

# UPCOMING EVENTS

WIND ENSEMBLE  
MONDAY, DECEMBER 2 AT 7:30 P.M.  
GREAT HALL, GBPAC

SYMPHONIC BAND  
WEDNESDAY, DECEMBER 11 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.

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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- SPOTLIGHT SERIES -

UNI WIND ENSEMBLE  
DANNY GALYEN, CONDUCTOR

AND

UNI SYMPHONIC BAND  
JUSTIN J. MERTZ, CONDUCTOR

WITH

AMANDA MCCANDLESS, CLARINET  
LUKE SANDERS, GUITAR  
SPENCER ANDERSON, BARITONE  
RUBÉN DARÍO GÓMEZ, GUEST CONDUCTOR  
SOPHIA PATCHIN, GRADUATE ASSOCIATE  
CONDUCTOR

# PROGRAM

## SYMPHONIC BAND

- Ravenhill Suite* (2023) . . . . . Dorothy Gates  
I. I'll Tell Me Ma (b. 1966, Northern Ireland)  
II. My Lagan Love  
III. The Flower of Sweet Strabane
- Ave Maria* (1964/2004) . . . . . Franz Biebl  
(1906-2001, Germany)/trans. Robert Cameron  
Sophia Patchin, conductor
- BRAWL* (2024) . . . . . Kimberly Osberg  
(b. 1992, USA)
- Blue Radiance* (2022) . . . . . Nicole Piuanno  
(b. 1985, USA)
- Xerxes* (2010) . . . . . John Mackey  
(b. 1973, USA)

- INTERMISSION -

## WIND ENSEMBLE

- Chorale and Alleluia* (1954) . . . . . Howard Hanson  
(1896-1981, USA)
- Chalumeau, Clarión y Altísimo* (2024) . . . . . Rubén Darío Gómez  
\* U.S. Premiere Performance (b. 1973, Colombia)  
Rubén Darío Gómez, conductor  
Amanda McCandless, clarinet
- Symphony No. 1: Leunig's Prayer Book* (2019) . . . . . Jodie Blackshaw  
1. The Blessing of Light (Summer) (b. 1971, Australia)  
2. Bitter and the Sweet (Autumn)  
3. Reflection and Resonance (Winter)  
4. The Creation of Faith (Spring)  
Luke Sanders, Guitar  
Spencer Anderson, Baritone

## SYMPHONIC BAND PERSONNEL

- FLUTE**  
Abby Wendland  
Annika Poeppe  
Grace O'Keefe\*  
Katie Flaherty  
Aldo Escalera
- OBOE**  
Kennedy Kissing
- BASSOON**  
Carter Danielson  
Ian Burrack
- CLARINET**  
Maddy Christof  
McKinley Boyd\*  
Daniel Bennett  
Lance Schmitt  
Riana Kraft  
Meredith Moore  
Gabriel Jesse
- SAXOPHONE**  
Eli Ebling  
Charlotte Ottemoeller\*
- Taylor Stogdill  
Riley Kruse  
Keaton Kruse  
Kara McGonegle  
Hope Jones  
Sienna Becker
- TRUMPET**  
John Broulik  
Ale Cabello  
Alyssa Dougherty  
Lucas Garretson-Oneil\*  
Tyler Miffilin  
Josh Neas  
Evan Wahlstrom  
Skye Rhoten
- HORN**  
Alyssa Haynie\*  
Ian Shelton  
Rori Snethen
- TROMBONE**  
Noah DeVore  
Bobby Dunn  
Jackson Elliott
- Jonathan Grorud\*  
Brody Schoon  
Maddy White  
James Landeros  
Sam Hoffmann
- EUPHONIUM**  
Lola Berg  
Aidan Frost  
Sara Shannon
- TUBA**  
Brian Chea  
Logan Lubahn\*
- PERCUSSION**  
Justin Weber\*  
Olivia Crum  
Adam Schroeder  
Benjamin Grim  
Chloe Berns-  
Schweingruber  
Jackson Toma
- LIBRARIAN**  
Zoe Meyer

## WIND ENSEMBLE PERSONNEL

- FLUTE**  
Juliana Becerra\*  
Carissa Blumka  
Miranda Finn\*  
Hannah LaCroix  
Jennifer Valenzuela
- OBOE**  
Blake Daale  
Lauren Geerlings\*
- BASSOON**  
Marco Olachnovitch  
Sophia Patchin\*  
Kate VanGorp
- CLARINET**  
Emma Bennett  
Annika Dagel  
Lindsay Davison\*  
Angelina DeSocio  
Elizabeth Stanish  
Abby Voshell\*
- SAXOPHONE**  
Hannah Elerding  
Zack Iiams  
Lindy Slocum  
Claire Uselding\*  
Kate Wilken
- TRUMPET**  
Jetta Colsch  
Abigail Holschlag  
Sean Kiefer  
Kate McAlister\*  
Dora Roorda  
Eric Torneten
- HORN**  
JD Deninger  
Maddie Klein  
Patrick Mooney\*  
Mitchell Stevens
- TROMBONE**  
Zac Clark  
Kristen Engelhardt  
Spencer Schnetzer\*  
Morgan Uitermarkt
- EUPHONIUM**  
Morgan Westphal
- TUBA**  
Aidan Anderson  
Garrett Arensdorf\*  
Isaac Sand
- PERCUSSION**  
Sean Middleton  
Tess Lorraine  
Jesse Sheehan  
Quinn Wubbena  
Zachary Kendrick  
Kyle Langston
- BASS**  
Mac Brandt

