

UPCOMING EVENTS

UNI CLARINET STUDIO RECITAL
TUESDAY, DECEMBER 5 AT 6 P.M.
DAVIS HALL, GBPAC

SPOTLIGHT SERIES: UNI HOLIDAY CONCERT
TUESDAY, DECEMBER 5 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

UNI SYMPHONIC BAND

JUSTIN J. MERTZ, CONDUCTOR

SOPHIA PATCHIN,
GRADUATE ASSOCIATE CONDUCTOR

PROGRAM

Break Forth, O Beauteous Heavenly Light (1641/1737/2009)
Johann Schop (1590-1667, Germany)
arr. Johann Sebastian Bach
set for winds by David Biedenbender

Luminescence (2009)David Biedenbender
(b. 1984, USA)

Abiquiu (2010) David Gillingham
(b. 1947, USA)

Colours (1997) Roger Cichy
(b. 1956, USA)

1. Amber
2. Dark Jade
3. Blue Sapphire
4. Mauve
5. Dark Ivy
6. Burgundy Red

INTERMISSION

Dancefares (2016) Jess Langston Turner
(b. 1983, USA)

Sophia Patchin, graduate associate conductor

Lost Valley (2021) Jennifer Rose
(b. 1978, USA)

Forever Summer (2016) Michael Markowski
(b. 1986, USA)

UNI SYMPHONIC BAND

Flute

Zoe Meyer
Grace O'Keefe
Alaina Stoltenberg*
Abigail Wendland
Bethany Winget

Oboe

Kennedy Kisling

Bassoon

Ian Burrack
Grace Rosin*

Clarinet

Nolan Balk
Daniel Bennett
McKinley Boyd*
Maddy Cristof
Annika Dagele
Shawn Erickson
Shyla Merkes
Lance Schmitt
Abby Voshell*

Saxophone

Zac Goodall
Zach Iiams
Keaton Kruse
Ethan Marshall
Taylor Stogdill*
Kate Wilken*

Trumpet

John Broulik
Jetta Colsch
Alyssa Dougherty
Lucas Garretson-O'Neil*
Josh Neas
Eadie Suhr
Eric Torneton

Horn

Benjamin Lumley*
Mitchell Stevens
Madeline Tarantelli+

Trombone

Seth Anderson
Jackson Elliott*
Jack Hannon
Sam Hoffman
James Landeros
Brody Schoon
Maddy White
Jenna Spencer (bass)

Euphonium

June Forcier
Madison Mason*

Tuba

Cruz Brooks
Logan Lubahn

Percussion

Olivia Crum*
Jenna Gerdes
Kiera Jackson
Ethan Labby
Zac Moore
Nicholas Perry
Justin Weber

Piano

Vakhtang Kodanashvili+

Librarian

Zoe Meyer

* = Section Leader
+ = Faculty Artist

PROGRAM NOTES

The melody heard in **Break Forth, O Beauteous Heavenly Light** was composed by Johann Schop (ca. 1590—1664) and was first known as *Ermuntre dich, mein schwacher Geist* (Rouse thyself my weak spirit). It was first published in Leipzig in 1641 in Johann Rist's *Himmliche Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. J.S. Bach probably found an altered version of the tune in Johann Cruger's *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his *Christmas Oratorio* from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth, O Beauteous Heavenly Light*.

- program note by arranger

Luminescence is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (Rouse Thyself, My Weak Spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It is most commonly known as the Christian hymn *Break Forth, O Beauteous Heavenly Light*. It may enrich the overall musical experience, both for the ensemble and for the audience, to hear the original chorale before the piece is played.

- program note by composer

Abiquiu was inspired by a provocative poem by the same name written by Mesa State College Professor and Colorado poet, L. Luis Lopez.

