

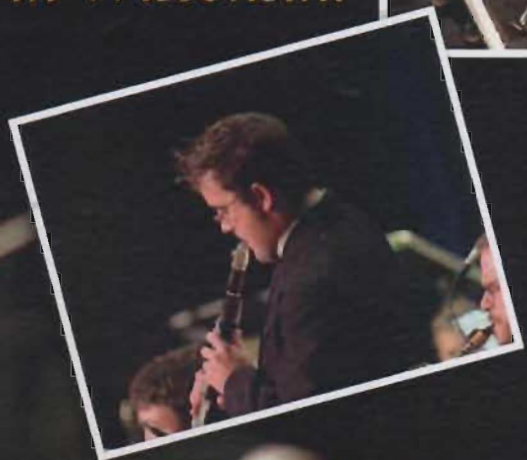


*Wind
Symphony*

RICHARD MARK HEIDEL *conductor*

UNIVERSITY *of* WISCONSIN - EAU CLAIRE

*Be a part of
the largest
undergraduate
music program
in Wisconsin.*



2008-2009
Audition Dates

- Nov. 15, 2008
- Feb. 14, 2009
- Jan. 22, 2009
- March 7, 2009

Wind Symphony

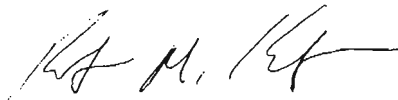
Greetings from the Department Chair

All of the faculty and students of the Department of Music and Theatre Arts at the University of Wisconsin-Eau Claire hope that you enjoy today's performance of the Wind Symphony. The high quality of this ensemble is but one example of the exemplary music-making by students in the department.

The Department of Music and Theatre Arts at UW-Eau Claire is home to Wisconsin's largest all-undergraduate collegiate music program, with three hundred eighty majors and minors working toward degrees in music education, performance, theory, composition, music history, and liberal arts. In addition, the Department includes one hundred majors and minors in Theatre Arts, houses a Dance minor, and offers a certificate program in Fine Arts Administration. Each year, the Department sponsors more than one hundred seventy concerts, recitals, theatre productions, dance recitals, and special events. All UW-Eau Claire students are offered a wide variety of performance experiences in music, including three concert bands, four jazz ensembles, a symphony orchestra, six choirs, an opera workshop, and numerous chamber ensembles.

Consistently ranked among the top public colleges and universities in the Midwest by national publications, I invite you to visit the department's web site at uwec.edu/mus-the to learn more about the department and learn how you can experience the Eau Claire advantage.

Sincerely,



Robert M. Knight
Professor and Chair
Department of Music and Theatre Arts
University of Wisconsin-Eau Claire

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
NORTH CENTRAL DIVISION PROFESSIONAL CONFERENCE
MARCH 13-15, 2008 – OMAHA, NEBRASKA
UNIVERSITY OF NEBRASKA AT OMAHA

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

Wind Symphony

Richard Mark Heidel, conductor
Verle A. Ormsby, Jr., horn

Friday, March 14, 2008
4:30 pm

- | | |
|---|--|
| RALPH VAUGHAN WILLIAMS
(1872-1958)
ed. Frank Battisti | Toccata Marziale (1924) |
| JOHN MACKEY
(b. 1973) | Turning (2007) |
| SCOTT BOERMA
(b. 1964) | Zirk (2007) |
| DAVID KNEUPPER
(b. 1959) | Passacaglia and Fugue Rondo
(1982) |
| YASUhide ITO
(b. 1960) | Gloriosa (1990)
I. Oratio
II. Cantus
III. Dies Festus |

MUSIC EDUCATORS NATIONAL CONFERENCE
NATIONAL BIENNIAL IN-SERVICE CONFERENCE
APRIL 9-13, 2008 – MILWAUKEE, WISCONSIN
MIDWEST AIRLINES CENTER – BALLROOM A

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

Wind Symphony

Richard Mark Heidel, conductor

Friday, April 11, 2008
4:30 pm

CAROLYN BREMER *Early Light* (1995)
(b. 1957)

