

UPCOMING EVENTS

NEW MUSIC ENSEMBLE & LAPTOP ENSEMBLE CONCERT
WEDNESDAY, NOVEMBER 16 AT 8 P.M.
DAVIS HALL, GBPAC

UNI SYMPHONIC BAND
NOVEMBER 17 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.

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SCHOOL OF MUSIC

Metamorphosis

UNIVERSITY OF NORTHERN IOWA
WIND ENSEMBLE

DANNY GALYEN, CONDUCTOR
STEPHEN SEABERG, GRADUATE CONDUCTOR

PROGRAM

Divertimento for Wind Orchestra, op. 7 (1936) Boris Blacher
I. Intrada (1903-1975)
II. March Germany

Musica Ignota (2020) Ingrid Stölzel
(b. 1971)
Germany/USA

Yorck'sche Marsch (March in F) (1809/1810) . . . Ludwig van Beethoven
(1770-1827)
Germany

Geschwindmarsch by Beethoven (1946) Paul Hindemith
Paraphrase from Symphonia Serena (1895-1963)
Germany
Stephen Seaberg, Graduate Conductor

Trauermusik (1844) Richard Wagner
(1813-1883)
Germany

INTERMISSION

Symphonic Metamorphosis
of Themes by Carl Maria von Weber (1943) Paul Hindemith
I. Allegro (1895-1963)
II. Turandot (Scherzo) Germany
III. Andantino
IV. Marsch

WIND ENSEMBLE PERSONNEL

FLUTE

Carissa Blumka
Breanna Daley
Miranda Michelle
Aubrey Williamson *

OBOE

Lauren Geerlings
Lin Nikkel *

BASSOON

Jessica Carlson
Sophia Patchin
Makayla Rasmussen *

CLARINET

Lindsay Davidson
Madeline Echternacht *
Anna Hanbeck
Molly Lappe
Alayna Ringsby
AnneMarie Tate *
Daniel Wilkinson

SAXOPHONE

Ryan Burrack
Logan Neifert
Levi Rees
Noah Schmedding *
Claire Uselding

TRUMPET

Morgan Eadie *
Riley Jermier
Kate McAlister
James Mons
Rylee Scheel
Alyssa Westphal

HORN

Shelly Droe
Laura Engelhardt
Ryan Gruman
Jonathon Hughes *

TROMBONE

Jacob Chaplin
Justin Hughes
Ryan Hyslope
Owen Weimer *

EUPHONIUM

Mary O'Connell
Aidan Shorey *

TUBA

Mason Bush
Brendan McCrowell *

PERCUSSION

Reed Andrews
Aiden Endres
Tess Lillibridge
Ethan Martin *
Peter Shea
Xander Webb

STRING BASS

Sam Stover

*Section Leader

PROGRAM NOTES

Tonight's program features the wind music of German composers who were inspired by the music of their predecessors - the significant German composers of previous generations.

The only exception to this is the opening selection, the **Divertimento for Wind Orchestra** of Boris Blacher. The two short movements begin with an Intrada suggestive of the tower-music of the Baroque era, with beautiful writing for trumpet, flugelhorn, and saxophone. The second movement is a March featuring a cheerful trumpet solo and a lyrical trio performed by the baritones. This composition was likely premiered by the Luftwaffenmusikkorps of the German Air Force - one of the few remaining German ensembles to still include saxophones due to controversy created by the Third Reich's disdain for the instrument's association with American jazz.

After the Divertimento, the remaining works on the program are from composers of German heritage that were inspired by other historically significant German composers. The first of these compositions is **Musica Ignota** by Ingrid Stölzel, who was born in Karlsruhe, Germany and currently is on the composition faculty at the University of Kansas. Musica Ignota is inspired by the music of Hildegard von Bingen. According to Stölzel: "The famous Rhineland mystic, nun, healer and composer Hildegard von Bingen (1098-1179) hardly needs an introduction. Recent popular and scholarly discoveries of her music as well as correspondences and writings on natural healing have made her famous to the public at large. Her extraordinary achievements, all the more astonishing considering the burden of being a woman in a medieval monastic world, have made her something of an international cult figure. My composition **Musica Ignota** draws inspiration from Hildegard's music as well as her lesser-known invented language system entitled "Lingua Ignota" (Latin for "unknown language"). To write in this imaginary language, she used an alphabet of 23 letters and created a glossary of over 1000 beautiful, unknown words, presumably intended as a universal language for mystical purposes. The opening to the glossary in the *Wiesbaden Riesencodex* disarmingly states that Lingua Ignota is "an unknown language brought forward by the simple human being Hildegard (*Ignota lingua per simplicem hominem Hildegardem prolata*). Having grown up in the Rhineland myself, I have long been fascinated by Hildegard von Bingen, and it is my hope that the "unknown music" brought forth in Musica Ignota, serves to honor her life and work."

