

UPCOMING EVENTS

NORTHERN IOWA SYMPHONY ORCHESTRA

MONDAY, NOVEMBER 28 AT 7:30 P.M.

GREAT HALL, GBPAC

UNI STUDENT COMPOSERS CONCERT

TUESDAY, NOVEMBER 29 AT 8 P.M.

BENGSTON AUDITORIUM, RUSSELL HALL

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS
AVAILABLE ONLINE AT 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 SYMPHONIC BAND

JUSTIN J. MERTZ, CONDUCTOR

JASON S. LADD, GUEST CONDUCTOR

MARY O'CONNELL,
GRADUATE ASSOCIATE CONDUCTOR

Thursday, November 17, 2022, 7:30 p.m.

Great Hall, Gallagher Bluedorn

PROGRAM

Third Suite (1966) Robert Jager
(b. 1939)

I. March

II. Waltz

III. Rondo

Marche des Parachutistes Belges (1945/1975) Pierre Leemans
(1897-1980)
arr. Charles A. Wiley

Mary O'Connell, graduate associate conductor

Stars (2012/2020) Erik Esenvalds
(b. 1977)
arr. Philip Littlemore

Variations on "Scarborough Fair" (1989) Calvin Custer
(1940-1998)

Jason S. Ladd, guest conductor

Ljodgata (2013) Torstein-Aagaard-Nilsen
I. Haugen og Kirken (The Tomb and the Church) (b. 1964)
II. Trandumskogen (The Woods of Trandum)
III. Jetset (Picture of the Present)

UNI SYMPHONIC BAND

Flute

Grace O'Keefe
Martin Paulin
Alaina Stoltzenberg*
Abigail Wendland

Oboe

Kennedy Kisling
Emily Waggoner

Bassoon

Michael Andrews
Grace Rosin*

Clarinet

McKinley Boyd
Katherine Czarnik*
Angelina DeSocio
Elias Phipps
Katelyn Shepard
Brayden Stockman*
Abby Voshell

Saxophone

Hannah Elerding
Zachary Goodall
Zach Liams
Ethan Marshall
Luke McIlhon
Phoebe Osgood*
Lindy Slocum
Taylor Stogdill

Trumpet

Jetta Colsch*
Lucas Garretson-O'Neil
Jared Haberberger
Abigail Holschlag
Doora Roorda

Horn

Patrick Mooney
Mitchell Stevens
Laura Engelhardt^

Trombone

Nathan Boorman
Jackson Elliott
Spencer O'Riley
Sophia Pastorino*
Jenna Spencer (Bass)

Euphonium

Madison Mason

Tuba

Aidan Anderson
Isaac Sand

Percussion

Colton Bartels
Preston Hirsch*
Kiera Jackson
Tess Lillibridge
Justin Weber
Ethan Martin+

Librarian

Makayla Rasmussen

* = Section Leader

+ = Member of the UNI Wind Ensemble Assisting with Tonight's Performance

^ = Professional Musician Assisting with Tonight's Performance

ABOUT OUR GUEST CONDUCTOR

Dr. Jason S. Ladd has taught at Nicholls State University since 2015 where he directs the Nicholls Wind Ensemble as well as teaches low brass lessons and music education courses. Previously, he taught for six years at Marquette University where he led the orchestra, symphonic band, and co-directed the pep band. He has also taught courses at Florida State University, served as an adjunct professor of tuba and euphonium at Syracuse University, and was a public school teacher at various levels in the state of New York. As a tuba player he has performed with the Binghamton Philharmonic, Eastman Philharmonia and Wind Ensemble, Florida State University Philharmonia and Wind Orchestra, Louisiana Philharmonic, Monroe Symphony, Symphoria, the Wisconsin College and University Faculty Brass Ensemble, and the Utica Symphony as well as with the national touring company for the musical Chicago. His tuba teachers include Cherry Beauregard, Paul Ebbers, David Fedderly, Toby Hanks, and Don Harry as well as his father Kevin Ladd. Dr. Ladd has also taken euphonium lessons with Mark Kellogg, played in masterclasses for Roger Bobo and Velvet Brown, and performed in brass ensembles led by Vincent Cichowicz, John Marcellus, and Roger Voisin. His compositions have been read by the Buffalo Philharmonic, the Cassatt Quartet, and the Eppes Quartet as well as been performed by the Eastman School of Music's Tuba Mirum and the Syracuse University Wind Ensemble. His Marzan Forest was premiered at the 40th Anniversary of the Potsdam Brass Quintet. His composition teachers include Nicolas Scherzinger, Andrew Waggoner, and Mark Wingate. He also took additional lessons with Ellen Taaffe Zwilich and studied orchestration with Augusta Read Thomas. Dr. Ladd has guest conducted the University of Louisville Symphonic Band and the 2015 Wisconsin College All-Star Band as well high school honor bands.