PERCY ALDRIDGE GRAINGER *Colonial Song* (1918)
(1882-1961)
Arr. R. Mark Rogers

DAVID KNEUPPER *Passacaglia and Fugue Rondo*
(b. 1959) (1982)

JOHN PHILIP SOUSA *The Glory of the Yankee Navy*
(1854-1932) (1909)
Ed. Frederick Fennell

WIND SYMPHONY PERSONNEL

FLUTE

*Kristen Sward, *Music Education*, Rochester, MN
Jennifer Ritchie, *Biology/B.S.-Music*, Sun Prairie, WI
Lauren Lamers, *B.A.-Music*, Appleton, WI
Katie Salo, *B.A.-Music*, Woodbury, MN
Tyler Adam, *B.A.-Music*, Chanhassen, MN
Becky Czachor, *Music Education*, West DePere, WI
Kira Zeman, *B.S.-Music*, Washburn, WI

OBOE

*Lauren Zemlicka, *Music Education*, Milwaukee, WI
Charis Boersma, *Music Education*, Wild Rose, WI

CLARINET

*Jennifer Tinberg, *Music Education*, Chanhassen, MN
Jim Skaleski, *Music Education*, Brookfield, WI
Ashley Singer, *Music Education*, Muskego, WI
Rachel Kelm, *Music Performance/Accounting*, Owatonna, MN
Stephanie Schiefelbein, *English/B.A.-Music*, Hastings, MN
Emily Adler, *Music Education/Spanish*, Eau Claire, WI
Maggie Armstrong, *Music Education*, Forest Lake, MN
Brian Handeland, *Music Education*, Minneapolis, MN
William Richter, *Music Education*, Menomonie, WI
Tania Richter, *English/B.A.-Music*, Chippewa Falls, WI

BASS CLARINET

*Jim Geddes, *Music Performance*, Fond du Lac, WI
Nicole Hudachek, *Music Education*, Cornucopia, WI

BASSOON

*Claire Tiller, *Music Education*, Fridley, MN
Makenzie Kojis, *Music Therapy*, Waterford, WI

ALTO SAXOPHONE

*David Fischer, *Business Administration/Music Performance*, Richfield, MN
Justina Brown, *Music Education*, Onalaska, WI

TENOR SAXOPHONE

Ben Cold, *Music Performance*, Ladysmith, WI

BARITONE SAXOPHONE

Theresa Soules, *Music Education*, Menomonie, WI

TRUMPET

*Kyle Scheible, *Business Administration*, Eden Prairie, MN
Heather Patton, *Music Education*, Green Bay, WI
John Lydon, *Music Education*, Edina, MN
Joshua Pauly, *Masters in Ed. and Prof. Development*, Waconia, MN
Stuart Wallace, *Music Performance*, Bloomington, IL
Ashley Vial, *Music Education*, Green Bay, WI
Amy Muschler, *Music Education*, Prescott, WI

HORN

*Mary Heimerman, *Music Education*, Shoreview, MN
Katherine Wiersema, *Broadcast Journalism*, Sun Prairie, WI
Paul Saganksi, *Music Theory*, Sun Prairie, WI
Michael Renneke, *Music Education*, Eagan, MN

TROMBONE

*Rachel Carter, *Music Education*, Waukesha, WI
Brad March, *Music Education*, St. Anthony, MN
Bryce Bielec, *Music Education*, Apple Valley, MN
Matthew Tiller, *Music Education*, Osseo, WI
Joshua Becker, *Music Education*, Apple Valley, MN

EUPHONIUM

*Mike Vallez, *Music Education*, Burnsville, MN
Eric Whaylen, *Music Education*, Duluth, MN

TUBA

*Calvin Grier, *Spanish/Music Education*, Apple Valley, MN
Andrea Miller, *Music Education/Performance*, Brainerd, MN
Adam Koble, *Music Education*, Waseca, MN

