

UNI SYMPHONIC BAND

JUSTIN J. MERTZ, CONDUCTOR

GARRETT ARENSDORF, GRADUATE ASSOCIATE CONDUCTOR

PROGRAM

Symphonic Dance no. 3 "Fiesta" (1964/1967)Clifton Williams (1923-1976, USA)
7 minutes

The Engulfed Cathedral (1910/1993) Claude Debussy (1862-1918, France)
trans. Merlin Patterson
6 minutes

Bottle Dance (circa 1960)Antal Farkas (1925-1992, Hungary)
arr. Tamás Farkas
5 minutes

Garrett Arensdorf, graduate associate conductor

Perpetua (2019)Peter Meechan (b. 1980, USA)
6 minutes

INTERMISSION

Color (1999) Bob Margolis (b. 1949, USA)
7 minutes
1. Stanes Morris
2. Stingo
3. Daphne
4. Argeers
5. The Slip

Lux Aurumque (2005) Eric Whitacre (b. 1973, USA)
5 minutes

Symphony no. 1 "The Lord of the Rings" (1987)Johan de Meij (b. 1953, Netherlands)
I. Gandalf (The Wizard) 7 minutes

UNI SYMPHONIC BAND

Flute

Abby Wendland
Annika Poepppe
Grace O'Keefe*
Katie Flaherty
Aldo Escalera

Oboe

Kennedy Kisling

Bassoon

Carter Danielson
Ian Burrack

Clarinet

Maddy Christof
McKinley Boyd*
Daniel Bennett
Lance Schmitt
Riana Kraff
Meredith Moore
Gabriel Jesse

Saxophone

Eli Ebling
Charlotte Ottemoeller*
Taylor Stogdill
Riley Kruse
Keaton Kruse
Kara McGonegle
Hope Jones
Sienna Becker

Trumpet

John Broulik
Ale Cabello
Alyssa Dougherty
Lucas Garretson-Oneil*
Tyler Mifflin
Josh Neas
Evan Wahlstrom
Skye Rhoten

Horn

Alyssa Haynie*
Ian Shelton
Rori Snethen

Trombone

Noah DeVore
Bobby Dunn
Jackson Elliott
Jonathan Grorud*
Brody Schoon
Maddy White
James Landeros
Sam Hoffmann

Euphonium

Lola Berg
Sara Shannon

Tuba

Brian Chea
Logan Lubahn*

Percussion

Justin Weber*
Olivia Crum
Adam Schroeder
Benjamin Grim
Chloe Berns-Schweingruber
Jackson Toma

Piano

Chloe Berns-Schweingruber

Librarian

Zoe Meyer

*=Section Leader

PROGRAM NOTES

Symphonic Dance #3 "Fiesta" is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city's many Mexican celebrations, which Williams called "the pageantry of Latin American celebration -- street bands, bull fights, bright costumes, the colorful legacy of a proud people."

The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador's arrival to the bullring, and the finale evokes a joyous climax to the festivities.

Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band, where he was chairman of theory and composition.

- Program note from the score

Claude Debussy's *Preludes* are a pinnacle of Impressionism, each based on some fleeting or lasting image. **The Engulfed Cathedral** imagines Brittanic legend, in which the Cathedral of Ys is swallowed by the sea as a punishment for the sinfulness of its patronage. Each morning, as the townspeople watch transfixed, the cathedral would slowly rise out of the sea at sunrise and be subsequently overwhelmed by the waters again as a grim reminder. Debussy captures this image deftly, with his ability to obscure structure through thick textures, extended and modal harmonies and unconventional rhythms. The three parallel arching structures that comprise the piece slowly reveal the long outline of a tonic triad (G,E, and C major), symbolizing the slow and inevitable descent of the cathedral until it reawakens upon the next sunrise.

- Program Note from the publisher

Composed in a traditional Hungarian dance style, **Bottle Dance** was originally written for the Blue Danube Harmonica Band in the early 1960s. Later, at the instigation of the excellent folk dance choreographer Miklos Manninger, an arrangement for wind band was prepared, in order to widen the ensemble's repertoire of German national pieces by the addition of a Hungarian dance. The production scored a resounding success not only with the audience but also with the musicians who performed in it, with the result that before long the composer prepared from the Bottle Dance an independent work for wind ensemble.

Perpetua was written in between two other works that deal with dark subject matters, [Close to the Sun](#) (written for a friend whose brother's life was lost tragically early) and [let this place](#) (a work that bridges the Holocaust, the current rise in anti-Semitism, and the current lack of humanity in society), I wanted -- and personally needed -- *Perpetua* to be something that was joyful, hopeful, energetic, exciting, and fun. In that *Close to the Sun* and *let this place* were reflections of what I saw around me in my community, *Perpetua* is the world I want to live in.

In writing *Perpetua* I wanted to compose a piece of perpetual motion, that is challenging, exciting, and fun -- all brought together through a sense of joy.

Perpetua was commissioned by Foothills Concert Band (Calgary, AB, Canada) and their conductor, Anthony Reimer.

- Program Note by composer

Color is based upon five English folk dances: Stanes Morris, Stingo, Daphne, Argeers, and The Slip. The musical treatment is improvisatory, playful, mischievous, and generally compact in structure, with a strong emphasis on style and tone color.

Quite a few melodies were looked over before settling on the ones for this suite. The entire English Dancing Master (1651) of John Playford, and most of van Eyck's *Der Fluyten Lust-hof* (1646) were consulted for the tunes, which are all English country dances -- that is, instrumental folk dances. Yet the fact is, the focus of this music is not the melody, but rather setting -- that is, the accompaniment, the texture, the color, and the harmony. It might be argued that to some extent not only the focus but the very reason-for-being of this piece is its setting; that the style has become the thing itself; and more specifically, the aspect most important thereof is the timbre, or instrumental color. This the title: Color.

- Program Note by composer

Lux Aurumque began its life as an a-capella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green.

- Program Notes from wind score

The first movement is a musical portrait of the wizard **Gandalf**, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse, Shadowfax.

- Program Note by composer