

UPCOMING EVENTS

SYMPHONIC BAND

WEDNESDAY, NOVEMBER 10 AT 7:30 P.M.

GREAT HALL, GBPAC

FACULTY RECITAL: ALEXANDER PERSHOUNIN, DOUBLE BASS

THURSDAY, NOVEMBER 11 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.

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SCHOOL OF MUSIC

UNI WIND ENSEMBLE

DANNY GALYEN,
CONDUCTOR

PROGRAM

Smetana Fanfare (1984) Karel Husa
(1921-2016)
Czech/USA

March O. P. Trahern (1893) Frank A. Fitzgerald
(1861-1908)
USA
ed. by Scott Muntefering

Dr. Scott Muntefering, conductor

Russian Christmas Music Alfred Reed
(1921-2005)
USA

INTERMISSION

First Suite in E-flat (1909) Gustav Holst
I. Chaconne (1874-1934)
II. Intermezzo UK
III. March

Foteini Angeli, graduate conducting associate

Come, Sweet Death J. S. Bach
(Komm, süsßer Tod) (1685-1750)
Germany
trans. By Alfred Reed

Stephen Seaberg, graduate conducting associate

Traveler (2003) David Maslanka
(1943-2017)
USA

PERSONNEL

FLUTE

Carissa Blumka
Breanna Daley *
Miranda Michelle
Emily Paul
Aubrey Williamson

OBOE

Lauren Geerlings
Lin Nikkel *

BASSOON

Sophia Patchin
Makayla Rasmussen *
Grace Rosin

CLARINET

Max Coon
Madeline Echternacht
Kennedy Kruger
Ricky Latham
Ethan Staples *
Carly Drenth *
Alayna Ringsby
AnneMarie Tate
Zoe Fiddelke

SAXOPHONE

Ryan Burrack
Jonathon Hartleip
Logan Neifert
Noah Schmedding *
Claire Uselding

TRUMPET

Megan Bennett
Morgan Eadie *
Riley Jermier

Dino Kudic
Kate McAlister
Kelley Meinen
Ben Thessen

HORN

Ryan Gruman
Ryan Miller
Morgan Stumpf
Elsa Wemhoff *

TROMBONE

Maggie Cremers *
Chayla Besonen
Zachary Miller
Owen Weimer

EUPHONIUM

Zach Eberle
Aidan Shorey *

TUBA

Adam Plautz
Daniel Sanchez *

PERCUSSION

Reed Andrews
Gerald Ehrman *
Aiden Endres
Matthew Kokotovich
Nicole Loftus
Ethan Martin
Treyton Patterson

BASS

Sam Stover

PIANO

Foteini Angeli

* section leader

PROGRAM NOTES

Karel Husa's **Smetana Fanfare** was commissioned by the San Diego State University Wind Ensemble in 1984 and given its world premiere performance at the International Musicological Conference and Festival of Czechoslovak Music. The 1984 festival was held to honor the centennial of Czech nationalist composer Bedrich Smetana's death.

For this opportunity, Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this synthesis in *Smetana Fanfare* by borrowing heavily from Smetana's symphonic poem *Wallenstein's Camp*, integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from *Wallenstein's Camp*: a fanfare intoned by four trumpets accompanied by a timpani roll. As the composition progresses, the fanfare begins to transform into Husa's style. The composer adds dissonance by stacking statements of the fanfares in different keys. This technique, coupled with the coexistence of major and minor chords (described by Husa as "Renaissance thirds"), and repeated rhythmic motives, make the fanfare characteristically Husa. The piece grows in volume and intensity from beginning to end, finishing with a climatic unison statement by the entire ensemble.