PERCUSSION

*Matt Gullickson, *Music Education*, Mankato, MN
Tyler Bartelt, *Music Education*, Slinger, WI
Jeff Priesmeyer, *Music Education*, Deephaven, MN
Nick LaMuro, *Computer Science/Music Minor*, Fort Atkinson, WI
Sarah Klein, *Art Education/Music Minor*, Sun Prairie, WI
Brian Claxton, *Music Performance*, Pepin, WI
Robert Hagen, *B.A.-Music*, River Falls, WI

HARP

Bethany Van Coor, *Music Performance*, Fall Creek, WI

ADMINISTRATIVE ASSISTANTS

Michael Renneke
Jim Skaleski

*Principal Player

PROGRAM NOTES

Toccata Marziale (1924)

Ralph Vaughan Williams

Toccata Marziale was first performed by the Royal Military School of Music Band, conducted by Lieutenant H. E. Adkins. The premiere took place in London at Wembley Stadium as part of the British Empire Exhibition of 1924. Vaughan Williams' second piece for band after the *Folk Song Suite* of the same year, *Toccata Marziale* demonstrates the composer's unrivaled skill in scoring for the wind band. Writing on the work, Vaughan Williams scholar Steve Schwartz states that "this revolutionary piece for band treats [the] ensemble as a vehicle for expressing musical modernism so advanced that it sounds like American works written fifteen to twenty years later." This edition by Frank L. Battisti, Conductor Emeritus of the New England Conservatory Wind Ensemble, reflects the manuscript while providing optional supplemental instrumentation of bass clarinet, soprano saxophone, and baritone saxophone. (Eugene Corporon)

Turning (2007)

John Mackey

I chose the title "Turning" for this piece because the word can mean any number of things, all of which might be heard in the piece itself. It could refer to the turning of a massive, prehistoric planet, as the first signs of life begin to bubble up from cracks in the ground. It could refer to the turning of leaves in the fall, a beautiful – but melancholy – thing to see. Or, in the piece's darkest moments, the title could refer to the turning of a knife into one's chest. (John Mackey)

Zirk (2007)

Scott Boerma

Zirk, for Horn and Band, was written for and dedicated to Dr. Willard Zirk and his Eastern Michigan University Horn Studio, in memory of William Tolstyka, the father of one of Willard's (and Scott Boerma's) students. After discussions regarding the possibility of this work for several years, Dr. Zirk's decision to step down from his role as the EMU Professor of Horn prompted its completion, and it was premiered by Willard and the EMU Wind Symphony at the last EMU band concert of the year on April 15, 2007. This single movement work includes three distinct sections, all incorporating melodies and harmonies inspired by the work's opening 4-note motive. As you can read in the performance suggestions, the title of the work is derived from a stopped horn effect that reminded the composer of the name "Zirk!"

From the very beginning, Dr. Zirk requested that the piece be exciting for the best of players, yet attainable by advanced high school and university performers...an extremely tall order! The soon-to-be-available piano reduction will also allow players to perform the work in recitals and at solo and ensemble festivals. (Scott Boerma)

Passacaglia and Fugue Rondo (1982)

David Kneupper

Passacaglia and Fugue Rondo features the contemporary use of three Baroque musical forms in an exciting, highly rhythmic, single-movement composition. Despite the use of three unrelated musical forms, *Passacaglia* is a tightly organized piece built around a single theme. The main passacaglia ground is the source of all musical material in the work, including three separate fugue subjects, all their respective countersubjects and all other accompanying material. The title, *Fugue Rondo*, refers to the way in which each of the three fugue sections are interrupted by a return – rondo-style – of the passacaglia theme.

Of particular interest is the second fugue, a non-pitched percussion fugue utilizing 52 instruments on a subject derived from the rhythmic diminution of the original passacaglia rhythm. The three “voices” of this fugue are wooden, metal, and drum instruments respectively, allowing the listener to follow the exposition and development timbrally as well as motivically. The work climaxes with a complex triple exposition of all three fugue subjects accompanied by the original passacaglia theme. (David Kneupper)

Gloriosa (1990)