*Take this city-filled
soul,
pour it out,
place it in soil
beneath
your high desert vista.
Fill it with canyon,
sky,
mesa,
mountain,
smell of rain
and
song of bird.
Tint each
with time of day.
let each settle
into a painting of sand.
so that when I'm away
I can
close my eyes
and gaze upon
and breathe your sacred strands.*

The ideas set forth by each short stanza of the poem are set somewhat programmatically to music. At the onset of the piece the music suggests the “city-filled soul” with disjunct themes, driving rhythms and harmonic confusion. Envisioning one’s self amidst the rush hour of a big city and the ensuing mental frustration. The section features “calls for help” in the horns and trumpets using large intervals, mostly of 7ths and octaves. One last “call” culminates the section as the “city-filled soul” is finally poured out in the soil beneath the “desert vista”. The pulse of the city can still be heard with the constant heartbeat of the timpani and remnants of the “call” motive in the horns. The music dramatically swells and segues with the next section beginning with a backdrop of keyboard percussion, piano and a fluttering of flutes. Arising from the texture is a theme in Db major, beginning in the horns, evoking the spaciousness of the canyon and the vastness of the open air and sky as so eloquently written in the second stanza of the poem. The theme grows in volume and texture and eventually the entire ensemble is singing the

beauty of this picturesque scene, and the music modulates to F major and finally to D major and then subsides. A mysterious ostinato in the piano, bells and vibraphone provides backdrop for short phrases of a chorale melody played by the clarinets as if in the distance signifying how each element settles "into a painting of sand". Soon, however, the busyness and frustration of the "city-filled soul" begin to infiltrate the section until it all returns with all of the fury heard in the beginning of the piece ("so that when I'm away"). But soon, as if closing one's eyes to the madness, the beauty of the canyon, sky, mesa, mountain, smell of rain and song of bird burst forth out of the texture and the majesty of the spacious "canyon" theme returns ("I can close my eyes and gaze upon and breathe your sacred strands."). The music "climbs" to the top of the mountain and ends joyously in Eb major. The texture then thins leaving only the piano, bells and vibraphone and decays into a single Bb on the vibraphone, much like the pure voice of a child. Under this sustained voice, the clarinets quote the opening notes of the "canyon" theme, followed by the distant, "sacred strands" of the chorale in the piano and bells. The sequence repeats and the piece ends quietly with the warm sound of the marimba, bells and vibraphone.

With the generous support of Stephen Boelter and Karen Combs, *Abiquiu* was commissioned by the Mesa State College Wind Symphony, for the 2009 Best of the West Music Festival. During the compositional process, Calvin Hofer, conductor, was informed that Stephen developed a recurrence of melanoma, which was terminal. This was devastating news to the Best of the West family. Through my correspondence with Calvin, I discovered how important Best of the West was to Stephen. His vision was simple: to help provide a rich musical experience for all involved – performer, audience, or music educator. Stephen's wife, Karen, continues their visionary work with her financial support of Best of the West. To honor Stephen Boelter, Calvin requested that, if possible, I include a small quote in the piece from Stephen's Alma Mater, the University of Wisconsin-Whitewater. Two phrases from the University of Wisconsin-Whitewater Alma Mater (adapted from Beethoven, Op. 81b) can be found in the clarinets in measures 93-101 and in measures

153-159 in the piano and orchestra bells. Stephen played clarinet in the Mesa State Wind Symphony.

- program note by composer

Colours is an impressionistic work with each of the six movements of the piece representing a particular color. Composed in early 1997, *Colours* was commissioned by the Kansas State University Bands and premiered on May 10, 1997, with the composer conducting.

The music of each movement is not based so much on the outward appearance of its color, but rather the pigments that are combined to produce the particular color. Taken one step further, the color of each pigment is translated into its symbolic meaning, which is then represented through the music (i.e., green: warm, organic, middling qualities, immortality, neutrality). The musical "pigments" are blended into the composition of each movement to create the impression of the color. Therefore, the work represents the association of color symbolism as interpreted through music as opposed to "orchestra colors," or timbres. Obviously, the whole matter of color symbolism is highly subjective. It should also be stated that color symbolism can differ among cultures as well.

