

- SPOTLIGHT SERIES -

UNI WIND ENSEMBLE

DANNY GALYEN, CONDUCTOR

AND

UNI SYMPHONIC BAND

JUSTIN J. MERTZ, CONDUCTOR

PROGRAM

UNI Symphonic Band

- Festivo* (1997)Edward Gregson (b. 1945, UK)
5 minutes
- Heartland Verses* (2019)James M. David (b. 1978, USA)
1. Flow, blue 11 minutes
2. the dust of his wings
- O Magnum Mysterium* (1994/2003) Morten Lauridsen (b. 1943, USA)
trans. H. Robert Reynolds
6 minutes
- The Lighthouse* (2017)JoAnne Harris (b. 1984, USA)
4 minutes
- Emblem of Unity* (1941/1988)J.J. Richards (1978-1956, USA)
arr. James Swearingen
4 minutes

INTERMISSION

UNI Wind Ensemble

- Lauds (Praise High Day)* (1992)Ron Nelson (1929-2023, USA)
5 minutes
- Lads of Wamphray March* (1905/1941/2003) Percy Grainger (1882-1962, Australia/USA)
8 minutes
- Bury and Rise* (2023) Catherine Likhuta (b. 1981, Ukraine)
14 minutes
- Peace Dancer* (2017)Jodie Blackshaw (b. 1971, Australia)
5 minutes
- Four Scottish Dances* (1957) Malcolm Arnold (1921-2006, UK)
1. Pesante trans. John Paynter
2. Vivace 10 minutes
3. Allegretto
4. Con brio

UNI SYMPHONIC BAND

FLUTE

Grace O'Keefe*
Katie Flaherty
Aldo Escalera
Caleb Little
Janie Owens

OBOE

Kennedy Kisling
Aveinda Rusk*

BASSOON

Carter Danielson
Ian Burrack*
James Schafer

CLARINET

Maddy Christof
Elliana Minter
Mackenzie DeRonde
Lance Schmitt
Riana Kraft*
Meredith Moore
Gabriel Jesse*
Taylor Braun

SAXOPHONE

Anthony Bernard
Carter Seber
Kara McGonegle*
Hope Jones
Sienna Becker
Braxton Nachtigal

TRUMPET

John Broulik
Ale Cabello*
Blake Fullmer
Andrew Dutcher
Ian Hanks
Josh Neas

HORN

Alyssa Haynie
Rori Snethen*
AJ Shively
Aurelia Zylstra

TROMBONE

Noah DeVore
Camden Bennett
Jackson Elliott*
Maddy White
James Landeros
Sam Hoffmann
Michael Shonrock

EUPHONIUM

Riley Capper

TUBA

Logan Lubahn*
Zachary Smith

PERCUSSION

Angelina Frank
Owen Ruth
Emmett Jordan
Reece Hoffman
Benjamin Grim*

PIANO

Vakhtang Kodanashvili+

LIBRARIAN

Jenny Valenzuela

* denotes section leader
+ denotes faculty artist

UNI WIND ENSEMBLE

FLUTE

Hannah La Croix
Timarie LaFoy
Jennifer Valenzuela*
Bethany Winget

OBOE

Ella Adolphins*
Rhys Little

CLARINET

Daniel Bennett
Emma Bennett
McKinley Boyd
Annika Dagel
Lindsay Davison
Angelina DeSocio
Emma Schmidt-Denner*
Elizabeth Stanish
Abby Voshell*

BASSOON

Adam McDonald*
Marco Olachnovitch
Kate VanGorp

SAXOPHONES

Abby Gaul*
Riley Kruse
Charlotte Ottemoeller
Landon Then
Kate Wilken

HORN

Isabel Ceynar
JD Deninger
Maddie Klein
Patrick Mooney*

TRUMPET

Alyssa Dougherty
Jetta Colsch
Lucas Garretson-Oneil
Abigail Holschlag
Dora Roorda*
Eric Torneten

TROMBONE

Kristen Engelhardt
Aaron Piper
Morgan Uitermarkt*
Nicolas Sawyer

EUPHONIUM

Morgan Westphal

TUBA

Aidan Anderson
Garrett Arensdorf*

PERCUSSION

Zachary Kendrick
Kyle Langston
Megan Hobbs
Sean Middleton
Jesse Sheehan
Olivia Crum
Chloe Berns-Schweingruber

PIANO

Chloe Berns-Schweingruber

BASS

McCaffrey Brandt

HARP

Mara Caylor

* denotes section leader

PROGRAM NOTES

Festivo

Festivo for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It received its first performance from the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles (WASBE) in Kortrijk, Belgium, in July 1985.

As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood with a variation of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of 'minimalist' technique, until the whole band eventually joins in (with important parts for melodic percussion here).

The final statement of the rondo tune is heralded by bell-like chords on the brass with tubular bells adding colour. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilising solo and chamber-like textures.

Festivo has become a standard repertoire piece in many countries and is one of the composer's most popular and most frequently performed works.

- Program Note by composer

Heartland Verses

Heartland Verses is a two-movement composition based on the works of Iowa native and U.S. Poet Laureate Ted Kooser. The first movement, *Flow, blue* is based on a short poem that describes the patterns of the China plates owned by the author's aunt. The raspy sound of shakers and maracas interact with a simple tune to portray the old woman who is both weathered and sweetened by her many years.