– Program note from San Diego State University

Near the end of 1895, bandleader Frank Fitzgerald accepted an offer to lead the Ancient Order of United Workers (AOUW) band in Cedar Falls, Iowa. He eventually accepted a teaching position with the Iowa State Normal School (now the University of Northern Iowa) in 1896 where he served as the first instructor of instrumental music. Fitzgerald led the Cadet Band and founded the Normal Orchestra and Mandolin Club. He also taught lessons on cornet, mandolin, and violin as well as orchestration and music theory. Fitzgerald's focus on music education for all students led to his creation of the Normal School Ladies Band in 1904. Fitzgerald recognized the need for instruction on wind and percussion instruments (instead of the usual piano and stringed instruments) for the female students of the Normal School after he observed a ladies band in California. The level of musicianship of the Ladies

Band rose in such a short period of time that many towns and organizations from Illinois to Iowa requested performances by the band. The Ladies Band joined with the Normal Band in 1907 after Fitzgerald's departure to California.

Fitzgerald wrote the **O. P. Trahern March** in 1893 for his friend and manager of the Rockford Military Band, Oscar P. Trahern. Trahern was also the president of the Trahern Pup Company of Rockford, Illinois. This music is brought to our stage tonight by Dr. Scott Muntefering of Wartburg College, who has written extensively on Fitzgerald's life and music.

Alfred Reed was a 23-year-old staff arranger for the 529th Army Air Corps Band when he was called upon to compose **Russian Christmas Music**, a work that has become a masterpiece of the wind literature. It was in 1944, when optimism was running high with the successful invasion of France and Belgium by the Allied forces. A holiday band concert was planned by the city of Denver to further promote Russian-American unity with premiers of new works from both countries. Roy Harris was placed in charge and planned the second movement of his Sixth Symphony (the "Abraham Lincoln Symphony") to be the American work. The Russian work was to have been Prokofiev's March, Op. 99, but Harris discovered that it had already been performed in the United States. With just 16 days until the concert, Harris assigned Reed, already working for Harris as an aid, to compose a new Russian work for the concert. Scouring the Corp's music library, Reed found an authentic 16th-century Russian Christmas Song "Carol of the Little Russian Children" to use for an introductory theme. Drawing on his investigations of Eastern Orthodox liturgical music for other thematic ideas, he completed the score of *Russian Christmas Music* in 11 days; copyists took another two days to prepare parts for rehearsal. The music was first performed on December 12, 1944, on a nationwide NBC broadcast. A concert performance was given in Denver two days later. Though set as a single piece, the composer originally subtitled the four easily separated sections *Children's Carol, Antiphonal Chant, Village Song, and Cathedral Chorus*.

- Program Note by the Foothill Symphonic Winds

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst's **First Suite in E-flat**. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the "1st Suite for Military Band Op. 28A" on the page for 1909. Not until 1920 is any record found of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written.

The three-movement work begins with the *Chaconne* in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The *Intermezzo*, marked *vivace*, is lighter and highlights Holst's skill in writing for woodwinds. In contrast to the *Chaconne*, this movement ends quietly. The piece ends with the *March*, a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

- Program note from US Marine Band

Komm, süßer tod (Come, Sweet Death) is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some fourteen years before Bach's death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. In 1832, they made their first appearance as an addendum to the 371 four-part, fully harmonized chorales in an edition published by C.F. Becker. Ever since that time, there has been some disagreement among musical scholars as to just how many of these 69 melodies were actually written by Bach himself, how many were merely arranged by him, or even if there were actually that number at all that were in any way composed or worked on by him. The standard Bach Gesellschaft edition, for instance, lists 75 such pieces, not 69, and, on the other hand, one of the greatest authorities on German evangelical Church music, Johannes Zahn, claimed that only 21 of the 69 (or 75) should be considered as Bach's own work, and all of the rest credited to other composers. However, this may be, it is interesting to observe that since the first separate appearance of this group of pieces in 1832, there have been at least eight other

editions prepared and published by different authorities, and the melody of *Come, Sweet Death* appears in all of them. Its authenticity as an original work from Bach's own hand seems never to have been questioned by any of the compilers and editors of these collections during the past 150 years.

- Program Note from the Baldwin-Wallace College
Symphonic Wind Ensemble

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma chapter of Kapa Kappa Psi and the Gamma Nu chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter (b. 1940), retiring director of bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody *Nicht so traurig, nichth so sehr* (Not so sad, not so much). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of a life need not be sad. It is the accumulation of all that has gone before, and a powerful projection into the future -- the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

*In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.*

- Program note from David Maslanka

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