The particular colors that each movement represents were chosen by the composer because of their contrast to one another. Why the English spelling of *Colours* instead of the American spelling? Most of the source book material used to research the symbolism of colors used this particular spelling.

- program note by composer

Dancefares is a piece about "earworms," little musical fragments that get stuck in our heads and won't dislodge themselves no matter what. Most of the musical material in *Dancefares* is based on the infectious little opening motive which pervades the piece from beginning to end. Throughout the piece, you may hear references to well-known popular songs (well, one in particular).

- program note from publisher

Commissioned by the SC Chapter of the CBDNA, Dr. Doug Presley, President.

- program note from score

Lost Valley was inspired by my experiences on the Lost Valley Trail in the Buffalo National River Park in Ponca, Arkansas:

*Walking along the path of frost covered stone,
There seems a serenity in the trees.
I can only feel the power of being alone,
And that such loneliness brings me to my knees.*

*I can imagine the life unseen,
When humankind is not wandering here,
And all the hidden creatures awake,
To breathe and dance without any sense of fear.*

*The moss covered boulders breathe silently
Of ecstatic waters frolicking near,
When the Earth sighed torturously,
In anticipation of man, came fear.*

- Jennifer E. Rose

For twelve weeks each summer in the western Catskill Mountains, the French Woods Festival of the Performing Arts convenes. Attracting talented young students in the areas of music, drama, dancing, and much more, it has become one of the premier camps for the performing arts in the United States. Its dedicated faculty have produced alumni who represent the upper echelon of theatre stars, film and television actors, and professional musicians currently active today.

In 2014, to commemorate the French Woods Festival and the 75th birthday of its founder, Ron Schaefer, Michael Markowski was commissioned to compose a work for the festival symphony orchestra. In regards to the work's inspiration, the composer says:

Ron Schaefer was a former band director who eventually went on in his "summer years" to build this incredible empire at French Woods. The piece essentially takes two perspectives: one is a celebration of the amazing achievements the festival has made and an acknowledgement of its success today, and the other is nostalgic, looking back at the years past for both Ron and the students, pining for those summers away or abroad that we wish would never end.

Markowski's **Forever Summer** is carefree and rhapsodic, flowing effortlessly and unbound through its duration. Its motivic content is relatively simple, with only a few distinct melodic ideas that all relate to each other. The work captivates instead through its dynamically shifting harmonic realms and a compelling and exciting structural unpredictability, with the yearning tunes suddenly giving way to dazzling fanfares.

The piece begins with a naïve simplicity: a pure fifth on B-flat that sustains underneath a graceful soprano saxophone melody in the lydian mode. From here, energy builds with sizzling sixteenth notes that become rippling arpeggios as the tune develops and eventually metamorphoses into the first of the fanfares, exhausting the musical energy back to the relatively static nature that began the work. A similar shape follows immediately: a wistful melody (here shared from the horn to muted trumpet), a development of energy (rousted by bell tones in the brass), and a concluding fanfare that brings the first major section of the piece to a close.

The midsection of the work, which begins in the strikingly distant tonal center of D mixolydian, develops a series of variations on the earlier muted trumpet tune, introduced in a stately version offered by the horns. Through imitative repetitions that bounce around the ensemble, it erodes into the simplest rendition of its core: three ascending pitches that repeat as insistent quarter notes and have a searching quality, as they spin the piece faster and through more daring harmonic territory. An arrival in E-flat major signals the start of the work's concluding section, with an upward ripping motive that combines elements both of the nostalgic tune that begins the piece and its interjecting fanfares. This final section celebrates both the past and the present, as all the themes from the work are combined and layered in a triumphant push. An insistent sandblock ostinato keeps the effervescent tempo leaning forward, and playful syncopations are reminiscent of the exuberant spirit of Michael Torke's *Bright Blue Music*. The end is pure elation: a fireworks display of adrenaline and bright timbre, replete with thunderous bass drum and heroic chords, in joyful celebration.

- program note by Jacob Wallace