

UPCOMING EVENTS

Student Recital: Clarinet Studio

Nov. 28th | 7:30PM | Phillips Recital Hall

Holiday Spectacular: Jazz Ensembles I & II (feat. Gunhild Carling and Michael Andrew)

Dec. 2nd | 7:30pm | RCU Theatre

Holiday Concert

**(feat. Wind Symphony, University Orchestra,
and University Choirs)**

Dec. 3rd | 2pm, 5:30pm | RCU Theatre

Student Recital: Composition Studio

Dec. 4th | 5:00PM | Phillips Recital Hall

Student Recital: Jazz Combos

Dec. 5th | 5:00PM | Gantner Concert Hall

Student Recital: Flute Studio

Dec. 5th | 7:30PM | Phillips Recital Hall

Faculty Recital: Brian Allred, flute

Dec. 7th | 7:30PM | Phillips Recital Hall

Student Recital: Percussion Studio

Dec. 10th | 5:00PM | Gantner Concert Hall

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

UNIVERSITY BAND

DAVID LOFY, CONDUCTOR

CHARLIE GRADY, STUDENT CONDUCTOR



Monday, November 27, 2023

7:30 p.m.

**Gantner Concert Hall
Haas Fine Arts Center**

www.uwec.edu/mus-the

Program

David Lofy, Director

Albanian Dance

Shelley Hanson

Loch Lomond

Frank Ticheli

Charlie Grady, student conductor

Conga del Fuego Nuevo

Arturo Márquez
trans. Oliver Nickel

Nessun Dorma from "Turandot"

Giacomo Puccini
arr. Merlin Patterson

The Big Cage

K.L. King

Audience members are reminded of the need for silence during performances. Our concerts and recitals are recorded. Coughing, cell phones, electronic devices, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. As a matter of copyright law, no unauthorized recording or photography is allowed.

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.

CHARLIE GRADY, STUDENT CONDUCTOR



Charlie Grady is a third-year Flute Performance major at the University of Wisconsin-Eau Claire, studying flute with Dr. Brian Allred and conducting with Dr. John R. Stewart. Additionally, he is enrolled in the Arts Administration Certificate program and serves as one of the department's music librarians.

Charlie frequently performs as a member of the UWEC Wind Symphony and has also performed with the University Orchestra. He has played in the National Flute Association's Collegiate Flute Choir during conventions in Chicago, Illinois (2022) and Phoenix, Arizona (2023). Post-graduation in Spring 2025, he plans to pursue a Master's degree in Flute Performance.

University Band Personnel

Flute

Grace Cole
Hanna Cook
Annie Leinberger
Hannah Mabert
SopHia Pence
Alana Simonson
Alana Smith

Oboe

Theresa Bell
Gabrielle Tousignant
Olivia Turks

Bassoon

Yoh Waitai

Clarinet

Nate Andersen
Megan Eilers
Jaydyn Gaul
Rebecca Hunter
Anna Kozial
Brittani Olson
Tanaya Pillai
Chloe Riendl
Keith Van Dornick
Sierra Voss

Bass Clarinet

Isabelle Feltes
Allyson Lahnala
Owen Yeager

Tenor Sax

Rachel O'Malley
Margaret Rose

Alto Sax

Taylor Combites
Justin Fizel
Olivia Hallstrom
Alaina Hartjes
Cash Kujak
Cooper Reichelt
Ashlyn Shea
Luke Tackett

Bari Sax

Keegan Cummings
Tyler Dorweiler

Trumpet

Ethan Babcock
Savannah Dworshak
Courtney Eberle
Kaden Epstein
Jack Hagen
Maclean Pilcher
Ben Schmidt
Abby Wynne

French Horn

Carleen Hetrick
Kylie Maliszewski
JakOb Mattson
Ethan Olden
Bryn Romeis
Jermaine Running Bear
Cheyenne Umberham
Aleah Vetsch

Trombone

Evan Coursin
Meghan Dahm
Mason Voth

Euphonium

Andy Haralson
Ella Wentz

Tuba

Bradi Bell
Nick Miller
Matt Wood

Percussion

Jordan Andress
Kelsie Bessert
Lucy Jacobson
Julia Karls
Danny Mazzocchi
Cullen McGinnis
Evan Schmidt
Sophia Schmitz
Kaden Sheikh
Annelise Swiggum
Finn Walker

Program Notes

University Band

Albanian Dance by Shelley Hanson

Eastern Europe has had a long tradition of brass bands, some of which include clarinets and, since the twentieth century, saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, this setting of the popular Albanian tune Shota seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-long-short, which is a very common folk dance rhythm in many cultures.

