

In our contemporary world, musicians imagine, create, and perform music in two ways—one, by writing and reading it from the page, and two, by improvising and playing it by ear. A good musical education offers practice and experience in both. In doing so, music education can provide practice and experience in the two most prevalent models for problem solving and cooperative existence in our culture—the hierarchical management model and the cooperative creative consensus model. *An Introduction to the Moon* combines two distinctly different and wholly essential musical practice — music of the page and music of the ear.

Using a form found in our everyday culture, the partitioned carton, I created a musical container with several partitions or sections. I composed nine unified sections of music which the musicians rehearse and perform in the traditional manner by reading and reproducing exactly what I have written for them. These nine sections surround eight sections which are reserved for music the musicians create themselves by improvising and performing by ear. You might think of the form of my piece as:

**Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page**

In each of the eight EAR sections a poem is read. Each poem refers, in some way, to the moon. During rehearsal for the piece, the musicians listen to each poem and respond musically by improvising their impressions, discussing their improvisations, and deciding among themselves which musical ideas best work with their ideas about the poetry.

And so, *An Introduction to the Moon* is not my composition, it is *our* composition—you, the musicians, and me. I hope that you experience our work as poetic in every way and that when the music has left the air, you will have met the moon and remain suspended in its peaceful light.

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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.

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

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# WORKS OF LIBBY LARSEN

NORTHERN IOWA SYMPHONY ORCHESTRA,  
REBECCA BURKHARDT, CONDUCTOR

WOMEN'S CHORUS,  
AMY KOTSONIS, CONDUCTOR

SYMPHONIC BAND,  
DANNY GALYEN, CONDUCTOR

ANN BRADFELD, SAXOPHONE

# PROGRAM

## Northern Iowa Symphony Orchestra

- Ancient Places* (2008) . . . . . Libby Larsen
- I. The Whirling Surface of Day
  - II. To Share These Silences
  - III. Blue in Motion
- What the Monster Saw* (1987) . . . . . Libby Larsen

## Women's Chorus and Northern Iowa Symphony Orchestra

- Today, this Spring* (1995) . . . . . Libby Larsen
1. Today, this Spring
  2. She Piped for Us
  3. If I Can Stop One Heart from Breaking...

## INTERMISSION

### Symphonic Band

- Grand Rondo: Napoleon Dances the Cancan  
with Italy, Hungary, and Poland* (1988) . . . . . Libby Larsen
- Spirituals from Holy Roller* . . . . . Libby Larsen
- S.H.O.P. Barbershop quartet
- Holy Roller* (1998) . . . . . Libby Larsen  
arr. John Boyd
- Ann Bradfield, saxophone
- An Introduction to the Moon* (2005) . . . . . Libby Larsen

### Special Thanks:

Ms. Larsen's residency was funded in part by a gift from  
Lou and Judy Pine

At the time I composed *Grand Rondo*, I was very interested in political cartooning. When I was young, I knew Scott Long, the cartoonist with the *Minneapolis Star and Tribune*. I became quite enthralled with political cartoonists' abilities to inject their work with satire and cultural criticism. When Rik Hanson of St. Cloud University asked if I would be interested in composing a work for concert winds, I wondered what I would write about. I became interested in wind band history, and Rik and I had long conversations about the history of the concert winds. Rik gave me a full history of wind ensemble from Egypt to the present day. I was fascinated with the wind ensemble as a military ensemble in the 1800s and I began researching wind ensembles, as they existed around the 1850s, 1860s, and 1870s. That's also the period of cultural history I study quite a bit to understand American music. I looked to European history during the same time period, and was inspired to compose *Grand Rondo* for concert winds based on political cartoons satirizing Napoleon III's exploits in Europe. The piece is subtitled "Napoleon dances the cancan with Italy, Hungary, and Poland – three of the countries Napoleon III conquered. Each time he conquered a country he did it in the name of his government, in order to rule, and then the country threw him out – but never militantly – they just sort of ignored him and he went away. I found a few similarities with that political campaign and some of the campaigns that were going on in our time. My goal was to compose a grand essay in the form of a *Grand Rondo*, the idea being that the rondo theme is a political cartoon of Napoleon III dancing. Each of the A, B and C sections of the *Rondo* would be Italy, Hungary and Poland, Napoleon coming into each country, observing the country, and then being more or less ejected. Each new section of the piece is introduced by the "Napoleon III" theme.

