

# UPCOMING EVENTS

**SPOTLIGHT SERIES: WIND ENSEMBLE**  
TUESDAY, APRIL 16 AT 7:30 P.M.  
GREAT HALL, GBPAC

**SPOTLIGHT SERIES: SYMPHONIC BAND**  
MONDAY, APRIL 22 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](https://president.uni.edu/stewardship-statement).

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# SCHOOL OF MUSIC

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**UNI SYMPHONIC BAND**  
**JUSTIN J. MERTZ, CONDUCTOR**

AND

**UNI CONCERT BAND**  
**MARY O'CONNELL & SOPHIA PATCHIN,**  
**GRADUATE CONDUCTORS**

# PROGRAM

## CONCERT BAND

- Into the Clouds!* .....Richard Saucedo  
(b. 1957, USA)
- Paloyoloyo* ..... Andrea Catozzi  
(1849-1935, Italy/USA)
- On a Hymnsong of Philip Bliss* ..... David Holsinger  
(b. 1945, USA)
- Chasing Sunlight* .....Cait Nishimura  
(b. 1991, Canada)
- Cajun Folk Songs* ..... Frank Ticheli  
(b. 1958, USA)

- INTERMISSION -

## SYMPHONIC BAND

- A Festival Prelude (1956/1962)* ..... Alfred Reed  
(1921-2005, USA)
- Remembering the Remarkables (2019)*...Grace Baugher Dunlap  
(b. 1995, USA)
- Sun Dance (1997)* ..... Frank Ticheli  
(b. 1958, USA)
- Salvation is Created (1912/1957)* .....Pavel Tchesnokov  
(1877-1944, Russia/USSR)  
arr. Bruce Houseknecht
- Internet Symphony "Eroica" (2009/2015)* .....Tan Dun  
(b. 1957, China)  
arr. Peter Martin

## CONCERT BAND PERSONNEL

### Flute

Laura Comstock  
Laiken Geary  
Sydney Mast  
Annika Poeppé  
Sadie Ryan

### Clarinet

Sadie Blomberg  
Maxwell Crees  
Arin McMullin  
Regan Pietig  
Collin Richardson  
Tabitha Dalle  
Lily Ford  
Joslynn Miller  
Sidnie Clark

### Saxophone

Drayton Deboef  
Jayden Dillie  
Ivana Ebersole

Marguerite Fakler  
Greta Herbst  
Ella Olander  
Samuel Schafer  
Ella Sears  
Raider Taylor  
Grant Zaring

### Trumpet

Luke Abels  
Allison Brockington  
Riley Cook  
Aaron Diesburg  
Melisa Garcia  
Alex Lydon  
Emilee Mapes  
Skye Rhoten

### Horn

Kristen Rosauer  
Ellie Matlock

### Trombone

Lindsey Gerlach  
Gabriela Gufierrez  
Brendan Millsagle  
Nick Naumann  
Alan Streittmatter  
Riley Capper  
Kim Frisbie

### Euphonium

Finn Coons  
Leah O'Connell  
Easton Steffen

### Tuba

Alexis Holman  
Travis Dodd  
Cayman Swartzendruber

### Percussion

Caitlyn Beyer

## SYMPHONIC BAND PERSONNEL

### Flute

Katie Flaherty  
Zoe Meyer  
Grace O'Keefe\*  
Bethany Winget

### Oboe

Kennedy Kislring

### Bassoon

Ian Burrack  
Grace Rosin\*

### Clarinet

Nolan Balk  
Daniel Bennett  
McKinley Boyd\*  
Maddy Cristof  
Annika Dage  
Gabriel Jesse  
Shyla Merkes  
Maddie Santman  
Lance Schmitt

### Saxophone

Zach Iiams  
Keaton Kruse  
Charlotte Ottemoeller  
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

### Trombone

Seth Anderson  
Jackson Elliott\*  
Jack Hannon  
Sam Hoffman (bass)  
James Landeros

Brody Schoon  
Maddy White

### Euphonium

June Forcier

### Tuba

Nathan Fornal  
Logan Lubahn\*

### Percussion

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

### Harp

Sheila Benson

### Librarian

Zoe Meyer

\* Section leader

# PROGRAM NOTES

One of my dreams has always been to be a pilot. As I write these program notes, I am only a few weeks away from receiving my private pilot's license. After I receive my license, I will begin to pursue my instrument rating. The coolest thing about being instrument rated is that I will finally be allowed to fly "**Into the Clouds!**"

As a pilot, you join the ranks of those less bound by conventional limits on time, distance and personal freedom. You take off to wide-open skies in any direction on the compass. But more than that, it's freedom as you've never known it, far from the commonplace. Finally, being a pilot symbolizes individualism and self-reliance. You are in control and you make the choices. There's nothing like the experience of flight, except possibly the experience of music, and I hope the enthusiasm of both can be found in this piece.

- Program note by composer

**Paloyoloyo**, Anonymous Cahuilla Indian Composer, ca. 1600. This song is an extract from one of the cycles of song and celebration composed to commemorate the migration of the Cahuilla to the land in what is now Southern California. A variety of instruments may have been used to accompany the songs, with the rattle and later, the drum, as the most common.

This composition is cast in two parts. The allegro section is based on a fragment of the original melody that is passed through several sections of the band. The opening melody of the slow section is a countermelody to the original melody, which is finally introduced in the second part of this section in one voice of a woodwind trio. The third statement of the melody and countermelodies for full band is followed by the melody for one solo instrument with drum accompaniment. In effect, everything that comes before can be considered a fanfare to the presentation to this beautiful melody.