Yasuhide Ito

Gloriosa is inspired by the music of the “hidden Christians” of Kyushu, who continued to practice their faith surreptitiously after Christianity was abolished in 1614 by the isolationist authorities in Edo (present-day Tokyo). The composer has written, “Nagasaki continued to accept foreign culture even during the seclusionist period, as Japan’s only window on the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimbara areas of Kyushu. My interest was piqued by the way in which the Latin words of Gregorian Chants were gradually ‘Japanized’ during the two hundred years of hidden practice. That music forms the basis of *Gloriosa*.” The Gregorian chant, “*Gloriosa*” – pronounced “*Gurioza*” by the hidden Christians – as preserved in the Nagasaki area during the centuries of persecution begins with the words “*O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere.*”

The first movement, “*Oratio*”, opens with bells rendering the initial phrases of the hymns. The movement as a whole evokes the fervent prayers and the suffering of the hidden Christians. The second movement, “*Cantus*” is a brilliant blend of Gregorian chant and Japanese elements. It opens with a solo passage for the piccolo that imitates the ryuteki, a kind of Japanese flute. The theme is based on “*San Juan-sama no Uto*” (The Song of São João), a seventeenth-century folk song commemorating the martyrdom of a number of Kyushu Christians, including two whose baptismal name was João, one killed in 1622 and the other in 1623. The third movement, “*Dies Festus*”, takes as its name the Nagasaki folk song “*Nagasaki Bura Bura Bushi*”. (Eugene Corporon)

Early Light (1995)

Carolyn Bremer

Early Light was composed in 1995 for the Oklahoma Philharmonic Orchestra to open the finale concert of the Summerwind Festival of the Arts, sponsored by the University of Oklahoma College of Fine Arts. Bremer transcribed the work for wind symphony in the fall of that same year. The piece cleverly utilizes elements of the national anthem, but not, according to the composer, for a glorification of patriotism, but rather for her love of that great American pastime, baseball, and the happy anticipation of the first pitch. In this context, the resounding snap of the slapstick near the end of the overture just might be the crack of the bat. (Eugene Corporon)

Colonial Song (1918)

Percy Aldridge Grainger

Colonial Song was labeled by Grainger as "Sentimentals Nr. 1, Colonial Song", intended to be the first of a series of pieces in a sweetly romantic vein. However, Grainger never included another of his compositions under this category. Although the musical material dates from 1905, *Colonial Song* was not put into its final form until 1912-13, composed as a "Yule-gift for mother." Grainger scored it for full symphony orchestra, with the option of adding soprano and tenor solo voices without text above the orchestral texture. Additional versions by the composer include one for the trio of violin, violincello, and piano (also with the optional solo voices), a setting for solo piano, and two versions for band. The first band version was assembled in the fall of 1918 for the United States Army Band stationed at Fort Hamilton and the scoring was restricted by the instrumentation of that group. Grainger completed another version for the larger Goldman Band. Along with *Children's March: "Over the Hills and Far Away"*, this second version of *Colonial Song* was premiered on June 6, 1919 by the Goldman Band at Columbia University with the composer conducting. The present edition, by R. Mark Rogers, has attempted to restore the piece to its original state in every way practical, while introducing certain innovations that appeared in Grainger's later scores for wind band. (Eugene Corporon)

In his "Long Program Note" for the first published band edition of 1921, Grainger writes:

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonelily [sic] in vast virgin countries and struggling against natural and climatic hardships (rather than against the move actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen C. Foster's adorable songs "My Old Kentucky Home", "Old Folks at Home", etc.

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here.

Passacaglia and Fugue Rondo (1982)

David Kneupper

Passacaglia and Fugue Rondo features the contemporary use of three Baroque musical forms in an exciting, highly rhythmic, single-movement composition. Despite the use of three unrelated musical forms, Passacaglia is a tightly organized piece built around a single theme. The main passacaglia ground is the source of all musical material in the work, including three separate fugue subjects, all their respective countersubjects and all other accompanying material. The title, Fugue Rondo, refers to the way in which each of the three fugue sections are interrupted by a return - rondo-style - of the passacaglia theme.

