

UPCOMING EVENTS

NEW MUSIC FESTIVAL CONCERTS

FEB. 24 AT 8 P.M., FEB. 25 AT 3 AND 8 P.M.

DAVIS HALL, GBPAC

GUEST RECITAL: RAWLINS TRIO

FRIDAY, MARCH 3 AT 6 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

UNI WIND ENSEMBLE

DANNY GALYEN, CONDUCTOR

FEATURING

ANN BRADFIELD, SAXOPHONE

CHEN YI, GUEST COMPOSER

AND

UNI CONCERT BAND

STEPHEN SEABERG AND

MARY O'CONNELL, CONDUCTORS

PROGRAM

Concert Band

Stephen Seaberg and Mary O'Connell, conductors

Amen! (2009) Frank Ticheli
(b. 1958), USA

Spring Festival (2002) Chen Yi
(b. 1953), China/USA

Rippling Watercolors (2015) Brian Balmages
(b. 1975), USA

Halcyon Hearts (2021) Katahji Copley
(b. 1998), USA

Wind Ensemble

Danny Galyen, conductor

Folksong from Midu (2017) Li Chan
(b. 1981), China

Ye Banks and Braes O Bonnie Doon (1903/1936)...Percy Grainger
(1882-1961), Australia/USA

Stephen Seaberg, conductor

Solace (2018) Joel Love
(b. 1982), USA
I. Joy
III. Gratitude
IV. Hiding
V. Work

Dr. Ann Bradfield, saxophone

Dragon Rhyme (2010) Chen Yi
II. Energetically

Concert Band Personnel

Flute

Laura Comstock
Maddie Miller
Michala Miller
Shayna Ostercamp
Sadie Ryan
Sydney Mast
Lauren Wilson

Clarinet

Sadie Blomberg
Riley Marten
Kayah Rowe
Lance Schmitt
Allison Tubbs
McKenzie Vick

Bass Clarinet

McKenzie Jackson

Saxophone

Iya Alexander
Aubrey Hanks
Keaton Kruse
Raider Taylor
Grant Zaring

Trumpet

Luke Abels
Emily Carlo
Riley Cook
Emilee Mapes
Lydia Welch

Horn

Katie Carrico
Rebekah Powell
Miranda Ray

Trombone

Thomas Block

Kim Frisbie
Gabby Gutierrez
Amy Hoogendoorn
Nick Naumann

Euphonium

Aidan Anderson
Brady Miller
Easton Steffen

Tuba

Alexis Holman
Grant Zaring

Percussion

Caitlyn Beyer
Katie Carrico
Veronica Larson
Nino Mateshvili
Quinn Robinson

Wind Ensemble Personnel

Flute

Carissa Blumka
Breanna Daley
Miranda Michelle
*Aubrey Williamson

Oboe

Lauren Geerlings
*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

Harp

+Gretchen Brumwell

* Section leader
+ Faculty artist

PROGRAM NOTES

I composed **Amen!** as a retirement gift to my lifelong friend, Tracy McElroy, in celebration of his lifelong achievements after thirty years of teaching instrumental music in Texas public schools. Back in the 1970s in Richardson, Tracy and I played trumpet together in the Berkner High School Band, forging a close friendship that lasts to this day. Tracy's teaching to generations of young people instilled in them not only his deep love of music, but his values of personal discipline and teamwork. His life's work epitomized the contributions of thousands of music educators in this country whose gifts to our society are enormous, perhaps incalculable.

Amen! takes on an upbeat, somewhat bluesy, gospel style, suggesting an impassioned preacher sharing some bit of good news. After an introductory "call to order," our preacher (here depicted by the clarinet section) gives us the main tune over a series of simple, bopping quarter-note chords. Later, the full ensemble bursts out in a fit of joy – the choir and congregation have joined in, dancing and shouting in full agreement. The good news is driven home in the concluding coda over a series of plagal (Amen) chord progressions, and one final joyful shout.

- Program Note by Frank Ticheli

Spring Festival is a celebration of the Chinese New Year and all the traditions that accompany this special fifteen-day festival. The event is also called the Spring Festival because it is a sign of the coming end of winter. While the melody of this piece is drawn from a southern Chinese folk ensemble piece called *Lion Playing Ball*, the form of the piece is based on the Ancient idea of the Golden Ratio. This results in the climax of the piece occurring right at the end of the "Golden Section," just under two-thirds of the way through the piece. *Spring Festival* was commissioned by American Composers Forum's Bandquest project in 1999.

- Program Note adapted from score

Halcyon Hearts is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short *Halcyon Hearts* is about the moment of peace when one finds their love or passion.

