

UPCOMING EVENTS

STUDENT COMPOSERS CONCERT
THURSDAY, APRIL 28 AT 7:30 P.M.
BENGTSON AUDITORIUM, RUSSELL HALL

FACULTY ARTIST: VAKHTANG KODANASHVILI, PIANO
TUESDAY, MAY 3 AT 8 P.M.
DAVIS 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

SYMPHONIC BAND

JUSTIN J. MERTZ, CONDUCTOR

FOTEINI ANGELI,
GRADUATE ASSOCIATE CONDUCTOR

AMANDA MCCANDLESS, CLARINET

PROGRAM

Culloden (2000) Julie Giroux
1. Heilan Lochs, Bairns & Heather (b. 1961)
2. I Hae Grat for Tho' I Kend
3. We Toomed Our Stoops for the Gaudy Sodgers

Twitch (2016) Nathan Daughtrey
(b. 1975)
Amanda McCandless, clarinet

INTERMISSION

Cajun Folk Songs 2 (1997) Frank Ticheli
1. Ballad (b. 1958)
2. Country Dance

This Cruel Moon (2014/2017) John Mackey
(b. 1973)
Foteini Angeli, graduate associate conductor

Carnival Day (1999) Chang Su Koh
(b. 1970)

SYMPHONIC BAND

Flute

Holly Hays
Zoe Meyer
Alaina Stoltenberg*

Oboe

Hayley Christensen
Caroline McReynolds*
Emily Waggoner

Bassoon

Jessica Carlson

Clarinet

Katherine Czarnik
Lindsay Davison
Anna Hanbeck*
Kennedy Kruger
Molly Lappe
Abbi Parcher*
Elias Phipps
Daniel Wilkinson

Saxophone

Chelsea Peterson
Lauren Kraemer
Luke McIlhon
Zachary Goodall
Levi Rees*
Taylor Stogdill

Trumpet

Jetta Colsch
Levi Dugger
Stephen Seaberg
Rylee Scheel
Alyssa Westphal*

Horn

Morgan Stumpf
Elsa Wemhoff*

Trombone

Nathan Boorman
Riley Capper
Chance Elton
Spencer O'Riley*
Sophia Pastorino
Jenna Spencer
Levi Temple

Euphonium

Nic Englin*
Madison Mason

Tuba

Mason Bush

Percussion

Joaquin Bobay*
Preston Hirsch
Kiera Jackson
Xander Webb
Ethan Martin+

* = Section Leader
+ = Member of the UNI Wind Ensemble
Assisting with Tonight's Performance

PROGRAM NOTES

Scotland – just that one word brings to mind the sounds of bagpipes, fiddles and drums, the rolling green hills and moors; the dark, still waters of the lochs; kilts and plaids...a kaleidoscope of colorful sounds and pictures. This movement [I] attempts to capture just that – only it is the Scotland of 1745 that you will hear. They are songs about love, war, whiskey, and women; places and people long gone or changed. Woven into a movement that sounds like an aerial overview of Scotland, these short 8 and 16 bar tunes/songs originally had no accompaniment or only that of a single drone. Most were with endless lyrics. Here, they have been brought back to life in a depth and understanding that they must have had all along. These melodies sprang onto my score pages decked in full regalia, wearing the plaids of their ancestors. Simple they may be, but pull on your heart strings they will, for they pulled on mine something fierce. For the most part, I let them be.

"Bloody Culloden," so justly nicknamed, left in its wake a river of destruction and death. So many lives were ruined or changed forever; it affected husbands, sons, wives and daughters and a way of life that would never be again. "I Hae Grat for Tho' I Kend" ("I have wept for those I knew") is a lamentation for them. In order to compose this particular work, I had to draw not only from their losses, but also my own. The opening line (in 3/4) is underscored by the Latin/Gaelic death chant (in 4/4) which is accompanied by the tubular bells (church bells). The middle section sounds almost hopeful, for a reason. It represents the "good" that comes from such an experience, in addition to the good we remember of the departed. The movement is set in an order of dealing with grief: the actual funeral, the anger, the weeping, the fond memories and the acceptance.

