

UPCOMING EVENTS

JAZZ BAND THREE

WEDNESDAY, APRIL 12 AT 7:30 P.M.
GREAT HALL, GBPAC

SYMPHONIC BAND

WEDNESDAY, APRIL 26 AT 7:30 P.M.
GREAT HALL, GBPAC

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS
AVAILABLE ONLINE AT [MUSIC.UNI.EDU/EVENTS](https://music.uni.edu/events).

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. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.

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

The University of Northern Iowa honors the ancestral stewards of the land on which our university rests. Through the work we do every day to live our mission, the University of Northern Iowa aspires for you to see a community that: honors Native and Indigenous People and culture, lives the 7th Generation Principle, does good for the people and communities we serve, and embraces stewardship of our mission and land. Please see our full stewardship statement at president.uni.edu/stewardship-statement.

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SCHOOL OF MUSIC

- SPOTLIGHT SERIES -

UNI WIND ENSEMBLE

DANNY GALYEN, CONDUCTOR

STEPHEN SEABERG, GRADUATE CONDUCTOR
SEAN BOTKIN, PIANO

FEATURING GUEST ARTIST
DANIEL MUCK, VIENNA, AUSTRIA,
COMPOSER AND CONDUCTOR

PROGRAM

An Original Suite (1928) Gordon Jacob
I. March (1895-1984) UK
II. Intermezzo
III. Finale
Daniel Muck, conductor

A Song of Hope (2013/2020) Peter Meechan
(b. 1980) UK/Canada

Divertimento for Band, op. 42 (1950) Vincent Persichetti
1. Prologue (1915-1987) USA
2. Song
3. Dance
4. Burlesque
5. Soliloquy
6. March
Stephen Seaberg, conductor

INTERMISSION

Concerto for Piano (2022) Daniel Muck
I. Maestoso (b. 1990) Austria
II. Andante amabile: "For Karoline"
III. Allegro Furioso
Sean Botkin, piano
Daniel Muck, conductor

Flourishes and Meditations Michael Gandolfi
on a Renaissance Theme (2010) (b. 1956) USA

UNI WIND ENSEMBLE

FLUTE

Carissa Blumka
Breanna Daley
Miranda Michelle
*Aubrey Williamson

OBOE

Lauren Geerlings
Caroline McReynolds
*Lin Nikkel

BASSOON

Michael Andrews
*Makayla Rasmussen

CLARINET

Lindsay Davidson
*Madeline Echternacht
Molly Lappe
Ben Medbourne
Alayna Ringsby
*AnneMarie Tate
Daniel Wilkinson

SAXOPHONE

Logan Neifert
Levi Rees
*Noah Schmedding
Claire Uselding

TRUMPET

Megan Bennett
*Riley Jermier
Kate McAlister
James Mons
Rylee Scheel
Stephen Seaberg
Alyssa Westphal

HORN

Ryan Gruman
*Jonathon Hughes
Patrick Mooney
Morgan Stumpf

TROMBONE

Jacob Chaplin
Maggie Cremers
Ryan Hyslope
*Owen Weimer

EUPHONIUM

Madison Mason
Mary O'Connell

TUBA

Mason Bush
*Brendan McCrowell

PERCUSSION

Reed Andrews
Aiden Endres
Tess Lillibridge
*Ethan Martin
Sean Middleton
Peter Shea
Xander Webb

* denotes Section Leader

PROGRAM NOTES

An Original Suite (1928)

An Original Suite was Gordon Jacob's first composition for wind band, written in 1928 when he was still a student at the Royal Academy of Music. Jacob titled the work Suite for Military Band, but Boosey and Hawkes insisted on changing the title despite Jacob's objections. The publishers sought to highlight the fact that the music was indeed original, rather than arrangements of folk songs that were typical of the repertoire. Jacob stated "I never liked that title and I asked Boosey & Hawkes to change it but they said that the suite was now known by that name so I decided to retain it. There is a historic reason for the name. At that time, very little original music was being written for what was then "military" band, so the title was a way of distinguishing that it was an original work rather than an arrangement – not that the music was very original itself. It was an unfortunate title, I know." Although original, the music in the three movements of this suite still retains a folk-song character, and the influence of Holst and Vaughan Williams is undoubtably present. Jacob was a student of Vaughan Williams, and in 1924 he arranged Vaughan Williams' Folk Song Suite for Full Orchestra.

Song of Hope (2013/2020)

The music of Canadian-based British composer Peter Meechan (b. 1980, Nuneaton, UK) is extensively performed throughout the world. His music has been commissioned, recorded, broadcast and performed by some of the world's leading symphony orchestras, wind orchestras, brass bands, conductors and soloists. Regarding *Song of Hope*, the composer states:

Song of Hope is dedicated to my good friend Ryan Anthony (principal trumpet with the Dallas Symphony Orchestra) and his charity, Cancer Blows – a foundation

set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan's diagnosis of Multiple Myeloma. Upon hearing the middle movement (simply titled "Song") of my cornet concerto, Milestone, Ryan asked me if I could change the end from its current reflective ending to something more uplifting, and to title it Song of Hope, giving it much more meaning than I could have ever imagined.

