

UNI WIND ENSEMBLE

SOPHIA PATCHIN, CONDUCTOR

IN A GRADUATE RECITAL
IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE
GRADUATE DEGREE IN WIND CONDUCTING
FROM THE STUDIO OF DANNY GALYEN

AND

UNI CONCERT BAND

GARRETT ARENSDORF, CONDUCTOR
SOPHIA PATCHIN, CONDUCTOR

PROGRAM

UNI Concert Band

- Charm*Kevin Puts (b. 1972), USA
3 minutes
- Our Kingsland Spring*Samuel Hazo (b. 1966), USA
3 minutes
- Our Cast Aways* Julie Giroux (b. 1961), USA
5 minutes
- Quad City Stomp*Michael Sweeney (b. 1952), USA
5 minutes
- American Riversongs*Pierre LePlante (1943 - 2024), USA
6 minutes

INTERMISSION

UNI Wind Ensemble

- Variations on a Theme of Robert SchumannRobert Jager (b. 1939), USA
10 minutes
- Symphony No. I "Culloden" Julie Giroux (b. 1961), USA
I. Heilan Lochs, Bairns & Heather 6 minutes
- Shenandoah*Omar Thomas (b. 1984), USA
8 minutes
- Folk Song Suite Ralph Vaughan Williams (1872-1958), England
11 minutes

UNI CONCERT BAND

FLUTE

Aspen Armstrong
Laura Comstock
Laiken Geary
Courtney Hanson
Tori Hutchinson
Bethany Peck
Hope Thurm

CLARINET

Sadie Blomberg
Sidnie Clark
Mawell Crees
Tabitha Dalle
Elivia DiTomaso
Lily Ford
Adeline Hilger
Emily Jones
Arin McMullin
Regan Pietig
Collin Richardson

BASSOON

Maxwell Cline

ALTO SAXOPHONE

Jayden Dillie
Cyrus Guizar
Sadie Johnson
Ella Olander
Jacob Picken
Ella Sears
Grant Zaring

TENOR SAXOPHONE

Anthony Bernard
Callan Oelberg
Matthew Richardson
Jeslyn Voogd

BARITONE SAXOPHONE

Greta Herbst

TRUMPET

Luke Abels
Carmen Bahr
Peyton Borseth

Makayla Clark
Riley Cook
Aaron Diesburg
Jaden Eilers
Zack Frease
Alex Lydon
Niah McMillin
Taylor Myhre
Jaylen Vos
Mady Weinberg

HORN

Galaxie Cable
Ellie Matlock
Kristen Rosauer

TROMBONE

Kim Frisbie
Lindsey Gerlach
Gabby Gutierrez
Ben Hoelker
Owen Levin
Quinn Mahoney
Brendan Millslagle
Nick Naumann
Alan Streittmatter
Jessie Then

EUPHONIUM

Riley Capper
Marshall Hackbart
Easton Steffen

TUBA

Alan Beving
Trenton Connely
Travis Dodd
Clayton Flattery
Cayman Swartzendruber

PERCUSSION

Jenna Gerdes
Sydney Mast
Gabi Riessen
Sadie Ryan
Akela Salter
Matt Webster

UNI WIND ENSEMBLE

FLUTE

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

OBOE

Blake Daale
Lauren Geerlings *

BASSOON

Marco Olachnovitch
Kate VanGorp

CLARINET

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

SAXOPHONES

Eli Ebeling
Charlotte Ottemoeller
Claire Uselding *
Kate Wilken

HORN

JD Deninger
Maddie Klein
Patrick Mooney *
Mitchell Stevens

TRUMPET

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

TROMBONE

Nathan Boorman *
Kristen Engelhardt
Brody Schoon
Sam Hoffmann

EUPHONIUM

Morgan Westphal *

TUBA

Aidan Anderson
Garrett Arensdorf *
Isaac Sand

PERCUSSION

Zach Kendrick
Kyle Langston
Tess Lorraine
Sean Middleton
Jesse Sheehan
Quinn Wubbena

BASS

Mac Brandt

* Denotes section leader

PROGRAM NOTES

Kevin Puts' **Charm** is a vibrant and energetic piece that captures the essence of its title—a word that suggests both enchantment and a small, magical object. The piece unfolds with sparkling textures, an asymmetrical rhythmic drive, and lyrical gestures that seem to weave an intricate spell over the listener.

– Program note by Garrett Arensdorf

Commissioned by the Georgia Music Educators Association District 8 Honor Band, **Our Kingsland Spring** is a lyrical work that uses flowing melodic lines and creative scoring to create an effective setting for bands. Hazo skillfully alternates sections of light and delicate writing with full broad-sounding chorale passages in a work that sounds impressive and complex.

– Program note by Sophia Patchin

"For Those who rescue, Those who get rescued, and especially for Those whose rescue never comes."

6.5 million companion animals enter animal shelters annually, and 2.4 million of these adoptable animals are put down. These numbers do not include the thousands who suffer in silence. Thanks to thousands of caring people, these numbers are steadily decreasing, but we still have a long way to go. **Our Cast Aways** is dedicated to all those who work hard in the fight to end puppy mills, to rescue suffering pets, and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and to those whose rescue never comes.