- Program note by composer

**On A Hymnsong Of Philip Bliss** is a radical departure of style of this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, *It Is Well with My Soul*. Written to honor the retiring principal of Shady Grove Christian Academy, *On A Hymnsong Of Philip Bliss* was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last-minute business developments, he had to remain in Chicago; but he sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the ship was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later the survivors were finally landed in Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved alone." Shortly afterward, Spafford left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, "When sorrows like sea billows roll..." It is noteworthy, however, that Spafford does not dwell on the theme of life's sorrows and trials, but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity, "It is well with my soul..."

Hymnwriter Philip Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime, and in most cases he wrote both the words and the music. This hymn is one of the few exceptions.

There is speculation that this was perhaps the last gospel song written by Bliss. Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio, on December 29, 1876. Most sources mention that Bliss actually escaped from the flames first, but was then killed when he went back into the train to try to rescue his wife. Neither body was ever found.

As a postscript, Bliss's trunk was salvaged from the wreckage, and in it, evangelist D. W. Whittle found an unfinished hymn, which began, "I know not what awaits me, God kindly veils my eyes..."

- Program note by composer

**Chasing Sunlight** was inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth's rotation to catch the last few rays of light before dusk. The steady eighth-note motif throughout the piece represents this sense of urgency, while the

soaring, lyrical themes depict the warmth and radiance of the sun low in the sky.

Just as the sun will always set, humans must accept the impermanence of all things in life, and make the most of every opportunity before it has passed. *Chasing Sunlight* also represents the ongoing pursuit of these opportunities.

- Program note by composer

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in south Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to south Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

La Belle et le Capitaine and Belle can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). La Belle et le Capitaine tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

Belle is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

**Cajun Folk Songs** is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band,

Austin, Texas, Cheryl Floyd, director, who commissioned the work and gave its premiere on May 22, 1990.

**A Festival Prelude** was composed for the 25th Anniversary of the Tri-State Music Festival, located in Enid, Oklahoma. In the score, Alfred Reed wrote:

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the woodwinds, saxophones, cornets, with brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of woodwinds, horns, and saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive brass chords to a thundering conclusion.

- Program note by composer

**Remembering the Remarkables** is about mountains in many forms. Metaphorically speaking, everyone has his or her own mountain to climb, and for me, that was a literal mountain. My New Year's resolution for 2017 was to climb a 14-er. Those who know me know that strenuous activity is not my idea of fun, but I wanted this goal to stretch me. That spring I had a knee injury that caused me to go through a few months of physical therapy, thus making it not possible for me to make the climb that year. Summer 2018 had me working toward my goal again, this time with a bit of hesitation after my injury. On a Sunday in August, I made it to the top. I don't think I was totally prepared to feel so exhausted and strong at the same time. I had accomplished something that I didn't think I would actually be able to do.

This experience taught me two things. First, that climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each had their own challenges, but they were all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top, only to realize you are only halfway up.

I found that these lessons apply to life as well, and the women who were part of the suffrage movement no doubt experienced them in their

journey. These remarkable women paved the way for women of the future to have the freedom to pursue the lives they want. Writing this piece is only a small tribute when compared to the gratitude they deserve.

The title, *Remembering the Remarkables*, was inspired by my recent trip to New Zealand. There is a mountain range called the Remarkables on the southern island that is so perfectly picturesque and inspiring that I don't think I could ever forget them. It was here that my piece began to take shape. For a Kansas girl, mountains have really shaped my life.

- Program note by composer

**Sun Dance** was written in 1997 on a commission from the Austin Independent School District to celebrate the twenty-fifth anniversary of their All-City Honor Band Festival, and it was premiered by that group on March 18 of that year. Ticheli writes about the piece:

While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image -- a town festival on a warm, sun-washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of "bright joy." The oboe's gentle statement of the main melody establishes the work's songlike characteristics, while in the work's middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

The work's dancelike qualities are enhanced by a syncopated rhythmic figure... The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.

- Program note from Baylor University Concert Band  
concert program, 18 February 2018

**Salvation is Created** is by Pavel Tschesnokoff, who belongs to a late-Romantic group of Russian "spiritualist" composers that included Bortniansky and Gretchaninoff. Tschesnokoff wrote a choral conducting text and produced more than 500 choral works; the choral nature of this work is as resplendent as the transcription is classic. The

simple musical form comprises two stanzas. Horn and clarinets, then the trombone section, carry the melodic "question," and the full ensemble supports the "answer" each time.

- Program note by Brian Casey

In 2008, Google and YouTube commissioned Academy Award winner (*Crouching Tiger, Hidden Dragon*) and UNESCO Goodwill Ambassador Tan Dun to compose a new work -- **Internet Symphony "Eroica"** -- as part of the inaugural YouTube Symphony Orchestra project. Musicians from around the world were invited to audition by submitting videos of their interpretations of the *Internet Symphony* to be judged by members of leading international orchestras. There were more than 3,000 auditions from more than 70 countries. The project culminated in a performance at Carnegie Hall on April 15, 2009, that was webcast and is still available on YouTube. More than 22 million people from 200 countries on six continents have experienced Tan Dun's feeling of a global music community which is encapsulated in his *Internet Symphony "Eroica"*.

In the words of Tan Dun:

The Internet is an invisible Silk Road, joining different cultures from around the world. East or West, North or South, and this project has created a classical music phenomenon, bringing together musical heroes from all corners of the globe.

When I was conceiving this work, it was during the China Olympics. On the streets of New York, London, Beijing, Shanghai, I heard the noise of people cheering and moving around beautifully. I was passing by an automotive garage and I found three brake drums from different automobiles -- these car parts -- and it was a beautiful sound ... and I realized this is the spirit of the young. This is the spirit of today.

- Program note by Peter Stanley Martin,  
Autograph Editions, Series Editor