Paul Hindemith's **Geschwindmarsch by Beethoven** is the second movement of his *Symphonia Serena*, which was composed for the Dallas Symphony in 1946. A miniature military march by Beethoven, the **Yorck'sche Marsch (March in F)**, is the thematic basis for the second movement and is scored entirely for winds and brass. Chattering woodwinds create a shifting chromatic background for fragments of Beethoven's theme, stuttered out amusingly by horns and tuba. A trio section presents the same theme in irregular chordal phrases, with woodwinds imitating the reedy drone of bagpipes. The return of the main section presents Beethoven's march theme in its entirety, with the same élan and harmonic abandon that Hindemith employed twenty-five years earlier in his orchestral jazz parody *Ragtime (Well-Tempered)*. Graduate conductor Stephen Seaberg will lead the ensemble in a performance of Beethoven's March followed by Hindemith's "sampling" of the themes in his famous *Geschwindmarsch*.

The ***Trauermusik*** of Richard Wagner was written for the ceremonies surrounding the burial of Carl Maria von Weber, whose remains were moved from London, where he had died, to Germany. Wagner composed *Trauermusik* for the torch light procession to Weber's final resting place, the Catholic Cemetery in Friedrichstadt. As part of his musical remembrance, Wagner arranged several portions of Weber's opera *Euryanthe* for a large wind band of 75 players including 7 oboes, 10 bassoons, 25 clarinets and 14 horns, among others. 20 drums accompanied this wind band during the funeral procession. The first part of *Trauermusik* is an arrangement of music from the overture to *Euryanthe*, which represents the vision of Emma's spirit in the opera. The main section of the work is taken from the cavatina "Hier dicht am Quell," the text of which contains numerous references to death. The coda comes from a passage in Act II that recalls the opening "spirit music." Wagner amassed all of the military bands around Dresden for the occasion, and was gratified by the effect. He remained fond of the work throughout his life and in *Mein Leben* he wrote, "I had never before achieved anything that corresponded so perfectly to its purpose."

Symphonic Metamorphosis on Themes of Carl Maria von Weber began life in early 1940, when Hindemith first took up residence in the United States after several years of public and private jousting with the Nazi government of his native Germany. The Nazis officially decried his music as "degenerate," though they may also have been responding to his private, but hardly secret, expressions of revulsion regarding their policies.

Hindemith sketched a series of movements based on themes by Weber, to be used in a ballet for a dance company run by Léonide Massine, who had already collaborated with Hindemith on the ballet *Nobilissima visione*. The project died when Hindemith and Massine suffered one too many artistic differences, provoking Hindemith to reconstruct the music into the *Symphonic Metamorphosis on Themes of Carl Maria von Weber*. The process produced a splashy, colorful orchestral piece of the kind that American audiences in particular seemed to like. The new piece was an immediate success when it was premiered by Artur Rodzinski and the New York Philharmonic in January 1944. *Symphonic Metamorphosis on Themes of Carl Maria von Weber* has remained perhaps Hindemith's most popular work.

The themes Hindemith used are from some of Weber's most obscure works, and came to Hindemith's attention because they could all be found in one volume of piano duets that he owned. Hindemith not only retained all but one of the themes almost exactly as Weber wrote them but also preserved much of the formal structure of the pieces as well, so that it is possible to follow the general outlines of Hindemith's score while listening to Weber's music, or vice versa, and have a pretty good idea of what's going on. Hindemith alters nearly everything else, making radical changes to the harmony and adding to the music both vertically (with different harmonies and new countermelodies) and horizontally (extending phrases or entire sections).

Notes for *Trauermusik* provided by Michael Votta. Notes for *Geschwindmarsch* compiled from writings of Dennis Johnson and Mark Satola. Notes regarding *Symphonic Metamorphosis* are by Richard Floyd.