The Nicholls Wind Ensemble, under his leadership, has premiered works by Kimberly Archer, Ben Robichaux as well as been involved in commissioning works from His orchestra at Marquette Orchestra performed a wide array of repertoire including Beethoven's Fifth Symphony, the Great Mass in C Minor K. 427 by Mozart as well as works by Eric Ewazen and Philip Glass. While working on his graduate degrees he conducted such groups as the Florida State Wind Orchestra, Florida State Chamber Winds, Florida State Symphonic Band, and the Syracuse University Wind Ensemble. Among Dr. Ladd's conducting teachers include Richard Clary, James Tapia, and David Effron. He has also attended the Northeast Wind Conducting Symposium at Ithaca College and the Art of Band Conducting and Rehearsal Workshop at the University of Texas where his conducting teachers included Stephen Peterson, H. Robert Reynolds, Michael Haithcock, Craig Kirchhoff, Richard Floyd, Larry Livingston, and Jerry Junkin. Dr. Ladd has served on the advisory board for NAfME's Music Educator's Journal and the strategic planning committee of the College Orchestra Directors Association.

PROGRAM NOTES

Third Suite

Each movement depicts a quirky, slightly distorted, and cheerful melody that is developed throughout the movement. The first movement, *March*, makes use of the different colors within the band, while distorting the steady sense of time normally associated with a march. The second movement, *Waltz*, again distorts the sense of time within the dance, interspersing light and bright colors within the band's boisterous interjections. The final movement, *Rondo*, develops the entire movement based on the first five chords played in the introduction. The *Rondo* is upbeat, playful, and energetic.

- Program Note from the score

Marche des Parachutistes Belges

While he was serving his year of military duty at the end of World War I, Leemans's regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Maj. Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home.

The trio of the march originated from a march written for an N.I.R. radio contest. After only winning the consolation prize, the march was abandoned and is known with the competition designation V. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from the distance, plays, and passes.

Friends told him later that they had heard the march at a circus in France, a wedding in India, and a military music pageant in the United States. The arrangement most often heard in the United States was made by Charles Wiley at the request of his Lamar University (Texas) Band students.

- Program Note from *Program Notes for Band*

Stars

Stars, which Ešenvalds wrote in 2011 for Salt Lake Vocal Artists / Salt Lake Choral Artists, is a setting of words by Sara Teasdale. The composer's favorite tuned wine glasses are a constant presence in the piece, a glistening accompaniment to the glowing simplicity of this vision of 'beating hearts of fire' seen overhead on a still, dark night. The wondrousness of a 'heaven full of stars' is evoked by a radiant chorale before a repeated oscillation of a pair of chords, adding to the magic, recedes into silence.

- Program Note by Gabriel Jackson

Variations on "Scarborough Fair"

First published in 1989, this work from the late Calvin Custer epitomizes his command of orchestration and understanding of musical pacing. The familiar folk melody is stated first by a solo flute, then followed by a remarkable series of variations starting with a brass choir accompanied by woodwind flourishes. An Andante variation features the woodwind choir accompanying solos by baritone and oboe, and this leads to a striking fugue variation and bold finish. Truly symphonic band writing at its best.

- Program Note from publisher

Ljodgata

The old Norse name Ljodgata means the main road. This road (or path) has existed since the Iron Age. In the 12th century Christians walked from Oslo to Nidaros (Trondheim) to visit the cathedral containing the tomb of King Olav the Holy.

Part 1 – The Tomb and the Church is a musical picture of religious activities in the area. The tomb of King Rakne, one of the largest graves in the northern Europe, is now a monument in the area, even if Hovin Church has been a symbol of Christianity since the 1400 century.

Part 2 The Woods of Trandum pictures the military activities that have been going on for more than 250 years. During the 2nd World War, an execution of innocent people took place in the woods.

Part 3 – Jetset, Picture of the Present. The international airport at Gardermoen has made the village Jessheim become a town. People now live modern city lives.

Ljodgata was commissioned by Hovin Musikkorps for the 50th Anniversary concert in 2013. It received its premiere in Trondheim, Norway, 5th of April 2014

- Program Note from WASBE

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