



University of Northern Iowa
School of Music

PROUDLY PRESENTS

UNI WIND BAND INVITATIONAL CLINIC

FEATURING INVITED BANDS IN
RECOGNITION OF EXCELLENCE:

ALGONA HIGH SCHOOL
WAUKEE HIGH SCHOOL
IOWA CITY HIGH SCHOOL

AND
THE UNIVERSITY OF NORTHERN IOWA
WIND ENSEMBLE

TUESDAY, APRIL 22, 2025 | GREAT HALL, GALLAGHER BLUEDORN

6:00 PM HIGH SCHOOL BANDS

7:30 PM UNI WIND ENSEMBLE

PROGRAM

UNI WIND BAND INVITATIONAL CLINIC HIGH SCHOOL BANDS

Algona High School Concert Band

Nick Liebl, conductor

Esprit de CorpsRobert Jager

Lux Aurumque Eric Whitacre

Waukee High School Wind Symphony

Rishi Kolusu, conductor

Molly on the ShorePercy Grainger

Rhapsody in BlueGeorge Gershwin
arr. Longfield

Tico TicoZequinha de Abreu
arr. Naohiro Iwai

Iowa City High School Wind Ensemble

Mike Kowbel, conductor

Clutch Andrew David Perkins

Give Us This Day: Short Symphony for Wind Ensemble David Maslanka
I.
II.

ALGONA HIGH SCHOOL CONCERT BAND

Flute

Brooklyn Adams
Megan Altman
Jozzie Beaver
Deidra Broesder
Evie Guenther
Alexis Kayee
Alyssa Miller
Emmy Owen
Meghan Perez
Elle Petersen
Haley Terwilliger

Oboe

Owen Orban

Clarinet

Korbyn Awe
Abigail Droessler
Elizabeth Eden
Brandon Erpelding
Sophia Fuerstenau
Sierra Harris
Catherine Hart
Aubrey Heidner
Samantha Johnson
Kaleb Kofoot
Grace Luitjens
Alexis Metzen
Jada Roberts
Lex Whitacre
Cassius Whitley

Bass Clarinet

Seth Moreno

Bassoon

Nile Owen
Natalie Fuerstenau

Alto Saxophone

Cassidy Bierstedt
Grace Grandgenett
Hana Perez
Evan Steburg
Katie Trunkhill

Tenor Saxophone

Kennedi Blair

Baritone Saxophone

Ace Studer

Trumpet

Alejandro González
Isaiah Harrison
Karlee Kahler
Ashton Moreno
Axel Mortensen
Michael Schumacker
Emma Smith
Allison Trunkhill
Braxton Whitacre
Rylee Wolf

Horn

Lydia Dose
David Kissinger
Mada Steburg
Chance Studer
Brody Sudol

Trombone

Breanna Abendroth
Grandon Dahlhauser
Hannah Dose
Thomas Espe
Elijah Garrett
Ada Kortenber
Landon Menning
Ryan Ruehle

Euphonium

Quinnlyn Mathies
Connor Reagan

Tuba

Paul Kissinger
Jaxon Olmstead
Hannah Severson
Kaleb Rapstine

Percussion

Breckin Borchardt
Nick DePue
Alissa Engel
Blake Grandgenett
Abigail Lampe
Nicholas Lucas
Joey Merrill
Ryley Riggert
Kinsey Thron

WAUKEE HIGH SCHOOL WIND SYMPHONY

Piccolo

Lucy Gannon

Flutes

Sreesanth Gude
Lavanya Prem
Abby Welch
Beverly Zheng*

Clarinet

Ian Koch
Tyler Chervenka
Jessica Kratky*
Amelia McLean
Miku Mizushima
Matthew Morse

Bass Clarinet

Maria Martinez

Bassoon

Elina Quang

Alto Saxophone

Eli Green
Anderson Ross*
Max Young

Tenor Saxophone

Henrie Pearce*
Andrew Webb

Baritone Saxophone

Jack Rand*
Anna Williams

Trumpet

Anvitha Gaddi
Colin Hayes
Tyler Nguyen
Rohan Patil*
Ella Stobbe
Anjali Thattankandy

Horn

Jeremy Carpenter
Rain Hall
Shreeya Kolli*

Trombone

Finn Graziano
Andrew Wilson*

Euphonium

Nick Butler

Tuba

Alex Kottmeyer
Elayna Matthews*
Jimly Vergeon

Percussion

Zach Bryan
Max Fahrenkrug*
Gavin Firch
Avery Gulliford
Matthew Grassel
Adam Mabuice
Katelyn Retzlaff
Vivian Steger

