

10-1-2021

UNI Wind Ensemble and UNI Symphonic Band, October 1, 2021 [program]

University of Northern Iowa

Let us know how access to this document benefits you

Copyright ©2021 School of Music, University of Northern Iowa

Follow this and additional works at: https://scholarworks.uni.edu/recital_programs



Part of the [Music Performance Commons](#)

Recommended Citation

University of Northern Iowa, "UNI Wind Ensemble and UNI Symphonic Band, October 1, 2021 [program]" (2021). *Music Recital Programs*. 26.

https://scholarworks.uni.edu/recital_programs/26

This Program is brought to you for free and open access by the School of Music at UNI ScholarWorks. It has been accepted for inclusion in Music Recital Programs by an authorized administrator of UNI ScholarWorks. For more information, please contact scholarworks@uni.edu.

Offensive Materials Statement: Materials located in UNI ScholarWorks come from a broad range of sources and time periods. Some of these materials may contain offensive stereotypes, ideas, visuals, or language.

SCHOOL OF MUSIC

- SPOTLIGHT SERIES -

UNI WIND ENSEMBLE

DANNY GALYEN, CONDUCTOR

AND

UNI SYMPHONIC BAND

JUSTIN J. MERTZ, CONDUCTOR

PROGRAM

SYMPHONIC BAND

Galop Bajaderek (1842/1998) Bedrich Smetana (1824-1884)
arr. Karel Belohoubek

English Folk Song Suite (1923) Ralph Vaughan Williams (1872-1958)
I. March — “Seventeen Come Sunday”
II. Intermezzo — “My Bonny Boy”
III. March — “Folk Songs from Somerset”

The Lighthouse (2018) JoAnne Harris (b. 1984)

Serenity (2014) Ola Gjeilo (b. 1978)
arr. J. Eric Wilson & Ola Gjeilo

Music for a Found Harmonium (1984/2020) Simon Jeffes (1949-1997)
arr. Philip Littlemore

King Cotton (1895/2000) John Philip Sousa (1854-1932)
arr. Keith Brion & Loras Schissel

INTERMISSION

WIND ENSEMBLE

Fanfare Politeia (2021) Kimberly K. Archer (b. 1973)

Be Thou My Vision (1999) David Gillingham (b. 1947)

Music for Piano, Percussion, and Wind Ensemble (2007) Xi Wang
III. Allegro (b. 1978)
Sean Botkin, piano; Kramer Milan, percussion;
and Matt Andreini, percussion

Common Threads (2016) Kim Archer (b. 1973)

Danceries (1999) Kenneth Hesketh (b. 1968)
I. Lull me beyond thee
II. Catching of Quails
III. My Lady's Rest
IV. Quodling's Delight

SYMPHONIC BAND PERSONNEL

FLUTE

Holly Hays
Zoe Meyer
Alaina Stoltenberg*

OBOE

Hayley Christensen
Emily Waggoner

BASSOON

Jessica Carlson

CLARINET

Katherine Czarnik
Lindsay Davison
Anna Hanbeck*
Molly Lappe
Abbi Parcher*
Elias Phipps
Brayden Stockman
Daniel Wilkinson

SAXOPHONE

Zachary Goodall
Lauren Kraemer
Luke McIlhon
Chelsea Peterson
Levi Rees*
Taylor Stogdill

TRUMPET

Jetta Colsch
Levi Dugger
Gavin Knott
Andrew Piper*
Stephen Seaberg
Rylee Scheel
Jordan Snider
Alyssa Westphal

HORN

Ryan Gruman*
Jonathon Hughes
Irene Swanson
Elsa Wemhoff

TROMBONE

Nathan Boorman
Riley Capper
Chance Elton
Justin Hughes*
Spencer O'Riley
Sophia Pastorino
Jenna Spencer
Levi Temple

EUPHONIUM

Nic Englin*
Brandon Johnson

TUBA

Mason Bush

PERCUSSION

Joaquin Bobay
Matthew Edwards*
Preston Hirsch
Kiera Jackson
Xander Webb

WIND ENSEMBLE PERSONNEL

FLUTE

Carissa Blumka
Breanna Daley
Miranda Michelle
Emily Paul
Aubrey Williamson

OBOE

Lauren Geerlings
Lin Nikkel *

BASSOON

Sophia Patchin
Makayla Rasmussen *
Grace Rosin

CLARINET

Max Coon
Madeline Echernacht
Kennedy Kruger
Ricky Latham
Ethan Staples *
Carly Drenth *
Alayna Ringsby
AnneMarie Tate
Zoe Fiddelke