As well as a wind band scoring without soloist, Song of Hope exists with 1, 2 or 3 soloists, accompanied by either wind band, brass band, brass ensemble or symphony orchestra. (notes from meechanmusic.com)

With this performance, the UNI Wind Ensemble honors our loved ones and those close to us that have been affected by cancer:

Patricia Almond
Clifford Bush*
Pamela Butler*
Matthew Davis*
Charly Erpelding*
Arnold Galyen*
Donald Galyen*
Wally Gustavson*
Guy Gustavson*
Patricia Hanson*
Donald Heath*
Anna Heeren*
Joan Jobst*
Sarah Joyce
Margaret Kegel*
Dan Kelsch
Andorothy Kilby*
Carol Lappe*

Karen McAlister*
Kelly McCrowell
William Mons*
Ashley Noe*
Rich Rasmussen*
Andrea Russell
Teresa Scheel
Juanita Schmid
Donald Seaberg*
Ralph Stanek
Frances Stewart*
Maureen Trafton
Kenneth Trafton*
Julie Weimer*
Joyce Whitehead-Andrews*

*= In Memoriam

Divertimento for Band, op. 42 (1950)

The *Divertimento* is one of Persichetti's lightest and most entertaining works. It was written in a log cabin schoolhouse in Kansas in 1949 and premiered in New York City with the composer conducting in 1950. In a June 1980 letter to Frederick Fennell, founder of the famed Eastman Wind Ensemble, Persichetti explained that family friends had given him the cabin one summer to write a new work for full orchestra. He explained that as he wrote the brasses tossing the woodwinds about while the timpani was commenting here and there, something strange was happening. He began to realize that the strings were never going to come in. In 1981 the composer stated:

I soon realized the strings weren't going to enter, and my Divertimento began to take shape. Many people call this ensemble "band." I know that composers are often frightened away by the sound of the word "band", because of certain qualities long associated with this medium -- rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

As a result, the *Divertimento* became Persichetti's first work for band. The six short movements demonstrate rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work is still one of Persichetti's most popular compositions.

Concerto for Piano (2020/2022)

Daniel Muck's Concerto for Piano was written for pianist Karl Eichinger and the Brno Philharmonic Orchestra on commission for the state of Lower Austria in 2020. The band version was completed in 2022. The concerto follows in the footsteps of George Gershwin, whose *Concerto in F* became the prototype of the "jazz concerto."

The first three bars of the first movement opens with chords that are evidently analogous to Tchaikovsky's famous B-flat minor concerto. Immediately following, the orchestra enters in the epic style familiar from the soundtracks of blockbuster Hollywood films. Gershwin, who died in 1937, wouldn't have been familiar with that latter style when he composed his concerto, which only came about some ten years later. For Daniel Muck, these elements in the opening of his *Concerto for Piano* are an expression of his intent to cleave the rift between the grand past of the romantic virtuoso concert and contemporary popular music. Virtuosity is then a hallmark of the concerto's opening movement which leads – attacca – right into the second movement. This second movement is dedicated to Muck's wife Karoline and opens with a broad, lyrical piano solo, further buttressing the aspirations to romanticism. The orchestra is granted a single, brief interruption – almost as if it were an attempt to disrupt the idyll and only to be swept aside by the piano. After a drawn-out chord, the third movement takes over, also seamlessly. Analogous to the energetic finale of the Gershwin concerto, this is a colorful, notably jazz-dominated movement which – but not without neglecting a lyrical dialogue between soloist and orchestra – comes to a rousing conclusion. (notes adapted from Naxos recording booklet)

Flourishes and Meditations on a Renaissance Theme (2010)

Flourishes and Meditations on a Renaissance Theme is a set of seven variations on an anonymous Renaissance melody that is simply titled *Spagnoletta*. It is derived from a popular melody

titled *Españoleta* or 'Little Spanish Tune'. The titles of the different variations are as follows:

- Variation I. (A Cubist Kaleidoscope)
- Variation II. (Cantus in augmentation: speed demon)
- Variation III. (Carnival)
- Variation IV. (Tune's in the round)
- Variation V. (Spike)
- Variation VI. (Rewind/Fast Forward)
- Variation VII. (Echoes: a surreal reprise)

I first knew this melody as quoted by Joaquín Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration.

The form of *Spagnoletta* is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it, an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to *Spagnoletta*. Variations III and V are each expressed in AA form and largely derived from

the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original *Spagnoletta* melodies but places them in a new "dream-like" environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

- Program Note by composer

ABOUT OUR GUEST ARTISTS

Daniel Muck (b. 1990, Vienna, Austria) is an Austrian composer and conductor. Mr. Muck began his musical education at Music School in Staats in violin, double bass, euphonium and percussion. In June 2010 he graduated from Vienna's Music High School and concluded his studies at the University of Music and Performing Arts in Vienna with the Magister artium degree in March 2015. His teachers were Jan Van der Roost, Reinhard Süss, Peter Wolf, Wolfram Wagner, Thomas Ludescher and Pete McGuinness.