In *the dust of his wings*, a species of moth is cited that will drink from the tears of sleeping animals. Kooser's beautiful poem describes the sleeper and the insect as conversing through dreams and awakening renewed at the dawn. A nervous and darting motive is accompanied by the fluttering of wings (snare drum with brushes) as the melody from the first movement is transformed into a bright and optimistic conclusion.

This work was commissioned by ten university and high school band programs from the state of Iowa led by Myron Peterson, past president of the Iowa Bandmasters Association. This work is dedicated to my high school English teacher Mrs. Fischer who knew that I loved poetry almost as much as music.

- Program Note by composer

O Magnum Mysterium

Morten Lauridsen's choral setting of **O Magnum Mysterium** (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles.

About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

O Magnum Mysterium
O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum
natum jacetum in praeseptio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!
O great mystery,
and wondrous sacrament
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

— Program Note by Catharine Sinon Bushan, University of Texas

The Lighthouse

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

Emblem of Unity

This brilliant march, Richards' most popular, was written while he was living in Sterling, Illinois, conducting both the high school and community bands. A classic and exciting composition, this work is played by hundreds of school and professional bands each year. In conducting an elite band composed of outstanding Dutch musicians in 1981, Col. Arnald Gabriel, then conductor of the U.S. Air Force Band, selected **Emblem of Unity** as one of only six American works for a jubilee concert which was broadcast in Kerkeade, Holland. Some of the composition's unique features include: the chord changes which precede the snare drum forzado in the introduction, the short lower-brass breaks, and the final strain, which sounds correct at either a constant, slower, or accelerating tempo.

- Program Note from Program Notes for Band

Lauds (Praise High Day)

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. Lauds is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. Three (terce, sext, and none) were the times of the changing of the Roman guards and four (matins, lauds, vespers, and compline) were tied to nature. *Lauds*, subtitled Praise High Day, honors the sunrise; it is filled with the glory and excitement of a new day.

- Program Note by composer

Lads of Wamphray March

The Lads of Wamphray March, like its companion piece Children's March, was ahead of its time in its demands of balance, blend, technique, and particularly tonal strength in the low reeds. Completed in 1905, it was Grainger's earliest work for full band, but was not published until 1941. A note in the published score includes the following information: "No folksongs or other traditional tunes of any kind are used in the work, which is based on melodies and musical material written by Grainger in his setting for male chorus and orchestra or two pianos."

In this march, Grainger wished to express the devil-may-care dare-deviltry of the cattle raiding, swashbuckling English and Scottish 'borderers' through the thirteenth-sixteenth centuries; which was so grimly yet thrillingly portrayed in the border ballads collected and published by Scott, Motherwell, Jamieson, Johnson, Buchan, Kinloch, Swinburne, and others.

- Program Note by Seth Wollam for the Lone Star Wind Orchestra concert program, 27 April 2014

Bury and Rise

In February 2022, the world was shocked by Russia's barbaric invasion of Ukraine. My 60-year-old disabled mother lived in Kyiv at the time and did not survive the attack on the city. Later, I was approached by Dallas Winds with a commission request for a piece which would celebrate the stoic heroism of the Ukrainian resistance. I quickly realized that my brain has repressed many or most traumatic memories of these past few months. The start of the full-scale war and many of the subsequent developments felt absolutely surreal. Perhaps, it is only through music that I can express what I need to say about these events. There are no words to describe how important this commission is to me.

The piece will feature the key elements of Ukrainian folk music and its gutsy, almost tribal, yet wonderfully optimistic spirit. The capabilities of wind band fit perfectly with Ukrainian musical traditions -- from the band's angular rhythms to its brilliant runs on woodwinds going up against heroic brass and colourful percussion. Furthermore, there are numerous possibilities to imitate traditional Ukrainian instruments with the core band arsenal: piccolo and flute can sound just like sopilka, horn makes an excellent trembita, and harp is a great substitute for bandura.

The title of the piece, **Bury and Rise**, is a loose translation of a line from the iconic poem *Zapovit* ("Testament", 1861) by Taras Shevchenko, arguably the most important artist for the Ukrainian identity. Shevchenko asks to bury him when he passes and then rise to defend the homeland. That is exactly what Ukrainians have done. *Bury and Rise* will be an ambitious project celebrating their spirit, their never-ending optimism against all odds, and -- as a news reporter recently put it -- their stamina as the fastest renewable energy source.

- Program Note by composer

Peace Dancer

Peace Dancer is inspired by the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). In the words of the author:

The story Peace Dancer is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific Northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community, and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes the eagle down from their headdress to remind the people of the flood.

While this text affords many music-making opportunities, the composer chose to focus on one moment. We have really lost our way, we have not taught our children love and respect.

This is achieved by dividing this short piece into "moments" of meditation, awakening, realization, and humility. It takes you, the audience, on an emotional journey, similar to realizing you have been in the wrong; maybe you have been unkind or acted in a way that does not become you. Once you realize the consequences of your actions, remorse and the understanding that there is a need to move forward with grace and humility follows. Thus is the lesson of *Peace Dancer*.

- Program Note by composer

Four Scottish Dances

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

- Program Note by composer

SUPPORT THE WIND ENSEMBLE!

The **UNI Wind Ensemble** has been invited to perform in Scotland this March at the Scottish Concert Band Festival Finals. This once-in-a-lifetime opportunity comes with significant travel costs, and your gift will help make it possible for our student musicians. If you are able to give, please visit <https://www.givecampus.com/s/8n52d7> or scan the QR code here. If you are unable to give, please consider sharing this to help spread the word!