\* Section leader

# ABOUT OUR GUEST CONDUCTOR & COMPOSER

**Rubén Darío Gómez** was born in Zapatoca, Colombia in 1973. He is a conductor, composer, arranger, pianist, and producer. He earned his DMA degree in wind band conducting with a minor in composition at the University of Nebraska-Lincoln, as well as his Master of Music degree at Middle Tennessee State University, and his Bachelor of Music degree at Universidad Industrial de Santander (Colombia). Prior to his studies in the U.S, he taught at two universities in his country for twelve years and worked as a national advisor in the band program for the Ministry of Culture, as well as a music director of his own school of music Corporación Cultural Mochila Cantora. His pieces have been performed in Colombia, the United States, Spain, Germany, Argentina, Brazil, and Venezuela, and they have been published by important companies in Colombia, the United States, and Spain, such as Scoremusical, Piles, and Ludwig Masters. He has conducted bands and orchestras in Colombia, Brazil, Perú, and in the United States. Some important awards include National Music Prize in Composition (Colombia 2012), National Scholarship for Colombians studying abroad (2016), and the American Student Composer Competition held by the Met Winds in Boston (2019).

Dr. Gómez is the current director of bands and assistant professor of music at Southern Illinois University- Edwardsville and his responsibilities include teaching undergraduate and graduate courses in conducting, as well as leading the SIUE Wind Symphony and coordinating the SIUE Bi-State Honor Band Festival. He is also co-director of the Edwardsville Municipal Band and assistant conductor of Saint Louis Wind Symphony in Missouri.

## PROGRAM NOTES

**Ravenhill Suite** is based on three well-known Irish folk songs, I'll Tell Me Ma, My Lagan Love and The Flower of Sweet Strabane. These three songs loosely represent various times in the composer's life

while growing up in Belfast, Northern Ireland. The piece, while dedicated to the Ayr Paris Band, is also dedicated to the memory of her family home on the Ravenhill Road in Belfast (across from the river Lagan). Some happy memories, some sad, but always . . . always . . . good times!

- Program note by composer

**Ave Maria** was first published in 1964 in Dortmund, Germany, for seven-part men's voices. The version utilized in this transcription, however, is the version for mixed choir selected because it better matches the registration of the wind ensemble or symphonic band. This adaptation is a transcription rather than an arrangement in that every attempt has been made to preserve every possible detail of the original. The only editing which has been made are the addition of limited octave doublings and the addition of bar lines in order to facilitate performance of the freestyle chant sections.

- Program note from publisher

There is nothing subtle about **BRAWL**.

From the first quiet textures of the opening, the ensemble begins to diverge from one another - culminating a thick, dissonant chord before breaking off into small groups with distinct motives. Jabs, punches, dives, scurrying feet, and stomping move around the entire ensemble, some instruments switching alliances mid-gesture.

The work isn't all physical gestures, however, with some short moments of vulnerable reprieve before going back in for more. With equal parts aggression and humor, this theatrical work for wind ensemble is sure to provide a thrilling experience for audiences!

- Program note by composer

The **Blue Radiance** came during an encounter with America Windows by Marc Chagall at the Art Institute of Chicago. My initial reaction to these stained-glass windows was one of peace as I observed the vibrant blue light fill the area. As I looked more closely at each panel, I was most intrigued by the left panel because it was filled with energetic musical images such as fiddles, a trumpeter, and various musical notes. The entire panel

seemed both rich with harmony as well as melody. Blue Radiance is the result of what I hear when I look at this work of art and reflect on the role of light.

- Program note by composer

**Xerxes** is a concert march. Xerxes, for those who haven't seen 300, was King of Persia from 485 BC until his assassination by stabbing in 465 BC. Midlothian High School, in Texas, commissioned the piece.

I'd originally thought I'd write a march along the lines of the Ives Country Band March, but the more I worked on that idea, the more I felt like I was just trying to reinvent the Ives march, which is already a sort of reinvention of a march. My version sounded like bad Ives, and although it's a great, crazy piece, I wouldn't describe the Ives as sounding "good" to begin with.

So many concert marches blur together in my head, all of them in some peppy major key, falling into either the chipper patriotic American sound or the more prim British sound. Since I don't really do prim, or patriotic, I went with ... angry. The plan was, "This is going to be a march about somebody who is bad news." It's just a fairly straightforward concert march, only a little nastier. I don't expect it'll be played at a lot of July 4th parades. (Well, maybe somewhere like NYC.)

