hartson
Sean Solberg
Pat Bents
Colin Gilliland
James Yardley
Josh Hertel

Euphonium

*Dawn Holte
Andrei Strizek

Tuba

*Mark McGinnis
Joel Helston
Jeffrey Specht

Percussion

*Tim Doleysh
Dan Marrs
Matt Edlund
Eric Becker
Zach May
Maggie Bailey

Piano

Kristin Yost

*Denotes Principal

Department of Music and Theatre Arts

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 performing arts.

University of Wisconsin-Eau Claire

UW-Eau Claire is seen by many as a jewel in the University of Wisconsin System. In addition to its outstanding reputation for academic excellence and rich mix of co-curricular activities, it is often described as Wisconsin's most beautiful campus. The 333-acre campus accommodates 26 major buildings and enrolls about 10,500 students in more than 80 undergraduate majors and concentrations and 13 graduate programs.

Wind Symphony

The Wind Symphony is dedicated to the performance of the finest traditional and contemporary wind band literature. This ensemble, which is open to university students by audition, provides members the opportunity to broaden performance and teaching skills by experiencing exemplary literature at the highest level. The Wind Symphony performs at least two concerts each semester and participates on an annual concert tour.

National Band Association-Collegiate Chapter

UW-Eau Claire is proud to be the home of the Alpha Chapter of the NBA-College Chapter. The NBA-Collegiate Chapter is a student organization designed with tomorrow's band director in mind, and it stands ready to serve the members of the association in a variety of ways. The organization, which was founded on the UW-Eau Claire campus in the spring 2002, is open to any student, staff, or faculty member who is interested in the band movement.