* Principal

IOWA CITY HIGH SCHOOL WIND ENSEMBLE

Flute/Piccolo

West Kauper
Janie Owens
Kenji Radley
Lily Rantanen
Noelle Schnoebelen

Oboe

Vee Harrington
Olivia Vande Berg

Bassoon

Henry Vande Berg

Clarinet

Louisa Berry-Stoelzle
Katiya Ellermeier
Elizabeth Gugliuzza
Liv Leman
Macy Mickalson
Lily Moninger
Emmett Palmberg
Max Tchernoraenko

Bass Clarinet

Mira Gollnick
Oliver Palmer

Contrabass Clarinet

Lily Herrera

Alto Saxophone

Silas Gollnick
Thomas Hand
Jesse Varner
David Whittaker

Tenor Saxophone

James Tilley

Baritone Saxophone

Gideon Levine

Horn

Jack Harmsen
Austin Klauke
Kaj Larsen
Meghan Mettemeyer
Martha Willard

Trumpet

Naomi Downing-Sherer
Cameron Echols
Kaitlyn Fields
Madeline Fischer
Lance Grulke-Mangrich
Maria Henderson
Jillian Leman
Seth Yoder

Trombone

Julian Lally
Linus McRoberts
Luka Schoen
Elijah Wyatt

Bass Trombone

Frank Ogilvie

Euphonium

Mark Elwer
Coraline Etler

Tuba

Poi Borchardt
Aedan Thomas

String Bass

Molly Savage

Percussion

Brody Clarke
Ethan Kardos
Daniel Kenyon
Owen Ruth
Grayson Seaton
Willow Schultz
Evan Stucky

PROGRAM

UNI WIND ENSEMBLE

Danny Galyen, conductor

“Love and Conflict”

Rising Light (2022) Kevin Charoensri
(b. 2023, USA)
9 minutes

Lincolnshire Posy (1936) Percy Grainger
(1882-1961, Australia/USA)
17 minutes

1. Dublin Bay (Lisbon)
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

To the Bells of the Berlin Cathedral (2024) Julie Giroux
(b. 1961, USA)
8 minutes

O rose of May (2018) Harrison J. Collins
(b. 1999, USA)
6 minutes

UNI WIND ENSEMBLE

FLUTE

Juliana Becerra*
Hannah La Croix
Martin Paulin
Jennifer Valenzuela
Abby Wendland

OBOE

Lauren Geerlings*
Blake Daale

CLARINET

Emma Bennett
McKinley Boyd
Annika Dagel
Lindsay Davison*
Angelina DeSocio
Madeline Santman
Elizabeth Stanish
Brayden Stockman
Abby Voshell*

BASSOON

Marco Olachnovitch
Sophia Patchin*
Kate Van Gorp

SAXOPHONES

Eli Ebeling
Charlotte Ottemoeller
Claire Uselding*
Kate Wilken

HORN

JD Deninger
Maddie Klein
Patrick Mooney*
Mitchell Stevens

TRUMPET

Jetta Colsch
Lucas Garretson-Oneil
Abigail Holschlag
Sean Kiefer
Kate McAlister*
Dora Roorda
Eric Torneten

TROMBONE

Nathan Boorman*
Kristen Engelhardt
Brody Schoon
Sam Hoffmann, bass

EUPHONIUM

Morgan Westphal

TUBA

Aidan Anderson
Garrett Arensdorf*
Isaac Sand

PERCUSSION

Zachary Kendrick
Kyle Langston
Tess Lorraine
Sean Middleton
Adam Schroeder
Jesse Sheehan
Quinn Wubbena

PIANO

Madelyn Potter

BASS

McCaffrey Brandt

HARP

Gretchen Brumwell +

* denotes section leader

+ denotes faculty artist

PROGRAM NOTES

Rising Light

A few months ago, my mother asked me to walk with her to get groceries because she felt fearful of the violent, racist attacks on Asian American women across the country, such as the seven attacks on innocent Asian women in New York. From this, *Rising Light* was born. I knew I had to say something with my voice I had been given, which was in music. Asian Americans are raised to stay quiet and be non-confrontational about issues, and I found it hard to break my shell in writing. I was scared to write moments too big, and often thought about scrapping the piece. I, along with other Asian Americans, including my parents, had a fear of speaking up, which plagued me much of my life composing. Comments such as calling my music "too Asian" always got to my head, and I made sure I never used common Asian musical language or instruments in my music, such as a pentatonic scale or a gong in my pieces.

The name, *Rising Light*, is inspired by the floating Lantern Festival in Thailand, where I was raised, where people write their fears, worries, and thoughts on their mind and send it off on a lantern. For me, writing this piece has felt much like that, being a place for me to vent and express all my emotions regarding this issue. Despite being disgusted and saddened by the surge of Asian hate, I wanted this piece to non-apologetically celebrate both the beautiful cultures I grew up in. While there are dark moments in this piece, I wanted this piece to celebrate the beautiful bi-cultural identity of Asian Americans.