SAXOPHONE

Ryan Burrack
Jonathon Hartleip
Logan Neifert
Noah Schmedding *
Claire Uselding

TRUMPET

Megan Bennett
Morgan Eadie *
Riley Jermier
Dino Kudic
Kate McAlister
Kelley Meinen
Ben Thessen

HORN

Ryan Gruman
Ryan Miller
Morgan Stumpf
Elsa Wemhoff *

TROMBONE

Maggie Cremers *
Chayla Besonen
Zachary Miller
Owen Weimer

EUPHONIUM

Zach Eberle
Aidan Shorey *

TUBA

Adam Plautz
Daniel Sanchez *

PERCUSSION

Reed Andrews
Gerald Ehrman *
Aiden Endres
Matthew Kokotovich
Nicole Loftus
Ethan Martin
Treyton Patterson

BASS

Sam Stover

PIANO

Foteini Angeli

* Section leader

PROGRAM NOTES

Welcome to tonight's concert! The UNI School of Music, the Symphonic Band, and the Wind Ensemble are thrilled to offer our first performance on the Great Hall stage in almost 2 years.

The Symphonic Band begins tonight's concert with Smetana's **Galop Bajaderek**. Smetana was a Czech composer who pioneered the development of a musical style which became closely identified with his country's aspirations to independent statehood. He is thus widely regarded in his homeland as the father of Czech music. Internationally he is best known for his opera *The Bartered Bride*; for the symphonic cycle *Má vlast* ("My Homeland"), which portrays the history, legends and landscape of the composer's native land; and for his *First String Quartet*, *From My Life*.

Smetana was naturally gifted as a pianist, and gave his first public performance at the age of six. After his conventional schooling, he studied music under Josef Proksch in Prague. His first nationalistic music was written during the 1848 Prague uprising, in which he briefly participated. After failing to establish his career in Prague, he left for Sweden, where he set up as a teacher and choirmaster in Gothenburg, and began to write large-scale orchestral works.

The *Galop* was written early in his career as a small piano piece, a fast polka meant to stylize the fiery dance of harem dancers at a carnival.

- Program note from the score

Next, is Vaughan Williams's seminal **English Folk Song Suite** and includes three movements. The first is a march entitled *Seventeen Come Sunday* and begins with the folksong of the same name with the melody in the woodwinds. It is followed by the folksong *Pretty Caroline* which features a solo clarinet and cornet, and the last melody in the first movement is *Dives and Lazarus* which features the lower instruments with the upper

woodwinds playing against them. The second movement is *Intermezzo: My Bonny Boy* which opens with an cornet solo to the tune of *My Bonnie Boy* and is interrupted by the tune *Green Bushes* which is more upbeat and dance-like than the slow, emotional opening. The movement ends with a fragment of the original melody. The third movement is a march called *Folk Songs from Somerset* which opens with a light introduction of four measures before the first melody, the folk song *Blow Away the Morning Dew*, played by a solo cornet. The second melody, *High Germany*, is played by the lower instruments and transitions into *The Tree So High* and *John Barleycorn* before repeating back to the beginning of the movement.

Historically, the piece is considered to be a cornerstone work in the literature, and one of the earliest "serious" works for wind band.

- Program Note from the Baldwin-Wallace College Symphonic Band concert program, 20 November 2015

Harris wrote ***The Lighthouse*** in 2018 after enduring a lengthy travelogue by her parents about seeing every single lighthouse in Nova Scotia. During this travelogue, Harris's sister started pulling supplemental materials from the internet and found drone footage of Port Meadway Head. Harris's sister said: "I think this video would be better if you had scored it." This sparked Harris's idea for the piece, which is built around oscillating textures and minimalist influences.

- Program Note from University of Nebraska Omaha Symphonic Wind Ensemble concert program, 6 December 2019

Within the wind band community, the name of Norwegian composer and pianist Ola Gjeilo might not be immediately familiar. He is, however, an emergent star in the realm of choral compositions, with a host of works and several studio albums of his works including a critically acclaimed 2013 release by the Phoenix Chorale entitled *Northern Lights*. His wind band works have a choral connection as well; his *Meridian* has an optional

featured part for mixed chorus, and *The Spheres* is an arrangement of the opening “Kyrie” movement of his *Sunrise Mass*.

Serenity also owes its origins to a choral work of the same name. Originally cast for mixed chorus and solo string instrument (either violin or cello), the piece sets the text of the responsorial chant “O magnum mysterium” from the Christmas Matins liturgy. The text is one that celebrates new life with hopefulness, and composers who have set these words famously (from Renaissance masters William Byrd and Tomás Luis de Victoria to living composers like Morten Lauridsen) have often filled their musical presentations with resplendent optimism.