He also participates in ensembles like the Vienna Singverein and CosmopolTango. For eight years he was conductor of the Youth Wind Orchestra in Staats, and since 2014 he has conducted the Symphonic Youth Wind Orchestra from Vienna. Since 2015, he has been conductor of the Symphonic Youth Orchestra of Music School Vienna Leopoldstadt.

In summer 2009 he was commissioned to compose for and to conduct the Austrian Brass Band at the Classic Festival in Kirchstetten. He was also commissioned as composer and conductor for the Brno Philharmonic Orchestra at the same festival in July 2013. Muck has already composed works for the

Vienna Trombone Ensemble, a trombone concerto for Wolfgang Strasser (Vienna State Opera), a bass-trombone concerto for Mark Gaal (Vienna Philharmonic) and is also the arranger for Phil Blech Wien.

He also received three composition prizes from the Austrian Composers' Association, two commissions and one recognition award from the government of Lower Austria, and the second prize of the Dr. Ernst Koref Foundation. His works are regularly performed at the Wiener Musikverein, Porgy & Bess, Wiener Konzerthaus, Brucknerhaus Linz and Carnegie Hall, New York. He has performed as a musician and choir-singer under conductors such as Riccardo Muti, Simon Rattle, Heinrich Schiff, Franz Welser-Möst and Rafael Frühbeck de Burgos. In October 2012, Daniel Muck was sub-conductor of the Vienna Jeunesse Orchestra. In addition, Muck won the 2013 Respighi Prize of the Chamber Orchestra of New York. In July 2014 he was Guest Conductor of the Youth Orchestra of Central Jersey and received the Special Award of the Busan Maru International Music Festival in South Korea in the following autumn. In December 2014 he made his debut at Carnegie Hall in New York and in January 2015 he won the Brazosport Original Composition Contest in Texas.

In 2016 Daniel Muck was awarded as a winner at Strauß Contest "BePhilharmonic" (Vienna Philharmonic).

Pianist **Sean Botkin** began studying the piano at age five with his mother, making his first orchestral appearance four years later with the Honolulu Symphony. He went on to study privately with Neal O'Doan at the University of Washington and, under his direction, performed with the Seattle Symphony, Spokane Symphony, and Seattle Philharmonic Orchestra. Sean has garnered prizes in an impressive list of international piano competitions: William Kapell International Piano Competition, Gina Bachauer International Piano Competition, Busoni International Piano Competition, Cleveland International Piano Competition, World Piano Competition in Cincinnati, Dong-A International Music

Competition of Korea, International Music Competition of Japan and the Washington D.C. International Competition. A graduate of Stanford University, the Juilliard School, and Indiana University at South Bend, Sean has studied with eminent artists Adolph Baller, Martin Canin, and Alexander Toradze.

Sean has performed extensively in the United States, Europe, Central and South America, Asia, and Russia. Concerto and recital performances include Kazan and St. Petersburg, Russia; Tbilisi and Kutaisi, Georgia; Salzburg Festival, Ravenna Festival, Stresa Festival, Ruhr Klavier Festival, Gilmore Festival, London, Cagliari, Rome, Florence, Bologna, Palermo, Lisbon, Tokyo, Seoul, Bogotá, and San José (Costa Rica). He made his New York debut at Alice Tully Hall in 1993 performing Bartók's *Concerto No. 2* with the Juilliard Symphony, conducted by Carl St. Clair. In 2009, he made a CD recording of Rachmaninoff's *Piano Sonata No. 1 in D minor* and performed a series of concerts in Europe sponsored by Alexander Rachmaninoff and the Rachmaninoff Foundation. In 2012, also sponsored by the Rachmaninoff Foundation, he performed Rachmaninoff's *4th Piano Concerto* with the Chicago Symphony at Ravinia, conducted by Gianandrea Noseda, and in 2013 with the Orchestra of the Accademia Nazionale di Santa Cecilia and guest conductor, Alexander Sladkovsky. In May 2015, Sean performed in Tbilisi, Georgia as part of the Easter to Ascension Festival. Equally active in chamber music, reactions to Sean's performances typically are expressed with phrases such as "multidimensional talents", "superb musicianship", and "beautiful and rare musical experience". Other recent performances include Rachmaninoff's *Trio élégiaque No. 1 in G minor* on the New York Philharmonic Ensembles concert at Merkin Hall and a solo recital at Weill Recital Hall at Carnegie Hall in New York. Upcoming performing performances include a solo recital at McPherson College in Kansas.

He is currently Associate Professor of Piano at the University of Northern Iowa.