- Program Note by composer

Lincolnshire Posy

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

- Program Note by composer

To the Bells of the Berlin Cathedral

There is a story told about Franz Kafka, a known bohemian author who lived from 1883-1924. It goes, something like this:

While strolling through a park in Berlin, Franz Kafka chanced upon a little girl who was crying. When he inquired as to the reason for her distress, she explained that she had lost her doll somewhere in the park and she couldn't find it. Kafka searched for the doll as well, but neither of them were able to locate the lost doll. Kafka told the little girl that the doll had merely gone on a trip and promised that if the little girl would return to the park the next day, he would bring her a letter from her doll. That letter stated that the doll had gone on a long trip. She had many things she wanted to see and do. She was sorry she had to leave but promised she he would continue to write letters about her adventures. Kafka continued to deliver letters from the doll for several weeks, arriving each afternoon at the park with a letter for his new friend. Kafka at that time in his life was quite ill with tuberculosis and would in fact die within the year, at the age of 41. He was to return to Prague before his death, but not before buying his young friend another doll. On his last day in the park, Kafka gave the little girl a new doll and with it came the final letter:

"I am so glad to be back home. I saw and did many wonderful things. All of those travels have transformed me. Not only on the inside, but on the outside as well."

The little girl embraced the doll, happy with tears. Kafka and her parted, never to see each other again. Many years later, the girl, who was now a grown woman, found a note tucked into the dolls clothing and it read:

"Everything you love is very likely to be lost, but in the end, love will return in a different way." This story has existed for nearly as long as Kafka has been gone. It has been neither proven nor disproven. Kafka had a girlfriend, Dora Diamant, who was from Poland. The couple lived together in Berlin until March 1924, which was the period during which the "the traveling doll" event is purported to have taken place. Dora claimed right up to her own death, that the story was true.

I imagined their daily meetings in Stadtpark Steglitz, a romantic garden memorial that is located in Berlin's southern district. They would have heard the bells of the Berlin Cathedral. Those bells gave me the musical vehicle I needed to complete this musical journey.

To the Bells of Berlin Cathedral has several very personal facets to it. It is the first music I have composed after the death of my mother. This music may not have been specifically written for her, but there is no putting a wall up between my feelings of loss and my artistic expressions. It just can't be done.

Another facet is, I told this story to my good friend, Bruce Leek. He loved it and it brought tears to his eyes as well as mine. That was also to be my last conversation with Bruce before he died. The beautiful story between an author and a little girl, brought me back to composing.

I will never forget the way it felt, writing these notes. And just like the little girl, I too learned that: "Everything you love is very likely to be lost, but in the end, love will return in a different way."

- Program Note by composer

O rose of May

O rose of May is a musical response to *Hamlet*, the world famous and deeply influential play by William Shakespeare. The work focuses on the character arc of Ophelia, Hamlet's would-be love interest, and her internal struggle amongst the external conflict of the play. In the play's early stages, Ophelia is torn by her love for Hamlet -- her brother, Laertes, and her father,

Polonius, urge her not to pursue him further, and Hamlet himself begins acting strangely towards her. She is pushed further and further by Hamlet's confusing and seemingly insane actions until he kills Polonius. Overcome with grief, Ophelia is driven mad, and in her last appearances in the play she is hysterical, singing songs and sharing flowers with other characters. Before it is announced that she has died (likely by suicide), Laertes sees her in this state and calls to her, saying:

*O rose of May,
Dear maid, kind sister, sweet Ophelia!
O heavens, is 't possible a young maid's wits
Should be as mortal as an old man's life?*

Represented by a solo clarinetist, Ophelia is depicted as singing a solitary, peaceful song in the opening of the work. After this introduction, an agitated melody takes over, representative of the conflict between the characters of the play. Ophelia's song reappears -- but every time it is more and more twisted. A brief respite suggests relief from the conflict, but the song is unable to begin again. It bends to the will of the conflict, the voices of the surrounding characters overpower her, and as Ophelia descends into madness, her song becomes a hysterical celebration. The final bars are a wild chromatic descent into the last note of the work -- a reflection on Ophelia's final moments, falling from her tree branch into the brook in which she drowns.

- Program Note by composer

UNI SCHOOL OF MUSIC

Melinda Boyd, Director

Caroline Francis, Communications and Operations Director

UNI BANDS

Danny Galyen, Director of Bands

Justin Mertz, Associate Director of Bands

Sophia Patchin, Bands Graduate Assistant

Garrett Arensdorf, Bands Graduate Assistant

UNI WIND AND PERCUSSION STUDIO FACULTY

Hannah Porter-Occeña, Flute

Heather Peyton, Oboe

Matthew Ransom, Bassoon

Amanda McCandless, Clarinet

Ann Bradfield, Saxophone

Randy Grabowski, Trumpet

Maddy Tarantelli, Horn

Anthony Williams, Trombone

Brett Copeland, Tuba and Euphonium

Matt Andreini, Percussion

Staci Toma, Percussion