This piece is based on part of the finale of the accordion concerto *AccorDances*, which was written for accordion virtuosos Mark Stillman. The present version was commissioned by Jane Church and the East Lansing High School Concert Band, and was premiered in November, 2003 with the composer conducting.

- Program Note from the score

Loch Lomond by Frank Ticheli

Ticheli's setting of the famous folksong is simple yet charming, preserving faithfully the melody and adding interesting harmonic vocabulary. *Loch Lomond* tells the tale of two Scottish soldiers who were imprisoned at Carlisle Castle in England, following the Battle of Culloden Moor. One of the soldiers was to be executed, while the other was to be set free. According to Celtic legend, those who died in foreign lands had their spirits travel to their homelands through the "low road," the route for the souls of the departed. The song is from the point of view of the soldier to be executed, who tells his friend "ye'll tak' the high road and I'll tak' the low road," in effect saying that the freed soldier will return alive, while he himself would return in spirit. He remembers his past and the "bonnie lass" (pretty girl) he will never see again, and sadly accepts death.

Loch Lomond was commissioned by the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, Nigel Durno, conductor. It received its premiere on 18 June 2002 by the commissioning ensemble at Royal Concert Hall in Glasgow, Scotland.

- Program Notes by Nikk Pilato

***Conga del Fuego Nuevo* by Arturo Marquez**

Following on the success of Arturo Márquez's Danzón No. 2 adapted for band, Oliver Nickel's transcription of Conga del Fuego Nuevo (Conga of New Fire) gives an added kick to the concert band repertoire. In contrast to the elegant, sinuous Danzón, Conga is an uptempo, celebratory piece, bright and catchy, with the percussion section providing the signature kick at the end of the conga pattern. Márquez slows things down in the middle section to spotlight the first trumpet in a melody that recalls the mariachi tradition. The alto saxes pick it up and relax into a ritard ... only to be interrupted by the return of the opening material. The piece ends in fiery fashion.

- Program Note from publisher

***Nessun Dorma* from "Turandot" by Giacomo Puccini**

Nessun Dorma (None shall sleep) is an aria from the final act of Giacomo Puccini's opera Turandot, and is one of the best-known tenor arias in all opera. It is sung by Calaf, il principe ignoto (the unknown prince), who falls in love at first sight with the beautiful but cold Princess Turandot. However, any man who wishes to wed Turandot must first answer her three riddles; if he fails, he will be beheaded.

In the act before this aria, Calaf has correctly answered the three riddles put to all of Princess Turandot's prospective suitors. Nonetheless, she recoils at the thought of marriage to him. Calaf offers her another chance by challenging her to guess his name by dawn. (As he kneels before her, the Nessun dorma theme makes a first appearance, to his words, "Il mio nome non sai!") If she does so, she can execute him; but

if she does not, she must marry him. The cruel and emotionally cold princess then decrees that none of her subjects shall sleep that night until his name is discovered. If they fail, all will be killed.

As the final act opens, it is now night. Calaf is alone in the moonlit palace gardens. In the distance, he hears Turandot's heralds proclaiming her command. His aria begins with an echo of their cry and a reflection on Princess Turandot.

Nessun Dorma achieved pop status after Luciano Pavarotti's 1972 recording of it was used as the theme song of BBC television's coverage of the 1990 FIFA World Cup in Italy. It subsequently reached #2 on the UK Singles Chart. Although Pavarotti rarely sang the role of Calaf on stage, Nessun Dorma became his signature aria and, in turn, a sporting anthem in its own right, especially for football.

- Program Note from Wikipedia

***The Big Cage* by K. L. King**

King gave up trouping with circus bands in 1918, but he continued to write marches and galops for the circus for many years. One interesting example is Atta-Boy March, which was published in 1926 and then republished in 1961 as Center Ring March. The Big Cage – Circus Galop was written in 1934 and dedicated to Clyde Beatty, a lion tamer who was as famous then as Gunther Williams was 50 years later.

As a musical form, the galop has increased in tempo considerably from its nineteenth-century European origin as a ballroom dance. Then, it was a moderately fast hop-glide dance step; now, it is a fast and furious contest between the tigers and the musicians to see who can finish their act first. William, G. Pruyn, music director of Ringling Bros. and Barnum and Bailey Combined Shows, prefers a galop tempo of 220 beats per minute.

- Program Note from Program Notes for Band