*O magnum mysterium
et admirabile sacramentum
ut animalia viderent
Dominum natum
iacentem in praesepe.
Beata virgo, cuius viscera
meruerunt portare
Doniinum Christum. Alleluia!*

*O great mystery
and wonderful sacrament
that animals should see
the newborn Lord
lying in a manger.
Blessed is the virgin, whose womb
was worthy to carry
Christ the Lord. Alleluia!*

This version for wind band, arranged by Dr. Eric Wilson and the composer, maintains all the wonder of the original despite the absence of text. The opening is ethereal and somber, with sustained chords in clarinets, trombones, and bowed percussion supporting a delicate oboe solo (taking on the role of the obbligato string part from the original). The harmonic motion of this first section is thoroughly patient, with a careful placidity. The middle portion of the piece shifts the principal

modality from minor to major, and, while the supporting harmonies move no more quickly than before, the layering orchestration and rising tessitura give birth to a tremendous rush of energy that reaches a moment of triumphant catharsis before receding. The closing section of the piece returns to the timbre of the opening, but now painted with hopefulness and healing, having been granted a sensation of peace.

With *Serenity*, I wanted to write a cappella music that has a symphonic, abundant feel. This is the case with quite a few of my more recent choral works, such as *Dark Night of the Soul*, *Agnus Dei: Phoenix*, and *The Spheres*. I love and often long for a big, lush sound that can give a sense of space and evocativeness, but still be intimate, somehow.

- Program note by the composer

The Penguin Café Orchestra was an avant-garde folk/pop ensemble that toured extensively in the 1980s and 1990s whose music was minimalist in style influenced by Philip Glass with composer Simon Jeffes leading the group. In 1982, Jeffes found a harmonium on the streets of Kyoto, Japan while on tour with the group. and wrote **Music for a Found Harmonium**. Due to its minimalist and folk characteristics resembling a traditional reel, the piece has since been adapted by scores of Irish traditional musicians. The tune has also appeared in commercials and films throughout the decades since its composition, most recently in the 2016 film *The Founder*.

It is a curious fact of the music world that marches written for fairs and expositions almost always fade into oblivion. Two notable exceptions are Sousa's **King Cotton** and *The Fairest of the Fair*. The former was written for the Cotton States Exposition of 1895, and the latter for the Boston Food Fair of 1908.

Sousa and his band had great drawing power at fairs and expositions and were much sought after. But officials at the Cotton States Exposition in Atlanta attempted to cancel their three-week contract with the Sousa Band because of serious financial difficulties. At Sousa's insistence, they honored their

contract, and at the first concert they became aware of their shortsightedness. Atlanta newspapers carried rave reviews of the band's performance. For example:

"...The band is a mascot. It has pulled many exhibitions out of financial ruts. It actually saved the Midwinter Fair in San Francisco. Recently at the St. Louis and Dallas expositions Sousa's Band proved an extraordinary musical attraction, and played before enormous audiences. It is safe to predict that history will repeat itself in Atlanta, and that the band will do the Exposition immense good. A great many people in South Carolina, Atlanta and Georgia have postponed their visit to the Exposition so as to be here during Sousa's engagement, and these people will now begin to pour in."

"Sousa's latest march, *King Cotton*, has proved a winner. It has been heard from one end of Dixie to the other and has aroused great enthusiasm and proved a fine advertisement for the Exposition."

The Sousa Band did indeed bring the Exposition out of the red, and the same officials who tried to cancel Sousa's engagement pleaded with him to extend it. *King Cotton* was named the official march of the Exposition, and it has since become one of the perennial Sousa favorites.

- Program Note from
John Philip Sousa: A Descriptive Catalog of His Works

Fanfare Politeia is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. "Politeia" is a Greek word derived from "polis" (city). Aristotle used the term to represent concepts such as citizens' rights and constitutional government, while Plato's examination of justice – a book which we now call *The Republic*, in English – was actually entitled *Politeia* in the original Greek.

