

## UNI BANDS

Danny Galyen, Director of Bands  
Justin J. Mertz, Associate Director of Bands  
Foteini Angeli, Graduate Assistant  
Stephen Seaberg, Graduate Assistant  
Breanna Daley, Graduate Assistant  
Ethan Martin, Graduate Assistant

## UNI WIND AND PERCUSSION STUDIO FACULTY

Hannah Porter Occeña, Flute  
Heather Peyton, Oboe  
Ben Roidl-Ward, Bassoon  
Amanda McCandless, Clarinet  
Ann Bradfield, Saxophone  
Randy Grabowski, Trumpet  
Peter Kortenkamp, Horn  
Anthony Williams, Trombone  
Stephanie Ycaza, Tuba and Euphonium  
Kramer Milan, Percussion  
Matt Andreini, Percussion

---

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.

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

Performances like this are made possible through private support from patrons  
like you! Please consider contributing to School of Music scholarships or guest  
artist programs. Call 319-273-3915 or visit [www.uni.edu/music](http://www.uni.edu/music) to make  
your gift.



SCHOOL OF MUSIC

---

# NORTHERN FESTIVAL OF BANDS 2022

## UNI WIND ENSEMBLE UNI SYMPHONIC BAND

WITH  
ANTHONY WILLIAMS, TROMBONE  
HEATHER PEYTON, OBOE

# PROGRAM

## UNI Symphonic Band Justin J. Mertz, conductor

- Resonances I* (1991) .....Ron Nelson (b. 1929)
- Slava!* (1977/1978) ..... Leonard Bernstein (1918-1990)  
trans. Clare Grundman
- Shenandoah* (2019) .....Traditional/arr. Omar Thomas
- El Bosque Mágico* (2003) .....Ferrer Ferran (b. 1966)  
I. Los Elfos (the elves)  
II. Las Hadas (the fairies)  
III. Los Gnomos (the gnomes)  
Heather Peyton, Oboe

# INTERMISSION

## UNI Wind Ensemble Danny Galyen, conductor

- Firefly* (2008) .....Ryan George (b. 1978)
- The Promise of Living* (1954) ..... Aaron Copland (1900-1990)  
Trans. Singleton
- Bugler's Holiday* (1954) .....Leroy Anderson (1908-1975)
- Red Sky* (2013) ..... Anthony Barfield (b. 1983)  
Anthony Williams, trombone
- Come Sunday* (2018) .....Omar Thomas (b. 1984)  
i. Testimony  
ii. Shout!

## UNI Symphonic Band Justin J. Mertz, conductor

- |   |  |   |  |
|---|--|---|--|
| <b>FLUTE</b><br>Holly Hays<br>Zoe Meyer<br>Alaina Stoltenberg*              | Kennedy Kruger<br>Molly Lappe<br>Abbi Parcher*<br>Elias Phipps<br>Daniel Wilkinson   | Stephen Seaberg<br>Rylee Scheel<br>Alyssa Westphal*   | <b>EUPHONIUM</b><br>Nic Englin*<br>Madison Mason   |
| <b>OBOE</b><br>Hayley Christensen<br>Caroline McReynolds*<br>Emily Waggoner | <b>SAXOPHONE</b><br>Chelsea Peterson<br>Lauren Kraemer<br>Luke McIlhon<br>Zachary Goodall<br>Levi Rees*<br>Taylor Stogdill<br>Ryan Burrack | <b>HORN</b><br>Ryan Gruman<br>Jonathon Hughes<br>Morgan Stumpf<br>Elsa Wemhoff*   | <b>TUBA</b><br>Mason Bush  |
| <b>BASSOON</b><br>Jessica Carlson   | <b>CLARINET</b><br>Katherine Czarnik<br>Lindsay Davison<br>Anna Hanbeck*   | <b>TROMBONE</b><br>Nathan Boorman<br>Riley Capper<br>Chance Elton<br>Spencer O'Riley*<br>Sophia Pastorino<br>Jenna Spencer<br>Levi Temple | <b>PERCUSSION</b><br>Joaquin Bobay*<br>Preston Hirsch<br>Kiera Jackson<br>Xander Webb<br>Ethan Martin+<br>Tyler Darnall+<br>Gerald Ehrman+ |
|   | <b>TRUMPET</b><br>Jetta Colsch<br>Levi Dugger  |   |  |