Of particular interest in the second fugue, a non-pitched percussion fugue utilizing 52 instruments on a subject derived from the rhythmic diminution of the original passacaglia rhythm. The three "voices" of this fugue are wooden, metal, and drum instruments respectively, allowing the listener to follow the exposition and development timbrally as well as motivically. The work climaxes with a complex triple exposition of all three fugue subjects accompanied by the original passacaglia theme. (David Kneupper)

The Glory of the Yankee Navy (1909)

John Philip Sousa

In 1909 the musical comedy "The Yankee Girl" needed a spirited march to help keep it alive, and Sousa came to the rescue with this march, dedicating it to the star of the show, Blanche Ring. The march was first titled "Uncles Sam's Navy", followed by the "Honor of the Yankee Navy", and finally *the Glory of the Yankee Navy*. While the march was being written, Admiral Robert E. Peary was helping to glorify the "Yankee Navy" by making his first successful trip to the North Pole (after five failures during the previous twenty years). In the ASBDA sponsored "Sound of Philip Sousa" album, Frank Simon calls this march "one of Sousa's most stirring works". (Norman E. Smith)



Richard Mark Heidel

Richard Mark Heidel is Director of Bands, Coordinator of the Wind and Percussion Area, and Associate Professor of Music in the Department of Music and Theatre Arts at the University of Wisconsin-Eau Claire where he conducts the Wind Symphony, teaches courses in conducting and repertoire, 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 performed at the Wisconsin Music Educators Association State Conference, Illinois Music Educators Association All-State Conference, National Band Association-Wisconsin Chapter State Convention as well as on annual concert tours throughout Wisconsin

and Minnesota. He has also led two international concert tours to Ireland and England. In the spring 2008, the Wind Symphony will appear at the College Band Directors National Association North Central Division Conference and the MENC Biennial National Conference.

A native of Texas, Heidel holds the Bachelor of Music Education and Master of Music in Conducting from Texas Tech University in Lubbock, Texas as well as the Doctor of Education in Music Education from the University of Illinois at Urbana-Champaign. Prior to his appointment to the UW-Eau Claire faculty in 2000, Dr. Heidel served as Director of Bands at Shippensburg University of Pennsylvania and as a teaching assistant in the School of Music at the University of Illinois at Urbana-Champaign. In addition to his university teaching experiences, Heidel was a high school band director in Texas for nine years.

Dr. Heidel has been distinguished with memberships in numerous national and international honor societies and fraternities including Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Pi Kappa Lambda, Kappa Kappa Psi, Phi Eta Sigma, Phi Kappa Phi, Kappa Delta Pi, Pi Nu Epsilon, Tri-M Music Honor Society, and Golden Key. He was the recipient of the Outstanding Musician award at Texas Tech University in both 1985 and 1986, and 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." Dr. Heidel was named to the "Who's Who Among America's Teachers" in 2002, and in 2003 he received the Citation of Excellence from the Wisconsin Chapter of the National Band Association. In 2005, Dr. Heidel was honored by being initiated into Sigma Alpha Iota as a Distinguished Member-National Arts Associate.

Dr. Heidel maintains a busy schedule as a guest conductor, adjudicator, clinician, guest lecturer, trumpet performer, and custom drill designer. He currently serves on the Board of Directors of the National Band Association, NBA-Wisconsin Chapter, and the International Music Camp (Honorary Member), and he has served on the Board of Directors of the Shell Lake Arts Center and Texas Tech Band Alumni Association. Dr. Heidel has presented clinics at state music conferences in Illinois, Pennsylvania, Michigan, and Wisconsin as well as guest lectures at Texas Tech University, University of Wisconsin-Eau Claire, Ohio University, Bowling Green State University, Oakland University, and the University of Illinois. Heidel has served as guest conductor, adjudicator and clinician in Alaska, Texas, New Mexico, Kentucky, Georgia, Nebraska, Illinois, Michigan, Ohio, Pennsylvania, Colorado, Wisconsin, Minnesota, Washington, D.C., and Ontario, Canada. In 2003, Heidel served as an adjudicator

for the Limerick International Marching Band Competition and the 100th St. Patrick's Day Festival in Dublin, Ireland. His summer teaching experiences include serving as a faculty member of the Shell Lake Arts Center in Shell Lake, Wisconsin, Texas Tech University Band and Orchestra Camp, Illinois Summer Youth Music Program at the University of Illinois, and 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. As an active trumpet performer, Dr. Heidel is a member of Eau Claire Brassworks and the Chippewa Valley Symphony, and he frequently performs with the La Crosse Symphony Orchestra and Eau Claire Chamber Orchestra.



