

### **David Lofy, conductor**

David Lofy is a Lecturer of Music at the University of Wisconsin-Eau Claire where he assists in teaching and administration of the Blugold Marching Band, Varsity Band, and Blugold Athletic Band (Basketball Band), conducts a University Band, and oversees departmental instruments and equipment.

David performed with the Madison Scouts Drum and Bugle Corps, and now serves as Corps Director. He holds the Master of Music Education (MME) degree from the University of Illinois at Urbana-Champaign, where he served as a teaching assistant to the Marching Illini and Illinois Athletic Bands. He obtained his Bachelor of Music Education (BME) from the University of Wisconsin-Eau Claire.

## **Upcoming Band Events**

Middle School Honor Band, Op 6 Haas Fine Arts Center	January 27, 2023
Wind Symphony & Symphony Band Concert 7:30 pm, Gantner Concert Hall, HFA	March 11, 2023
UWEC Concert Band Festival Pablo Center at the Confluence	April 11, 2023
University Band Concert 7:30 pm, Gantner Concert Hall, HFA	April 25, 2023
Symphony Band Concert 7:30 pm, Gantner Concert Hall, HFA	April 28, 2023
Wind Symphony Concert 7:30 pm, Gantner Concert Hall, HFA	April 29, 2023
Alumni Band Concert 2:00 pm, Gantner Concert Hall, HFA	April 30, 2023

### **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>

<http://www.facebook.com/pages/UWEC-Theatre/229071010473890>



[www.uwec.edu/mus-the](http://www.uwec.edu/mus-the)

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

# **UNIVERSITY BAND**

**RANDAL DICKERSON, CONDUCTOR**

**DAVID LOFY, CONDUCTOR**



**Monday, November 28, 2022**

**7:30 p.m.**

**Gantner Concert Hall**

**Haas Fine Arts Center**

**academicsANDartistry**

The Power of **AND**

## Program

Slavonic Dance No. 8 from "Two Slavonic Dances"	Antonin Dvorak Arr. Andrew Balent
Grace Before Sleep	Susan LaBarr Arr. Eric Wilson
Conducted by David Lofy	
Festal Scenes	Yasuhide Ito
Conducted by David Lofy	
Rejoicing, from Three Revelations from the Lotus Sutra	Alfred Reed
Mars from "The Planets"	Gustav Holst Arr. William Owens
Emblem of Unity	J.J. Richards

### ***Randal Dickerson, conductor***

Dr. Randal C. Dickerson is Professor of Music at UW-Eau Claire, where he teaches courses in instrumental music education, marching band procedures, supervises student teachers, and directs the University Band, Blugold Marching Band, and Blugold Varsity Band. In his 23 years at UW-Eau Claire, the Blugold Marching Band has been transformed from a 60-member ensemble that performed only on campus into a highly active 400+ member marching band that travels and performs around the world.

A prolific arranger of marching band music, Dickerson maintains a busy travel schedule of adjudication and clinics in the U.S. and overseas. His arrangements are played by colleges and high schools around the country. He is an active consultant for high school band and orchestra educational travel and has guided countless educational groups on international experiences. Each year Dr. Dickerson conducts numerous clinics with bands and orchestras as a part of international cruise festivals, primarily in the Caribbean and in Europe. A firm believer in the value of an international component in education, Dickerson's own travels have taken him to 78 countries. Since 2008 Dr. Dickerson has organized, guided, and conducted the BMB in seven International Performance Tours to 14 countries on four continents, most recently to Australia and New Zealand in 2020. The eighth tour, this time to Central and South America by way of the Panama Canal will take place in January 2023.

Dr. Dickerson will be taking a partial retirement at the end of the current semester, living abroad for part of the year, then returning each fall semester to devote his time entirely to Blugold Marching Band.

## University Band Personnel

### **Flute**

Albers, Gwen  
Burns, Milo  
Cole, Grace M  
Heider, Hannah  
Hernandez, Martha  
Hoyt, Carter John  
Kummerfeldt, Grace  
Lange, Nicole A  
Malone, Brynna Frances  
Neddermeyer, Felix  
Reinhard, Sydney  
Schmalz, Deanna  
Selby, Norah R  
Sexton, Lexi  
Schultz, Jolene

### **Oboe**

Tousignant, Gabrielle

### **Bassoon**

Evan, Mitchell

### **Clarinet**

Betzler, Gabby  
Bradley, Claire  
Jernberg, Emma  
Metcalf, Eli D  
Obarski, Jena  
Pillai, Tanaya  
Piotrowski, Annabelle

### **Bass Clarinet**

Dashner, Kaytlyn

### **Alto Sax**

Combites, Taylor  
Hartjes, Alaina  
Kjornes, Kelli  
Mitchell, Jude  
Morari, Tyler  
Romzek, Abby  
Rozga, Daniel  
Simonet, Kyler  
Sullivan, Emily  
Tackett, Luke

### **Tenor Sax**

Hanke, Kyle  
King, Donovan  
Valencia, Isabelle

### **Bari Sax**

Kujak, Cash  
Olson, Emily

### **Trumpet**

Cesena, Tyler  
Klamar, Evan  
Leathers, Rachel  
Price, Emily  
Rude, Kazper  
Samion, Tyler  
Schmidt, Connor  
Segraves, Tucker  
Shue, Aaron T  
Valentine, Devin  
Weidenfeller, Riley  
Peterson, Lucas