Dedicated to the thousands of men and women of Kappa Kappa Psi and Tau Beta Sigma who have served university bands because of their love of bands and music, **Culloden** (pronounced kuh-LAH-d'n) is an attempt to present the folk and 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.

I came across so much American heritage in these little tunes that I became even more enthralled with the whole project. I got to see *London Bridge*, *Yankee Doodle*, *The Arkansas Traveler* (who HAD to have been Scottish or Irish), *Oh Susannah*, and at least 60 other standard "American" folk tunes in their earlier forms (some were almost exactly the same, not to mention a few of Stephen Foster's tunes which popped up! Whoops!). Needless to say, after all has been said and done, I have found that folk music belongs to no one and, at the same time, to us all. I just tried to shake a few cobwebs off some folk tunes that never should have been forgotten in the first place. (In the course of my research, I came across another interesting fact: The "Scots" STILL love a good fight! You should see some of my e-mail!)

The Battle of Culloden, commonly referred to as "Bloody Culloden," April 16, 1746, is a subject of musical importance as

well as historical. The battle itself lasted less than thirty minutes, ending the attempt of "The Bonnie Prince Charlie's" gaining of the throne, leaving 1,500 Scots/sympathizers dead on the field compared to the minimal English loss of 300. Following the battle, the English continued to hunt down and murder wounded and stable alike, (over 1,000 on the immediately succeeding days) and any possible threats for years afterwards. This period of years is referred to as "The Clearances." Torture, death, imprisonment, relocation and the shipping of prisoners as indentured slaves to foreign countries continued. This scattered not only the people, but their music as well to the four corners of the earth. The burning of all the Jacobite music directly following Culloden is also noteworthy.

My objective was to locate and present the popular Scottish/Highland/Gaelic music leading up to this battle and the music that came about because of it – virtually, the "Top-40" of 1745-6 Scotland. I was simply amazed at the quantity and quality of music researched and documented from the period. Not only did I find a vast number of wonderful airs, strathspeys, reels, jigs, laments and many others, in Gaelic and English, but I also had never heard most of them before.

I was able to locate music written by actual survivors of Culloden (some composed in prison) and obtained several works belonging to Niel Gow, who won the National Fiddling Competitions in Scotland in 1745, The Simon Frazer Collection, and several other worthy publications from that time period. Being folk music, it was traditionally passed on by ear with words changing to fit the occasion. Hundreds, probably thousands of scant melodies were little more than 8 to 16 bars in length, some with many variations boasting separate titles, with many having been "ancient sets." Only a handful bore a composer's name (those being from the period directly after the "'45 Rising"). I found their music and lyrics riveting, bawdy and comical, yet wondrous in simplicity.

Culloden is an attempt to present these works in my own way without losing their original charm and flavor. For the men, women and children whose lives were forever changed by the uprising of "Bonnie Prince Charlie" and for their beautifully

passionate and glorious music, which has certainly changed my own, I pay this tribute.

- Program Note by composer

Tasked with writing a piece for virtuosic solo clarinet, an occasional featured clarinet quartet, and band with active, grooving percussion parts presented a fun challenge. I approached the piece much like a Baroque solo concerto with elements of the concerto grosso, alternating between the tutti ensemble and solo sections that don't always have much to do with one another thematically. Sometimes the solo clarinet is accompanied by the full ensemble, but mostly it is joined by a clarinet quartet made of three B-flat soprano clarinets and one B-flat bass clarinet, resulting in a nice homogeneous ensemble (like a string quartet). The connecting thread for the piece ends up being the percussion section, who behave much like a percussion quintet, echoing rhythmic motives heard in both the full ensemble and the solo parts. The excitement from beginning to end is palpable. Even in the calmer sections, fast, syncopated motives are thrown around the percussion section to keep the drive alive.