Dr. Verle Ormsby, Jr.

Dr. Verle Ormsby, Jr., a St. Louis, Missouri native, is Senior Lecturer in Horn Studies with the Department of Music, and is a member of the faculty ensemble, the Wisconsin Woodwind Quintet. Dr. Ormsby is also a member of the Eau Claire Chamber Orchestra, the Northwinds British Brass Band and performs with the Apple River Brass and Wind Quintets. Dr. Ormsby has a Doctor of Arts degree in Horn Performance and Master's in Music degree in Horn Performance from Ball State University (IN), and a Bachelor's Degree in Music Education from Southern Illinois University (Edwardsville).

Dr. Ormsby has been on the music faculties of Pittsburg State University (KS), Southwest Baptist University (MO), Southwest Missouri State University, and Indiana-Purdue University at Ft. Wayne (IN). He has also performed with the Springfield Symphony (MO), the Springfield Regional Opera Orchestra, the Ft. Smith Symphony (AR), the North Arkansas Symphony (Fayetteville), the Ft. Wayne Philharmonic (IN), the Indiana Chamber Orchestra, the Northern Indiana Opera Orchestra, the Florida Symphony (Orlando), the Walt Disney World Band and Orchestra, the Florida Gulf Coast Symphony (Tampa), and the Savannah Symphony (GA).

Dr. Ormsby is a long-time member of the International Horn Society, a horn clinician for Conn-Selmer Horns, and has served on the board of the American Horn Competition.

DEPARTMENT OF MUSIC & THEATRE ARTS FACULTY

Robert M. Knight, Chairman, *voice*
Terry J. Allen, acting, directing, *playwriting, movement, theatre history*
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Robert J. Baca, *trumpet, jazz studies*
Jeffery W. Crowell, *percussion, jazz studies*
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Kristine Fletcher, *bassoon*
Richard Fletcher, *clarinet, saxophone*
Christa N. Garvey, *oboe, theory*
Kevin D. Gawley, *scenic and lighting design*
Richard Mark Heidel, *bands, conducting, music education*
Bradley N. Johnson, *viola, violin, string techniques*
Ryan P. Jones, *music history, theory*
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Tim Lane, *flute, world music*
Nancy K. McMillan, *saxophone*
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Vanissa B. Murphy, *music education*
Daniel Newman, *voice*
Richard F. Nimke, acting, *musical theatre, theatre history*
Verle A. Ormsby, *horn*
Phillip A. Ostrander, *trombone, bands*
Donald L. Patterson, *piano, harpsichord*
Gretchen Peters, *music history, world music*
Nicholas S. Phillips, *piano*
Toni Poll-Sorensen, *dance*
Lee Anna Rasar, *music therapy*
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Jessica M. Riley, *voice, opera theatre*
Mitra Sadeghpour, *voice, opera theatre*
Gary R. Schwartzhoff, *choirs, conducting*
Paula M. Smith, *harp*
Cheryl L. Starr, *theatre education, arts management*
Ethan F. Wickman, *theory, composition*
Barbara Wimunc-Pearson, *piano*
Nobuyoshi Yasuda, *violin, orchestra*
Barbara G. Young, *music education*
Jerry A. Young, *tuba, euphonium, music education*