## UNI Wind Ensemble Danny Galyen, conductor

- |   |   |  |   |
|---|---|--|---|
| <b>FLUTE</b><br>Carissa Blumka<br>Breanna Daley*<br>Miranda Michelle<br>Emily Paul<br>Aubrey Williamson | Ethan Staples*<br>Carly Drenth*<br>Alayna Ringsby<br>AnneMarie Tate<br>Zoe Fiddelke   | <b>HORN</b><br>Ryan Gruman*<br>Jonathon Hughes<br>Morgan Stumpf<br>Joel Andrews        | <b>PERCUSSION</b><br>Reed Andrews<br>Gerald Ehrman*<br>Aiden Endres<br>Nicole Loftus<br>Ethan Martin<br>Treyton Patterson |
| <b>OBOE</b><br>Lauren Geerlings<br>Lin Nikkel*  | <b>SAXOPHONE</b><br>Jonathon Hartleip<br>Logan Neifert<br>Noah Schmedding*<br>Claire Uselding                                     | <b>TROMBONE</b><br>Maggie Creemers*<br>Chayla Besonen<br>Zachary Miller<br>Owen Weimer | <b>BASS</b><br>Sam Stover   |
| <b>BASSOON</b><br>Sophia Patchin<br>Makayla Rasmussen*<br>Grace Rosin                                   | <b>TRUMPET</b><br>Megan Bennett<br>Morgan Eadie*<br>Riley Jermier<br>Dino Kudic<br>Kate McAlister<br>Kelley Meinen<br>Ben Thessen | <b>EUPHONIUM</b><br>Zach Eberle<br>Aidan Shorey*                                       | <b>PIANO</b><br>Foteini Angeli  |
| <b>CLARINET</b><br>Madeline Echternacht<br>Ricky Latham   |   | <b>TUBA</b><br>Adam Plautz   |   |

\* Section Leader  
+ Member of UNI Wind Ensemble assisting with tonight's performance

# PROGRAM NOTES

*Resonances I* represents an interesting and increasingly exciting musical texture. The six parts of this piece are made up of boxes of activity (the duration of which is solely determined by the conductor). It begins slowly, very quietly and distant, and then develops to a peak of enormous activity, intensity and tension, each with various note combinations, aleatoric activities, or techniques employed. As the title implies, the work explores textures, sounds, and the atmosphere. It was commissioned by and dedicated to the Department of Music and the Center for the Creative Arts at Austin Peay State University, Clarksville, Tennessee.

- Program note from University of Texas Wind Ensemble concert program, October 1, 2017

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the "Coronation Scene" of Mussorgsky's *Boris Goudonov*, where the chorus sings the Russian word "Slava!", meaning "glory!" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

- Program note by Jack Gottlieb

*Shenandoah* is one of the most well-known and beloved Americana 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. Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis,

I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought

about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

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 the composer

*El Bosque Mágico* was first performed by the Banda Municipal de Valencia on February 17, 2002 at the Palau de la Mùsica of Valencia, conducted by Pablo Sànchez Torrella; the oboe soloist was Jesús Furster.

I.- Elves, often described as a malicious dwarf as the leprechaun known for his antics and is believed to know where the treasure is hidden. Sometimes we think of elves as helpers, magicians' assistants, and even the legendary Santa Claus.

II.- The Fairies are mythical creatures of folklore and romance, which usually describes them as tiny humans with wings and magical powers. The fairies are protector beings, such as guardian angels. This movement was inspired by the movie where a mechanic has to be an artificial intelligence, being able to achieve this great emotional meaning, comparing this phenomenon by magic fairies are able to provide human, illusion.

III.- The Gnomes are tiny creatures, measuring between 10 and 50 cm, maybe other a little bigger, but perhaps more live in wooded areas or unknown. They are attributed magical powers because they are not tied to the rational way of understanding the world as humans, retain traditions of millions of years, and aims at spiritual ascent.

- Program note from the score

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure, and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature -- birds, waterfalls, flowers, and even insects -- can take on mythic identities when viewed through the eyes of a child.

The idea for **Firefly** was born one night as I watched my four-year-old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, "Dad, that is not a firefly... that's Tinkerbell, and she's come to take me with her on an adventure!"

**Firefly** is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

– Program note from the composer

**The Promise of Living** (1954) is a quintet that unites hobos and family at the end of the first act in celebration of the harvest and its traditions. Even without voices, the use of the folk hymn *Zion's Walls* and Copland's transparent scoring create a clear dramatic sequence. A dramatic gesture gives way to a quiet, lyrical passage, in which the gentle rise and fall of the melody suggests the unfolding sequence of wistful thoughts. Woodwinds gradually interject to create a sense of dialogue, both internal and, eventually, external.

The answer comes, this time fuller, building to a passage that is signature Copland: a smooth melody rooted in open harmonies, with bits of short repeated motives in call and response style which keep the music moving. Brass eventually join the scene, their chorale style underscoring the ritualistic role of the moment without losing the introspective quality that draws together community and individual, past and present.

- Program note by Los Angeles Philharmonic

**Bugler's Holiday** is one of the best-known pieces of band literature written by the band master Leroy Anderson (1908-1975). Anderson was born in Cambridge, Mass., and began studying piano and music at the New England Conservatory of Music when he was 11 years of age. In 1931, Anderson became director of the Harvard Band. During his four-

year tenure with this group, he composed several pieces, one of which was accepted to be played by the Boston Pops. This piece, titled *Harvard Fantasy*, was a success and resulted in Anderson becoming a regular composer for the ensemble. In 1945, the Pops' lead trumpet player, Roger Voisin, requested Anderson to compose an original piece for trumpet. The result was *Trumpeter's Lullaby*.

It was not until 1954 that Anderson again composed a piece featuring the trumpet. He wrote *Bugler's Holiday* as a solo piece for three trumpets accompanied by a band. At that time, Anderson had his own ensemble that was recording for Decca Records. He hoped *Bugler's Holiday* would become a hit, possibly helping the group surpass the success of their previous gold-record album released in 1951.