Twitch was commissioned by the Spring High School Wind Ensemble (Spring, Texas), directed by Gabe Musella, for performance at the 70th Annual Midwest Band & Orchestra Clinic (Chicago, Illinois) with guest clarinet soloist Sasha Potiomkin of the Houston Symphony.

- Program Note by composer

Continuing and expanding the style of his first set of **Cajun Folk Songs**, composer Frank Ticheli has written a work in two contrasting movements. The first, *Ballad*, is a melancholy song fleshed out with starkly beautiful textures and harmonies. This breathtaking movement gives way to a brash and energetic cowboy hoe-down that's delightfully entertaining.

- Program Note from publisher

This Cruel Moon is the song of the beautiful and immortal nymph Kalypso, from Homer's epic *The Odyssey*, who finds Odysseus near death, washed up on the shore of the island where she lives

all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

- Program Note from publisher

The cheerful fast march **Carnival Day** was composed on the commission of Harima Minami High School. The wind orchestra of the commissioning school performed it for the first time.

The composer meant to write a cheerful march in traditional style, but it turned out differently. After a virtuoso "A" part in which two themes from along, a more supporting part follows. Much tempo variation then leads to a coda where the beginning theme as well as the theme of the supporting part returns. The composition is characterized by the fast tempo in which several elements are to be performed. Combined with captivating harmonic variations, this leads to a composition that is enthralling to listen to for both the audience and performers

- Program Note by composer (in translation)

ABOUT OUR SOLOIST

Amanda McCandless joined the faculty of the University of Northern Iowa in 2008 and since that time has built one of the largest and most successful clarinet studios in the region. McCandless has performed recitals throughout the U.S. and abroad. Recently, she appeared as a guest soloist with the UNI

Wind Symphony on their tour of northern Italy. She has also been a guest artist and teacher at the Universidade de Brasília (Brazil), the Universidade Federal de Goiás (Brazil), the Bolivian National Conservatory of Music in La Paz, Bolivia and at the University of Puerto Rico Mayaguez. She has been a guest artist at many international, national and regional clarinet events, including the International Clarinet Association's ClarinetFest 2012 and 2010, the 2011 NACWPI National Convention, the University of Oklahoma Clarinet Symposium, Michigan State University's Clarinet Spectacular and the Eastern Kentucky University Clarinet Festival. She has been a guest recitalist and clinician at many universities in the US, including the University of New Mexico, the University of Wisconsin at Madison, the State University of New York at Fredonia, and the University of Wisconsin at Stevens Point.

McCandless was a finalist in the Fischhoff National Chamber Music Competition and was twice a finalist in the International Clarinet Association's Young Artist Competition. She was a winner of the 2004 Michigan State University Concerto Competition, performing Joan Tower's *Clarinet Concerto*. She has performed in the Greater Lansing Symphony Orchestra, the Midland Symphony Orchestra, the Grand Forks Symphony Orchestra, the Waterloo/Cedar Falls Symphony Orchestra, and performed as principal clarinet in the Tulsa Symphony Orchestra and the Tulsa Ballet Orchestra.

McCandless holds a Doctor of Musical Arts degree and Master of Music degree from Michigan State University, where she was a student of Elsa Ludewig-Verdehr. She holds a Bachelor of Music degree from Eastern Kentucky University, where she was a student of Connie Rhoades. She has also studied with Theodore Oien, Charles Neidich, Colin Lawson and Peter Jenkin. McCandless has previously held teaching positions at Northeastern (OK) State University, Indiana University South Bend, Bemidji (MN) State University and Michigan State University's Community Music School.

Dr. McCandless's first solo CD, *Unaccompanied Clarinet Works by Women Composers*, was released in 2012 on the Mark Records label. It is available on i-Tunes, Amazon.com or directly from the record label.