Wind Symphony

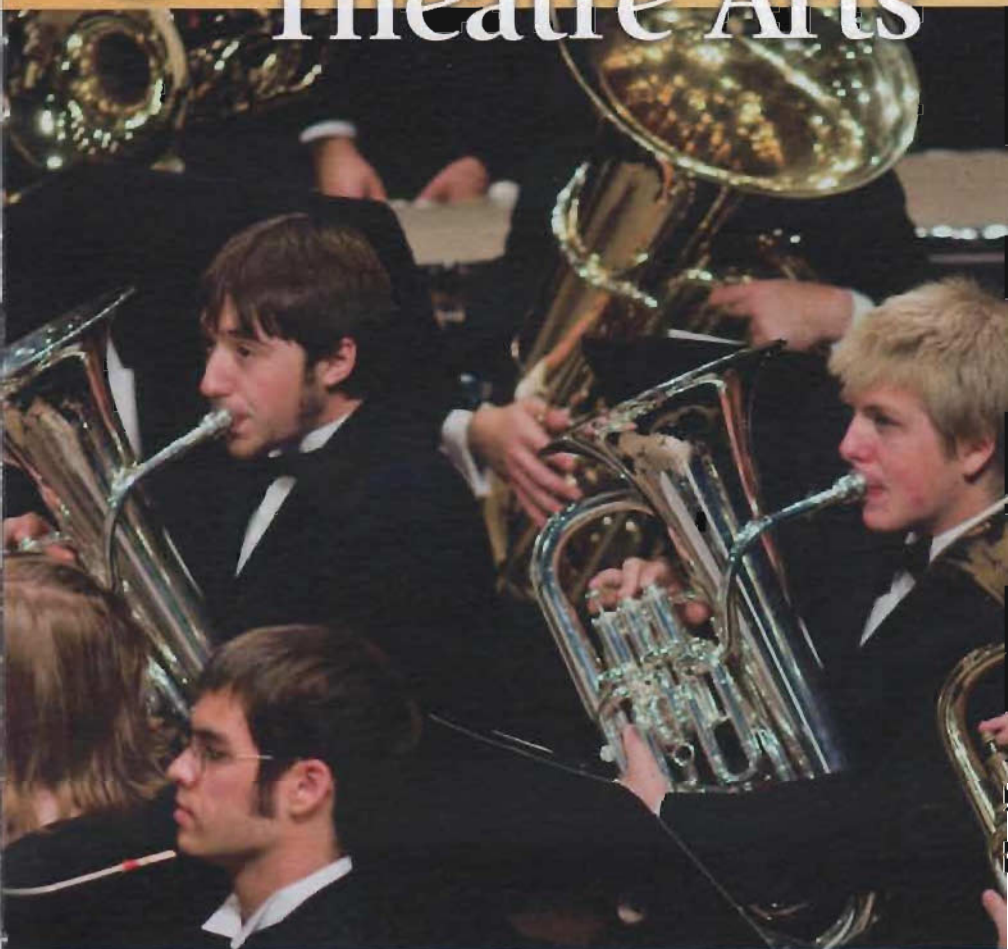
Richard Mark Heidel, *conductor*

The Wind Symphony is the premiere concert band in the Department of Music and Theatre Arts at the University of Wisconsin-Eau Claire. The ensemble performs the finest traditional and contemporary wind band literature, frequently premieres new works for wind band, and regularly features internationally recognized guests artists as soloists and conductors. The Wind Symphony, comprising fifty-five of the most talented wind and percussion musicians at the university, provides members the opportunity to enhance their musicianship by experiencing exemplary wind band literature at the highest possible level.

The Wind Symphony maintains a busy performance schedule that includes at least four on-campus concerts and a concert tour each year. Under the direction of Dr. Heidel, the Wind Symphony has appeared in concert throughout the upper Midwest as well as at the Wisconsin State Music Conference, Illinois Music Educators Association All-State Convention, and the National Band Association - Wisconsin Chapter State Convention. In the spring 2008, the Wind Symphony will perform at the College Band Directors National Association North Central Division Conference in Omaha, Nebraska and the MENC National Biennial Conference in Milwaukee, Wisconsin.



Music and Theatre Arts



UW-Eau Claire Music Degree Programs

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Bachelor of Music Education: Instrumental • Choral • Elementary	Bachelor of Arts or Science in Music History
	Music Minor-Liberal Arts

Excellence. Our measure, our motto, our goal.

DEPARTMENT OF
MUSIC AND THEATRE ARTS

Wind Symphony



UNIVERSITY of WISCONSIN - EAU CLAIRE