The solo trumpet parts in *Bugler's Holiday* are written to imitate the sound of a bugle, a brass instrument without valves that is commonly used for military calls and fanfares. Anderson intended for the soloists to stand in front of the ensemble instead of sitting in seats among the band. Since the premiere of *Bugler's Holiday* 60 years ago, the piece has remained a favorite among crowds and trumpet enthusiasts.

- Program note by Travis Bender

**Red Sky** is a 14-minute work based upon the Big Bang Theory. Commissioned by Professor Brad Kerns and The University of Kentucky Wind Symphony, this work was premiered in October of 2012 and recorded in November of the same year.

According to the theories of physics, if we were to look at the universe one second after the Big Bang, the scientific explanation of how our universe started, what we would see is a 10-billion degree sea of neutrons, protons, electrons, anti-electrons (positrons), photons, and neutrinos.

*Red Sky* paints a picture of the Big Bang Theory and space, matter and energy, but it also has a deeper meaning: that we are all the same as human beings, and to realize that wherever we are in the world, in this large universe, that we're all connected.

- Program note by composer

I played trombone in wind ensembles from the 4th grade through college. This experience has contributed significantly to the life I lead now. I had the pleasure of being exposed to sounds, colors, moods, rhythms, and melodies from all over the world. Curiously absent, however, was music told authentically from the African-American experience. In particular, I couldn't understand how it was that no composer ever thought to tell the story of a black worship experience

through the lens of a wind ensemble. I realize now that a big part of this was an issue of representation. One of the joys and honors of writing music for wind ensemble is that I get to write music that I wish had existed when I was playing in these groups -- music that told the story of the black experience via black composers. I am so grateful to Dr. Tony Marinello and the Illinois State University Wind Symphony for leading an incredible consortium that brought this piece to life. I can't tell you how much I'm looking forward to hanging with Tony and the group for a week in about a month's time!

**Come Sunday** is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration -- the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own -- I see you and I am you. This one's for the culture!

- Program note by composer

## ABOUT THE FACULTY ARTISTS

**Heather Peyton**, Associate Professor of Oboe and Music Theory, received a Doctorate in Musical Arts Degree from Michigan State University, where she held the title of University Distinguished Fellow. She received a Master's Degree in solo performance and Artist Diploma from McGill University, and a Bachelor's Degree from Indiana University. She has held teaching positions at institutions including Iowa State University and the Interlochen Summer Arts Program. Dr. Peyton won honorable mention as a finalist in the prestigious Gillet-Fox International Oboe Competition, competed in the Sony International Oboe Competition, and is the recipient of many national and international awards for her solo and chamber music performances on oboe, English horn, and oboe d'amore. She has appeared as a soloist in the United States, Canada, South America, Europe, and Asia. Currently a member of the Waterloo Cedar Falls Symphony Orchestra, Dr. Peyton has performed as a member or guest with numerous ensembles, including the Orquestra Sinfônica da Universidade de Caxias do Sul, Lansing Symphony

Orchestra, Jackson Symphony Orchestra, Michigan Opera Theatre Orchestra, Chautauqua Symphony Orchestra, National Repertory Orchestra, Ensemble Pentaèdre, and the Société de Musique Contemporaine du Québec. She has toured internationally as part of a contemporary chamber opera company as well as with a woodwind quintet.

Dr. Peyton is currently the president of UNI's chapter of Pi Kappa Lambda, as well as the President of the National Association of College Wind and Percussion Instructors.

**Anthony Williams** is Associate Professor of Trombone at the University of Northern Iowa. He teaches courses in applied trombone, chamber music, trombone pedagogy, trombone literature, and low brass techniques. He also serves as a member of UNI's jazz faculty by teaching courses in applied jazz trombone and directing the UNI Jazz Trombone Ensemble.

Dr. Williams maintains a high frequency of performing in classical, jazz, and new music settings. His debut solo album, "Synthesis," is a collection of five newly-commissioned works for solo trombone scored with various ensemble settings that combines classical, Latin, and jazz music. Other recent recordings include Dr. Williams performing as lead trombonist with the Mike Waldrop Big Band on recently released albums, "Origin Suite" and "Time Within Itself." Additional recording credits include "Grosso for Trombone and Electronics" for Mexican-born composer, Jorge Sosa's album, "Plastic Time," and albums by UNI alums Ryan Middagh and Dave Lisik.

He is principal trombonist of the Waterloo-Cedar Falls Symphony and performs regularly with other orchestras in the region. His current jazz and commercial music performance activity includes appearances with local and regional groups such as The Des Moines Big Band, Orquesta Alto Maiz, NOLA Jazz Band, Big Fun, and many others. Dr. Williams' past experiences include engagements with the Memphis Symphony, Memphis Jazz Orchestra, Ray Charles Orchestra, Arkansas Symphony, Dirty Dozen Brass Band, Natalie Cole, and Aretha Franklin.

He is a member of the International Trombone Association and the Jazz Education Network.