The longest running revival meeting in America took place on Azusa Street in Los Angeles, California and lasted from 1906 to 1909. Night after night, the Reverend William Seymour preached so passionately that he brought about an ecstatic outpouring from all that were there. They wept, shouted and dropped into dead faints. They spoke in tongues. They jerked uncontrollably. They danced in the aisles. It is said that the Pentecostal movement in the United States was born of this three-year revival meeting.

*Holy Roller* is inspired by classic revival preaching. To me, revival sermons are stunning musical masterpieces of rhythm, tempo, and extraordinary tension and release. The music flows directly from the language, cajoling, incanting and repeating, at the same time magnetizing and mesmerizing the listener with its irresistible invocations. The music is the language, the language is the music and the result moves the spirit to other states of being.

I love the way the saxophone speaks. Because of its incredible dynamic range and its flexibility a fine performer can make the listener hear words, abstract though they may be. *Holy Roller* is a revival sermon captured in the sounds of the alto saxophone and piano.

(continued on back of program)

## PROGRAM NOTES

*Written by the composer*

When Paul Vance had the idea to commission a symphonic work to observe the centennial of the Winona Symphony Orchestra and the sesquicentennial of Winona State University, it set me to thinking about time, place, and the significance of longevity. I began reading and thinking specifically about Winona and all the places near it. Searching for something specific and immediate, I read authors who wrote about Winona, believing I would find a cultural consensus formed over the past 200 years. Then, about a year ago, I came upon James Armstrong's poetry. Through his work I came to slowly understand that place is eternal and is defined variously by humans who pass through, notice, name, and bind their identities to it.

I chose three poetic phrases drawn from Armstrong's volume, *Blue Lash*, and created an orchestral suite in three movements: *Ancient Places* I. The Whirling Surface of Day, II. To Share These Silences, III. Blue in Motion.

What we celebrate with the hearing of *Ancient Places* is, I hope, a particular strong, peaceful, intelligent, and fruitful identity formed by a consensus of the people who have lived in this eternal place for several centuries. I am honored to be part of Winona's "song of itself."

*What the Monster Saw* is an orchestral fantasy based on part two of Mary Shelley's novel *Frankenstein, or the Modern Prometheus*. In this section of the book, the monster confronts Frankenstein. The monster relays his experiences in the world since the day of its creation. Rejected and spurned by Frankenstein, the monster, an innocent, is cast loose and forced to survive alone. Seized by a multiplicity of sensations, it first perceives the world in chaos and fear. Then it learns to distinguish and supply its basic needs (food, clothing, shelter). Finally it conceals itself in the dark corner of a forest cottage. There, by observing some cottages, it learns to speak, to read, to love. When, in search of companionship, the monster at last approaches people, they repel, even attack him. Tragically, he realizes that he is condemned to a lonely, alienated existence. The initial confusion sensed in the monster transforms into one single purpose -revenge.

### *Today this Spring*

This set of three pieces for treble voices and piano was commissioned by David L. Cooper and Thomas Scott in remembrance of David's wife and Tom's sister, both of whom succumbed to breast cancer. Mr. Cooper and Mr. Scott both have a close and fond association with The Bel Canto Singers of Minneapolis, Minnesota, the ensemble that premiered the work under the direction of Janice Kimes on May 7th, 1995 at Trinity Lutheran Church, Arden Hills, Minnesota. She piped for us, the second piece of the set, was adapted from a sermon at the memorial service for Kathryn Scott Peterson. (The first line is adapted from Luke 7)

## LIBBY LARSEN

Biography

*"Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music."*

– Libby Larsen

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America's most performed living composers. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Grammy Award winning and widely recorded, including over fifty CD's of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.

As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony and the Colorado Symphony.