We are all shepherds. Every living creature is in our care. Hopefully, mankind will someday uphold its responsibility and become the caretaker of all living things on earth. Maybe someday all humans will be humane and mankind will be kind.

– Program note by composer

Michael Sweeney's **Quad City Stomp** is a high-energy, rhythm-driven work that captures the spirit and vitality of the Quad Cities region along the Mississippi River. The piece combines infectious grooves, percussive effects, and bold brass statements to create an engaging and dynamic musical experience. The composer states that this composition is "meant to be a celebration - of music, or dance, of rhythm, of love - of life."

– Program note by Garrett Arensdorf

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

The piece begins with a rousing setting of "Down the River," followed by an expansive and dramatic treatment of "Shenandoah," or "Across the Wide Missouri," as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's "The Glendy Burk." As the "Glendy Burk" travels along, a second theme is introduced. This theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect to bring the piece to a rowdy, foot-stomping close!

– Program note by publisher

The **Variations on a Theme of Robert Schumann** was written on commission for the North Hills High School Band in Pittsburgh, Pennsylvania, and was premiered by this excellent ensemble and their fine director, Warren Mercer, at the 1969 Eastern Region Music Educators National Conference in meeting in Washington, D.C.

The theme is The Happy Farmer, and the variations evolve one from the other throughout the work using rhythmic, melodic, and intervallic relationships for the basis of their variance. The basic structure is as follows:

- Theme, The Happy Farmer (also known as the "Red Wing Polka.")
- Variation I, Theme is juxtaposed throughout "solo" voices in a Haydn-esque fashion
- Variation II, Flutes outline theme in scherzo-like style
- Variation III, Free variation on rhythmic values
- Variation IV, Melodic and intervallic variation
- Variation V, Distortion of melodic line in rhapsodic variation
- Variation VI, Rhythmic variation of theme

– Program note by composer

Culloden (pronounced kuh-LAH-d'n) is an attempt to present the folk & Gaelic "commoners'" music from the 1745-6 period of Scotland in my own way, without losing its original charm and flavor. To be exact, the goal was to compose one large, flowing, multi-movement work, a symphony for band, using as many as I could of those 8 and 16-bar tunes/songs. The melodies were originally for bagpipe, fiddle or voice, and had either no accompaniment or only a drone. The hundreds of hours of research alone would have prompted me to compile them into a work of some kind, but after immersing myself in the history, the music, and overall "flavor" of the period, I became extremely fond of these tunes and my desire to see them breathe the air of the 21st century became overwhelming.

I have set, in the past, a very strict rule for myself: I compose. I do not arrange or use anybody else's music. Period. I have more than enough imagination than is good for me, so this has never presented a problem...until now. With the music of Culloden, I had to use the tunes. It would have been a million times easier to compose Culloden from scratch, which was my original intent. But thanks to a lengthy conversation with James Barnes, I came to see the historical and creative merit in doing variations or sets of ancient and/or folk music. None of the tunes I used could be traced to a composer. This is a sad fact. It will be a rare person indeed who, upon listening to Culloden, even recognizes more than a couple of the tunes I used. That is another sad fact – one that I hope will be altered by this work.

– Program note by composer

Shenandoah is one of the most well-known and beloved American folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake – an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia – and various parks, rivers, counties, and academic institutions found within.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of Shenandoah is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

– Program note by composer

The first movement of **Folk Song Suite** is set as an English march, and is made up of three folk songs, *I'm Seventeen Come Sunday*, *Pretty Caroline*, and *Dives and Lazarus*. The first two folk songs deal with similar subject matter of military men falling in love with, and marrying, beautiful women. The styles of the two songs offset each other, the first is bouncy and jovial, the second legato and cantabile. The third folk song included in movement one is *Dives and Lazarus*. Lazarus repeatedly begs Dives, a rich man, for food but is denied. To portray the antagonism of the event, Vaughan Williams has set a firm duple meter melody in the low brass against a rigorous triple meter accompaniment in upper winds.

Both folk songs used in the Intermezzo deal with love betrayed, and Vaughan Williams's keen sense of orchestration is on full display throughout this movement. *My Bonny Boy* begins the movement in a lonely F dorian with sparse accompaniment. The mood shifts slightly to the folk song *Green Bushes* set as a somewhat playful scherzando. The pace of this folk song belies the fact that the tonal center has remained F dorian, and thus never really feels happy or jovial.

The third movement, *Folk Songs from Somerset*, uses four different folk songs dealing loosely with unattainable love. *Blow Away the Morning Dew*, describes a country boy attempting to seduce a girl who quickly outwits him. The second folk song, *High Germany*, is about a young English woman's lover and her three brothers being called off to war in Germany. Thirdly, Vaughan Williams modified a version of *The Trees They Do Grow High* which deals with a young woman who has been wed by her father to a much younger boy. The final folk song is *John Barleycorn* which is an allegory representing the harvesting of barley, and the imbibing of its final form (beer and whisky) in an accompaniment in the upper winds.

– Program Note by Shawna Meggan Holtz