- Program note by composer

**Chorale and Alleluia** was completed in January 1954, and was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26th at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

- Program note provided by Carl Fischer Music

**Chalumeau, Clarión, y Altísimo** was commissioned by virtuoso clarinetist Manuel Martínez from Spain, who contacted the composer with the desire to get a fun and challenging piece for his instrument. The piece is inspired in the technical, expressive, and timbral characteristics of the clarinet, as well as by some flavors of the music of Colombia, the country where the composer is originally from. The terms chalumeau, clarion, and altissimo refer to the names of each of the ranges in the clarinet. The composer explores each range by devoting specific sections to each one, or by traveling through all of them in a free and connected way. The piece also explores some elements of extended techniques such as bisbigliando, multiphonics, or sing and play, as well as challenging passages written particularly for the capabilities of this extremely talented clarinetist. The piece uses a single 4-note motive that is presented initially in the low register (chalumeau). This motive is transformed and reused in a total of 4 sections which characters go from ethereal and dramatic ones to moments of happiness, freneticism, and euphoria.

- Program note by composer

**Symphony No. 1, Leunig's Prayer Book**, was inspired by four prayers written by Australian poet Michael Leunig. Movement titles are derived from each prayer that celebrate the arrival of a new season. Audience members are encouraged to embrace and internalize each prayer as the movement is performed, linking the elegance of Leunig's verse to the musical impressions created by the composer. The prayers are reproduced here exactly as they appear in Leunig's text *When I Talk to You* and are reproduced with permission of the publisher, Harper Collins (Australia and New Zealand).

#### 1. The Blessing of Light (Summer)

*We welcome summer and the glorious blessing of light.  
We are rich with light; we are loved by the sun.  
Let us empty our hearts into the brilliance. Let us pour  
darkness into the glorious, forgiving light. For this loving  
abundance let us give thanks and offer our joy.  
Amen.*

The burn of Summer is depicted in an energetic opening that is also inspired by the birth of the Sun.

## 2. Bitter and the Sweet (Autumn)

*We give thanks for the harvest of the heart's work.  
Seeds of faith planted with faith;  
Love nurtured by love;  
Courage strengthened by courage.  
We give thanks for the fruits of the struggling soul,  
The bitter and the sweet;  
For that which has grown in adversity  
And for that which has flourished in  
warmth and grace;  
For the radiance of the spirit in autumn  
And for that which must now fade and die.  
We are blessed and give thanks.  
Amen.*

The second movement was originally conceived for string orchestra and brings with it an overtone of bitter victory through the consideration of the sacrifice made by thousands of men and women during the Great War (1914-1918). † is a continuous thought that merges and evolves, bringing traces of melodic material from the opening movement, these being the themes of love and light. The orchestration has been carefully considered and is inspired, for the most part, by Strauss and Mendelssohn. The instrumentation is inspired by Stravinsky's [Symphonies of Wind Instruments](#) and provides the audience with some reprieve from the intensity of a full wind symphony. Punctuated by delicate woodwind moments, the Bitter and the Sweet is as delicate as it is vulnerable.

## 3. Reflection and Resonance (Winter)

*Dear God,  
Let us prepare for winter. The sun has turned away from us and the nest of summer hangs broken in a tree. Life slips through our fingers and, as darkness gathers, our hands grow cold. It is time to go inside. It is time for reflection and resonance. It is time for contemplation.  
Let us go inside.  
Amen.*

With light now fading and Leunig's recommendation to "go inside", this movement strips back the ensemble to the simplicity of a saxophone quartet, flugelhorn trio and percussion. Ensemble members contribute choral overtones, and a startling soprano saxophone solo shatters audience comfort. To ease the pain of personal reflection, a classical guitarist accompanies a fragile vocalist (baritone), transporting the audience to a safer place where truth and beauty live in the heart of the composer. For it is here that the soul is making meaning of the darkness, preparing to return.

## 4. The Creation of Faith (Spring)

*Dear God,  
We celebrate spring's returning and the rejuvenation of the natural world. Let us be moved by this vast and gentle insistence that goodness shall return, that warmth and life shall succeed, and help us to understand our place within this miracle. Let us see that as a bird builds its nest, bravely, with bits and pieces, so we must build human faith. It is our simple duty; it is the highest art; it is our natural and vital role within the miracle of spring: the creation of faith.  
Amen.*

The final movement injects hope into despair, releasing the audience from the heaviness of Winter. In alignment with the prayer, "the returning and the rejuvenation of the natural world" is brought about by ascending, pedalled chords, resonated by mallet percussion and a single pedal note shared throughout the ensemble. From the opening to the beginning of the dance I have aimed to capture the feeling of flying through the air with "gay abandon". Parts weave in and out around a simple flute melody, underpinned by pulsating, dove-tailed percussion. The dance is the rebuilding of human faith with "bits and pieces" as Spring brings us warmth, wildlife and the return of goodness and faith in humanity.

- Program note by composer