The piece centers around major 7th and warm colors to represent the warmth that love brings us. The introduction – which is sudden and colorful – symbolizes the feeling of the unexpected journey it takes to find love. This piece was written in dedication to those who love no matter which negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

- Program Notes adapted from score

Rippling Watercolors - Many often underestimate the extensive colors, harmonies, and emotional range that are often achievable in younger ensembles. It is in this spirit that the musical lines of *Rippling Watercolors* were born. This was not meant to be a lyrical piece for younger ensembles; rather, it was written as a fully expressive lyrical work that happens to be playable by younger ensembles. I believe there is a significant difference. No phrases were truncated, no ranges were "limited," and no rhythms were watered down for the sake of playability. This piece just happens to be attainable by younger groups, yet the music exists exactly as it would even if I had written this for a college group.

The title comes from a range of inspiration. I often get asked about my last name. As most can imagine, there are very few of us left in the world. At present, my wife and I are one of only two couples in the United States that can carry on our family name. My cousins Ben and Carrie on the west coast are the other couple, and they now have two beautiful girls. We all share a lot of beliefs – we encourage our children to be creative, spontaneous, and we enjoy watching where their imaginations take them. The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that Lily and Charlotte grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world.

Rippling Watercolors was commissioned by the Springer Middle School Bands in Wilmington, Delaware; Robert J. Baronio, Director. It is dedicated to my cousins Lily and Charlotte Balmages, who combined with my two boys, form the next generation of the Balmages name in the United States.

- Program note by Brian Balmages

Folksong of Midu is an arrangement of a well-known folksong (of the same title) from the Yunnan province in Southwestern China. The region is mountainous and the grandeur and fragility of this natural environment are referenced in contrasting sections of the piece. An often-recorded song by Chinese instrumentalists and vocalists, this arrangement of the pentatonic tune stays true in many sections to the original melody. However, Li Chan utilizes the versatility of the wind band by incorporating large dynamic contrasts, wide tempo changes, and new material not present in other versions. *Folksong of Midu* received third place in the 2017 WASBE International Composition Competition within the Educational category.

Ye Banks and Braes O' Bonnie Doon takes its name from the first line of a Robert Burns poem. Burns wrote and set *The Banks O' Doon* to a pre-existing Scottish folk tune in 1791. While the lyrics reference the natural beauty of the landscape surrounding the River Doon, the heartbreak of unrequited love is the poem's main theme. Grainger's arrangement combines the traditional tune with added counterpoint, often tender but at times soaring. Grainger first wrote *Ye Banks* for "chorus and whistlers" in 1903, although the wind band version is most well-known today.

Dragon Rhyme for symphonic band uses thematic material that consists of the basic intervals found in Beijing opera music. The instrumental textures within this piece range from transparent and delicate, to angular and strong. This variety is meant to spark the image of a dragon, which is auspicious, fresh, and vivid, and results in music that is layered and multidimensional -- similar to the Eastern culture.

- Program note by Chen Yi

Solace: A Lyric Concerto for Saxophone and Wind Ensemble is inspired by the saxophone's ability to imitate vocal music. Each movement meditates on a mood and is inspired by either a selection of text or title word from five consolations as appearing in David Whyte's text *Consolations: The Solace, Nourishment, and Underlying Meaning in Words*. The third movement, *Gratitude*, is the heart of the concerto. The composer states that his goal was "to create the most beautiful and lyrical music I could to showcase the gorgeous vocal-like sounds of which the saxophone is capable. I would have been remiss to neglect any noir or jazz-influenced sounds, as the saxophone is oft-associated with the sounds of jazz and blues." The fourth movement, *Hiding*, is a scherzo that explores the jazz/funk idiom. "This movement is all about groove and its manipulation and the saxophonist, at times, gains a bit of 'independence.'" The final movement, *Work* "is a perpetual-motion technical showpiece. The movement is written in rondo form, which means the 'A' part from the beginning returns several times. With every new section, the soloist is presented with a slightly different technical challenge."

GUEST ARTIST - DR. ANN BRADFIELD, UNI PROFESSOR OF SAXOPHONE

An advocate for new music, Ann Bradfield commissions and premieres new works for saxophone. She has premiered works by Jonathan Schwabe, Franklin Piland, and Mark Ford. As a soloist, she has performed across the United States, Canada, England and Australia, and her solo CD, *Variations*, is available on Mark Records. In the Lone Star Wind Orchestra and the University of North Texas Wind Symphony under the direction of Eugene Corporon, Bradfield performed and recorded as principal saxophonist on projects including the educational series, "Teaching Music through Performance in Band." She has also been featured in performance

at the World Saxophone Congress, North American Saxophone Alliance Biennial Convention, and North American Saxophone Alliance Region 2, 3, and 4 Conventions.

