

# UPCOMING EVENTS

## UNITUBA

FRIDAY, NOVEMBER 12 AT 8 P.M.

DAVIS HALL, GBPAC

## UNI FLUTE ENSEMBLE

MONDAY, NOVEMBER 15 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](https://president.uni.edu/stewardship-statement).

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# SCHOOL OF MUSIC

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## UNI SYMPHONIC BAND

JUSTIN J. MERTZ,  
CONDUCTOR

STEPHEN SEABERG,  
GRADUATE ASSOCIATE CONDUCTOR

# PROGRAM

*Festal Scenes* (1988) .....Yasuhide Ito  
(b. 1960)

*Canterbury Choral* (1991) .....Jan Van der Roost  
(b. 1956)

*March Intercollegiate* (1892/1973) ..... Charles Ives  
(1874-1954)  
ed. Keith Brion

Stephen Seaberg, graduate associate conductor

## BRIEF INTERMISSION

*The Archangel Gabriel* (2021) .....Brooke Pierson  
(b. 1987)

*Cryptids* (2021) ..... Alyssa Morris  
(b. 1984)  
I. Bigfoot  
II. Loch Ness  
III. Abominable Snow Monster

# SYMPHONIC BAND

## Flute

Holly Hays  
Zoe Meyer  
Alaina Stoltenberg\*

## Oboe

Hayley Christensen  
Emily Waggoner

## Bassoon

Jessica Carlson

## Clarinet

Katherine Czarnik  
Lindsay Davison  
Anna Hanbeck\*  
Molly Lappe  
Abbi Parcher\*  
Elias Phipps  
Brayden Stockman  
Daniel Wilkinson

## Saxophone

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

## Trumpet

Jetta Colsch  
Levi Dugger  
Gavin Knott  
Andrew Piper\*  
Stephen Seaberg  
Rylee Scheel  
Jordan Snider  
Alyssa Westphal

## Horn

Ryan Gruman\*  
Jonathon Hughes  
Irene Swanson  
Elsa Wemhoff

## Trombone

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

## Euphonium

Nic Englin\*  
Brandon Johnson

## Tuba

Mason Bush

## Percussion

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

## Keyboard

Foteini Angeli

## Librarian

Irene Swanson

\* = Section Leader

+ = Member of the UNI Wind Ensemble  
assisting with tonight's performance

# PROGRAM NOTES

**Festal Scenes** is based from four folk songs that are native to the Aomori Prefecture, the most northern province on Japan's main island: Jongara-jamisen, Hohai-bushi, Tsugara-aiya-bushi, and Nebuta-festival. Yasuhide Ito's inspiration for composing the piece was based off text from a letter he received from a friend, "...everything seems like Paradise blooming all together. Life is a festival, indeed." These folk songs have strong historical and traditional ties to the Aomori Prefecture and give an aural snapshot of the sense of pride and honor citizens native to this prefecture have for their homeland. *Festal Scenes* (1986) was commissioned and premiered by the Ominato Band for the Japan Maritime Self Defense Force on October 28th, 1986. The American premiere of the piece was at the joint Japanese Band Association and American Band Association Convention in July of 1988 and was performed by the Illinois Concert Band. The United States Air Force Band, under the direction of Lieutenant Colonel James Bankhead, performed the second premier of the piece in July of 1988 as the WASBE Convention held in Washington D.C.

- Program note by Alex Wimmer

The quiet piece, **Canterbury Chorale**, with its broad tones was originally written for brass band on request of Robert Leveugle, chairman of the composer's own band, Brass Band Midden Brabant. The direct cause was a visit to the beautiful cathedral of the English city Canterbury, in which so many fine compositions sounded throughout the centuries. Later on, Jan Van der Roost rescored this piece for symphonic wind band, exploring the full richness of colors of this ensemble. Besides solo phrases for several instruments, there are some massive tutti passages making the wind orchestra sound like a majestic organ.

- Program note by the publisher

According to the Sinclair catalogue, the first performance of **March Intercollegiate** took place in Washington, D.C. on March

4, 1897, by the combined New Haven Band and the United States Marine Band as part of the activities of the inauguration of President William McKinley. Here "everyone's Alma Mater" is the featured tune, a robust setting of the sentimental 1857 part-song *Annie Lisle* - the "intercollegiate" tune that quickly made the rounds following Cornell's adoption of it as *Far above Cayuga's Water* in 1872. Probably dating from 1892 in its original state (for the Danbury Band at the Fair Grounds, according to a memo left by Ives), *Intercollegiate* follows one of the older quickstep schemes of a sixteen-measure trio followed by a da capo.

- Program note by Jonathan Elkus

**The Archangel Gabriel** is based on the Christian hymn "The Archangel Gabriel from Heaven Came," and tells the story of Gabriel, an archangel, delivering his message of Mary's immaculate conception. This advent tune is pensive in nature; centered on the news of salvation and hopefulness but laced with Mary's fear of the unknown. My hope was to deliver a piece that elicits feelings of the hopefulness, joy, and fear, that surrounds the need for salvation in humanity. I first became acquainted with the hymn while working as a church musician, organist, and band leader in a Lutheran church. After several years of learning the hymn, each advent I began to experiment with adding different moods to my performance as well as juxtaposing different Christmas melodies; most notable is "Carol of the Bells," which shows up in a partial quotation a few times during the piece.

- Program note by the composer

A cryptid is a creature or plant whose existence has been suggested but not discovered or documented by the scientific community. **Cryptids** often appear in folklore and mythology, leading to stories and unfounded belief about their existence. This three-movement work was a project for an orchestration class I took in 2014.

- Program note by the composer