### **French Horn**

Ellison, Max  
Lamb, Emma  
Rudebusch, Kaleb  
Sibila, Sofia  
Vetsch, Aleah

### **Trombone**

Curtin, Liz  
Dols, Colten  
Nelson, Matthew  
Loudermilk, Griffin

### **Euphonium**

Mattson, Andrew  
Wojtczak, Zechariah

### **Tuba**

Casey, Liam O  
Johnson, Wesley  
Kalla, Ashley M  
Miller, Nick  
Sanders, Ashley  
Weasler, Tristan  
Wood, Matt

## Program Notes

### **Slavonic Dance No. 8 from "Two Slavonic Dances"**

Dvořák's Slavonic Dances, Opus 46, were written as piano duets in 1878 and later were orchestrated. They reflect the spirit, mood and rhythmic vitality and excitement of Slavonic folk music but were original works by Dvořák. There are two sets of eight dances each. This arrangement is of number eight in the first set.

Unlike Brahms, Dvořák wrote original melodies in a folk style. This dance is a "furiant," a Bohemian dance that typically contrasts 2/4 with 3/4 meter. In the outer sections of the Slavonic Dance No. 8, emphasis of the offbeats in the brightly orchestrated chords of a fast tune disguise the piece's 3/4 time signature, the phrase quickly alternating between the minor and the major. The entire opening section is repeated, with a coda that further mutates the main phrase, modulating it up and down the scale, changing its rhythmic sound from the duple to the triple meter and back, then heading finally into a quote of the pastoral middle section before the opening phrase finishes the dance as brilliantly as it began it. It's obvious why the short, but exciting, dance is one of the most popular of Dvořák's 16 Slavonic dances. – Wind Repertory Project

### **Grace Before Sleep**

Composed in 2011, Grace Before Sleep was inspired by a poem of thanks written by Sara Teasdale. A quiet opening builds into a gorgeous, resounding climax before coming to a more reflective, thankful close. This wind setting, arranged in 2013 by J. Eric Wilson, Director of Bands at Baylor University, draws upon the warm sonorities of the concert band to reflect LaBarr's musical intent and Teasdale's poetic sentiments. – Wind Repertory Project

### **Festal Scenes**

Ito was inspired to write Festal Scenes after receiving a letter from a friend, who said, "...everything seems like paradise blooming all together. Life is a festival, indeed." The piece uses four Japanese folk songs as its source material. It also calls for two Japanese percussion instruments: the Tebiragane, a type of antique cymbal, and the Nebuta-daiko, a large drum played with long bamboo sticks.

Festal Scenes is based on four folk songs from one of the northern regions of Japan. Soon after it was premiered in Japan, the composer led the University of Illinois Concert Band in its first performance in the United States in 1987. It has been regularly

performed by university groups ever since. – Wind Repertory Project

### **Rejoicing, from Three Revelations from the Lotus Sutra**

Three Revelations from the Lotus Sutra is an attempt to realize in music three different states of man's soul in his quest for ultimate perfection. The Lotus Sutra is the teaching of human respect, self-perfection and world peace – in a word, humanism, leading mankind from division to unity, from discord to harmony, from conflict to peace.

*III. Rejoicing (To Rejoice in the Beauty of Peace)* depicts the realization that, while on earth, peace is not merely the absence of war, destruction, pain and suffering, but a thing of beauty in and of itself, and an occasion for heartfelt rejoicing on the part of all men everywhere, who share the same eternal quest as true brothers.

The first performance of the complete work took place in November 1984 by the Tokyo Kosei Wind Orchestra, under the direction of Frederick Fennell. – Alfred Reed

### **Mars from "The Planets"**

Together with his friend and fellow composer Ralph Vaughn Williams, Holst played a major role in re-energizing English concert music by injecting it with the spirit, and at times the letter of the country's folk music. Both composers also created music in a more cosmopolitan style, such as the engaging, brilliantly scored suite, "The Planets"; one of Holst's most popular compositions. The suite was written as a result of his interests in the astrological characters of the seven then known planets in our solar system (he didn't include Earth and Pluto had yet to be discovered). These characters differ from their mythological personalities. He completed Mars, the opening movement, in a rural cottage during August, 1914 before the outbreak of World War I. He completed the remaining movements over the next 2 years and the first performance was given in London in September, 1918 under the baton of Sir Adrian Boult. Mars, the Bringer of War, portrays a world in the grip of cold, implacable brutality. Brass and percussion hold center stage throughout, pounding out harsh blocks of sound over an equally implacable, motor like rhythmic tread (in the jagged, not often-used meter of 5 beats to a measure). After a grindingly dissonant climax, the death machine that is war pauses desolately for a moment, only to power recklessly ahead to a devastating conclusion amidst the ascent of numerous tortured souls from the battlefield. – Rebecca Leff

### **Emblem of Unity**

This brilliant march, Richards' most popular, was written while he was living in Sterling, Illinois, conducting both the high school and community bands. A classic and exciting composition, this work is played by hundreds of school and professional bands each year. In conducting an elite band composed of outstanding Dutch musicians in 1981, Col. Arnald Gabriel, then conductor of the U.S. Air Force Band, selected Emblem of Unity as one of only six American works for a jubilee concert which was broadcast in Kerkreade, Holland. Some of the composition's unique features include: the chord changes which precede the snare drum *forzando* in the introduction, the short lower-brass breaks, and the final strain, which sounds correct at either a constant, slower, or accelerating tempo. – Program Notes for Band