Ms. Bradfield completed her doctorate in saxophone performance at the University of North Texas, and her dissertation *An Annotated Bibliography of Selected Music for Saxophone by Charles Ruggiero with an Analysis of Interplay for Soprano Saxophone and Piano* has since been published. At UNT, she also earned a Master of Music in saxophone performance and Bachelor of Music in Jazz Studies, and had the opportunity to work with artists including Maria Schneider, Michael Brecker, and Bob Brookmeyer. Ms. Bradfield is currently Associate Professor of Saxophone at the University of Northern Iowa, and has served on the faculty of Eastern New Mexico University, Cameron University, Oklahoma State University, and Oklahoma Christian University.

GUEST COMPOSER - DR. CHEN YI

As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. Chen Yi is a recipient of the Ives Living Award from the American Academy of Arts and Letters in 2001. She has been Lorena Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance in the University of Missouri-Kansas City since 1998. She was elected to American Academy of Arts & Sciences in 2005, and the American Academy of Arts & Letters in 2019.

Born in China, Ms. Chen received bachelor and master degrees from the Central Conservatory in Beijing, and the Doctor of Musical Arts degree from Columbia University in the City of New York. Her composition teachers included Profs. Wu Zu-qiang, Chou Wen-chung, and Mario Davidovsky. She has served as Composer-in-Residence for the Women's Philharmonic, Chanticleer, and Aptos Creative Arts Center (1993–96) supported by Meet The Composer, and taught on the composition faculty at Peabody Conservatory of Johns Hopkins University (1996–98). She has also been Distinguished Visiting Professor in China since 2006.

Fellowships and commissioning awards were received from Guggenheim Foundation (1996), American Academy of Arts and Letters (1996), Fromm Foundation at Harvard University (1994), Koussevitzky Music Foundation at the Library of Congress (1997), and National Endowment for the Arts (1994). Honors include the first prizes from the Chinese National Composition Competition (1985, 2012), the Lili Boulanger Award (1993), the NYU Sorel Medal Award (1996), the CalArts/Alpert Award (1997), the UT Eddie Medora King Composition Prize (1999), the ASCAP Concert Music Award (2001), the Elise Stoeger Award (2002) from Chamber Music Society of Lincoln Center, the Friendship Ambassador Award from Edgar Snow Fund (2002), the UMKC Kauffman Award in Artistry/Scholarship and Faculty Service (2006, 2012, 2019), and Pulitzer Prize Finalist with Si Ji for

orchestra (2006). Honorary Doctorates are from Lawrence University (2002), Baldwin-Wallace College (2008), University of Portland (2009), The New School University (2010), and University of Hartford (2016). She has received the Sterling Patron Award of Mu Phi Epsilon International Fraternity in 2011 and the Society for American Music Honorary Member Award in 2018.

Her music is published by Theodore Presser Company, performed worldwide, and recorded in over 100 CDs, on Bis, New Albion, Teldec (w/Grammy Award for *Colors of Love*), New World (w/NPR Top 10 Classical Music Album Award for *Sound of the Five*), Albany, Naxos, BMOP/sound, XAS Records, Bridge, Centaur, Innova, Delos, Angel, Nimbus, Cala, Avant, Atma, Hugo, Koch International Classics, Eroica, Capstone, Quartz, and China Record Corporation since 1986. *Chen Yi, An Accessible Guide to the Composer's Background and Her Works*, by Leta E. Miller and J. Michele Edwards published by University of Illinois Press, 2020.

Recent world premieres of Chen Yi's works have included *Introduction, Andante, and Allegro* by the Seattle Symphony Orchestra at Benaroya Hall in Seattle, and *Fire* for 12 players by Grossman Ensemble at Logan Center Performance Hall in the University of Chicago in 2019; *Totem Poles* for organ solo at AGO national conference in Kansas City, *Pearle River Overture* by Guangzhou Symphony in China, and *Southern Scenes* for flute, pipa and orchestra by the Hawaii Symphony in Honolulu in 2018; and piano concerto *Four Spirits* by China Philharmonic in Beijing and at the University of North Carolina at Chapel Hill in 2016. The 20/21 concert season started with European premiere of *Tang Poems Cantata* by MDR Leipzig Radio Symphony Orchestra and Choir in Germany (9/27/20) and world premiere of *Bamboo Song* by pianist Zou Xiang at the China National Center for Performing Arts Concert Hall in China (10/5/20), followed by world premiere performances of two oboe solo works, *Elegy* by St Paul Chamber Orchestra's oboe principal Cassie Pilgrim in MN (11/28/20), and *Mountain Song* by Fergus McCready at Royal Academy of Music in UK (6/8/21) to celebrate its 200th anniversary.

* Chen is family name, Yi is personal name. Chen Yi can be referred to Dr. Chen, Prof. Chen, Ms. Chen, or Chen Yi, but not Dr. Yi, Prof. Yi, or Ms. Yi