[www.libbylarsen.com](http://www.libbylarsen.com)

# NORTHERN IOWA SYMPHONY ORCHESTRA

Rebecca Burkhardt, conductor

## Violin I

John Chiles, concertmaster  
Elizabeth Anderson  
Jacob Thiele  
Laura Hebbeln  
Lydia Pakala  
Anne Sloter  
Karen Johnson

## Violin II

Austin Jacobs, principal  
Anna Larson  
Jennifer Watters  
Bridget Tharp  
Julia Hetrick  
Megan Tomson  
Ryan Joss

## Viola

Alyssa Adamec, principal  
Jotham Polashek  
Nichelle Probst  
Kathleen Marston  
Hanna Gibson  
Megan Brown  
Coved Oswald  
Emily Bachmeier  
Andrea Sanchez Ruiz

## Cello

Malcolm Burke, principal  
John Haverdink  
Megan Grey  
Kyle Geesey  
Joel Brich  
Christopher Fenton  
Christian Fosselman

## Bass

Tessa Cohen, principal  
Joe Mnayer  
Daniel Benson  
Alex Pershounin\*

## Harp

Suzanne Sontag

## Flute/Piccolo

Mara Miller  
Natalie Neshyba  
Stephanie Thimmesch

## Oboe/English Horn

Emily Cornish  
Grace Lau

## Clarinet/Bass Clarinet

Nicholas Carlo  
Stacia Fortune  
Hayley Graham  
Nicholas Schumacher

## Bassoon/Contra

Joshua Carlo  
Laura Grotte  
Victoria Piper

## Horn

Aaron Anderson  
Ashlyn Christensen  
Casey Dirksen  
Molly Schebler

## Trumpet

Jordan Boehm  
Benjamin Feuerhelm  
Daniel Meier

## Trombone

Craig Goettle  
Paul Lichty  
Nathaniel Welshons

## Tuba

Taylor Hicks

## Timpani/Percussion

Megan Brasch  
Ryan Greiner  
Alex Lafrenz  
Paige McGrath

## Piano/Keyboard

Seth Butler

\*UNI School of Music Faculty

# WOMEN'S CHORUS

Amy Kotsonis, conductor

Kathleen Meyer, piano

Katlin Ambrecht  
Aja Baskerville  
Taylor Beers  
Kalley Boyce  
Emily Boyd  
Kaitlyn Bruns  
Regina Christy  
Brooke Craig

Jenny Crumrine  
Lauren Day  
Madison Diesburg  
Gina Durgin  
Alex Faison  
Nicole Foo  
Samantha Gaffney  
Niccole Giberson

Erin Hart  
Amanda Kamp  
Courtney Klein  
Kerra Kruse  
Maggie Martin  
Emily Murtha  
Courtney Post  
Sara Roth

Autumn Sempéré  
Katelyn Stanek  
Hailey Sullivan  
Shelby Warner  
Jessica Wegmann  
Ashley Wurster

# SYMPHONIC BAND

Danny Galyen, conductor

## Flute

Rylie Graham  
Elise Jacobson  
Jennifer Michel  
Lina Pierson  
Lydia Richards

## Clarinet

Tianna Heien  
Tanner Helms  
Elaine Leverington  
Claire Liske  
Austin Nolan  
Marissa Quinn  
Austin Wright

## Bassoon

Joanna Eyanson  
Katherine Plotzke

## Saxophone

Sarah Baker  
Keegan Little  
Nicole Norman  
Jessalyn Small  
Gage Schmitt  
Thomas Sparks

## Trumpet

Jessica Bartholomew  
Rachel Bearinger  
Benjamin Castle  
Bailey Debolt  
Molly Evans  
Jennie Pine

## Horn

Ryan Black  
Daniel Charette  
Adam Peters

## Trombone

Malcolm Burke

Jeremy Christian  
Charles Kendeigh  
Samuel Ogilvie

## Euphonium

Matthew Dutton  
Maleah Garwood

## Tuba

Daniel Benson  
Nicholas Todd

## Percussion

Ryan Greiner  
Dallas McDonough  
Paige McGrath  
Javen Nekola  
Zachary Rolf  
Sarah Smith

## Piano

Taylor Kobberdahl

# S.H.O.P. BARBERSHOP QUARTET

Austin Nolan, Colby Campbell, Ben Owen, Brandon Schneider