Commissioned by "The President's Own" United States Marine Band for the 59th Presidential Inauguration, *Fanfare*

Politeia celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

– Kim Archer

It was an honor and privilege to compose **Be Thou My Vision** for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune *Slane* is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane (Be Thou My Vision)* in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of **Be Thou My Vision** by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

– David Gillingham

Xi Wang (pronounced "Shee Wong") has been considered one of the most talented and active composers of her generation. Her music has been performed by the Minnesota Orchestra, the Atlanta Symphony, the Shanghai Philharmonic, the Spokane Symphony, the Proteus Ensemble, the Tippet String Quartet, the Mark Pekarsky Percussion Ensemble, the Pacific Music Festival Academy Percussion Ensemble, the Maya Trio and the DoublePlay music group, among others. Xi has received five prizes from the American Society of Composers, Authors and Publishers (ASCAP). Her music has been spotlighted on Minnesota Public Radio, Aspen Public Radio and Radio-China. She was the sole recipient of the 2006-07 Robbins Family Prize in Music Composition for her exceptional merit and promise as a composer at Cornell University. Xi was also one of the eight young composers featured in the project "New Voices from

China" at Bard College. Her **Music for Piano, Percussion and Wind Ensemble** was one of the 21 obligatory pieces (selected from over 700 band pieces submitted from over 50 countries) for the 2010 Coups de Vents International Band Competition in France.

– *biography from Southern Methodist University.*

Regarding **Common Threads**, the composer states: Dr. [Carolyn] Barber contacted me in August 2015 to ask if I'd compose something for the UN-L [University of Nebraska, Lincoln] Wind Ensemble's invited performance at the 2016 CBDNA North Central Convention in Ames, Iowa. I was flattered and eager to get started, of course. Still, it's amazing but true that nothing shuts off my creativity spigot faster than the word "commission." It can be so much pressure!

After many false starts, I found myself sitting at a piano, banging repeatedly on an F and growling to myself, "If I play this F long enough, something has to come out of it!" What ultimately came out was a work that meanders through many keys, meters, and styles, but is unified by the common thread of a repeated pitch. Usually it's that F, finally making good on its potential.

As the larger form and character of this music began to take shape, I realized its goofy humor, carefree spirit, and unabashed joy exactly reflected what I have seen for myself and love so much about the UN-L Wind Ensemble and their conductor, both in rehearsal and performance. Indeed, I can't recall a premiere performance where the musicians and the audience shared such fun and energy!

– *Kim Archer*

The term "**Danceries**" can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the seventeenth century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a

king's court. Whilst this present set of 'dancerics' cannot be said to be an aid to terpsichorean agility, I do hope that it will at least set feet tapping.

The melodies themselves are a mixture of new and old -- well, nearly. Where old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of the new into these themes and add to the drama of the set.

Movement I: Lull me beyond thee: Gentle and lilting, almost a barcarole, this movement is very much a reverie. The original tune had the name 'Poor Robin's Maggot' -- a rather disconcerting title; maggot however, in seventeenth-century parlance, meant 'whim' or 'fancy.' This theme can also be found in *The Beggar's Opera* by John Gay (first performed in 1728) under the title "Would you have a young lady?" (Air 21).

Movement II: Catching of Quails: A colourfully buoyant scherzo on an original melody. The thematic material is shuttled around through the band to contrast with full-bodied tuttis. The last few bars fade away almost to nothing, it seems, until a final surprise!

Movement III: My Lady's Rest: A rather tender pavane, also on an original theme, with Moorish leanings. Solos for principal winds and brass with warmer tutti passages. The movement culminates with a final presentation of the theme before evaporating in held flute and trumpet chords.

Movement IV: Quodling's Delight: The final movement to the set combining one of the melodies from Playford's *Dancing Master* (under the title "Goddesses," here theme 1) with an original contrasting melody (theme 2). A dramatic and exuberant ending to this first set of *Dancerics*.

– Kenneth Hesketh

UPCOMING EVENTS

FACULTY RECITAL: MIKE CONRAD, PIANO
MONDAY, OCTOBER 4 AT 7:30 P.M.
BENGTSON AUDITORIUM, RUSSELL HALL

UNI VIOLIN STUDIO RECITAL
THURSDAY, OCTOBER 7 AT 8 P.M.
DAVIS HALL, GBPAC

SPOTLIGHT SERIES: JAZZ BAND ONE & JAZZ BAND TWO
FRIDAY, OCTOBER 8 AT 7:30 P.M.
BENGTSON AUDITORIUM, RUSSELL HALL

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS
AVAILABLE ONLINE AT [MUSIC.UNI.EDU/EVENTS](https://music.uni.edu/events).

In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.

This event is **free** to all UNI students, courtesy of the Panther Pass Program.

Performances like this are made possible through private support from patrons like you! Please consider contributing to School of Music scholarships or guest artist programs. Call 319-273-3915 or visit www.uni.edu/music to make your gift.

