

# UPCOMING EVENTS

WIND ENSEMBLE & CONCERT CHORALE  
TUESDAY, NOVEMBER 14 AT 7:30 P.M.  
GREAT HALL, GBPAC

SYMPHONIC BAND  
MONDAY, DECEMBER 4 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

# PROGRAM

## SYMPHONIC BAND

- Fanfare Hayabusa* (2011) . . . . . Satoshi Yagisawa (b. 1975)  
3 minutes
- Blessed Are They* (1868/1970) . . . . . Johannes Brahms (1833-1897)  
trans. Barbara Buehlman  
7 minutes
- After A Gentle Rain* (1979) . . . . . Anthony Iannaccone (b. 1943)  
1. The Dark Green Glistens with Old Reflections 7 minutes  
2. Sparkling Air Bursts with Dancing Sunlight
- Marching Song* (1906/1983) . . . . . Gustav Holst (1874-1934)  
arr. Timothy Reynish  
4 minutes
- AYO (Rhapsody for Band)* (2022) . . . . . Katahji Copley (b. 1998)  
4 minutes

- INTERMISSION -

## WIND ENSEMBLE

- Sinfonía India* (1936) . . . . . Carlos Chávez (1899-1978, Mexico)  
arr. Frank Erickson  
11 minutes
- Adoration* (1951/2022) . . . . . Florence Price (1887-1953, USA)  
arr. Cheldon R. Williams  
3 minutes
- Keepers of the House* (2022) . . . . . Conni Ellisor (b. 1953, USA)  
I. 12 minutes  
II.
- On the Mall* (1923) . . . . . Edwin Franko Goldman (1878-1956, USA)  
3 minutes

## SYMPHONIC BAND PERSONNEL

### FLUTE

Zoe Meyer  
Grace O'Keefe  
Alaina Stoltenberg\*  
Abigail Wendland  
Bethany Winget

### OBOE

Kennedy Kissing

### BASSOON

Ian Burrack  
Grace Rosin\*

### CLARINET

Nolan Balk  
Daniel Bennett  
McKinley Boyd\*  
Maddy Cristof  
Annika Dagele  
Shawn Erickson  
Shyla Merkes  
Lance Schmitt  
Abby Voshell\*

### SAXOPHONE

Zac Goodall  
Zach liams  
Keaton Kruse  
Ethan Marshall  
Taylor Stogdill\*  
Kate Wilken\*

### TRUMPET

John Broulik  
Jetta Colsch  
Alyssa Dougherty  
Lucas Garretson-O'Neil\*  
Josh Neas  
Eadie Suhr  
Eric Torneton

### HORN

Benjamin Lumley\*  
Mitchell Stevens  
Paige Thacker

### TROMBONE

Seth Anderson  
Jackson Elliott\*

Jack Hannon  
Sam Hoffman  
James Landeros  
Brody Schoon  
Maddy White  
Grace Schindler (bass)  
Jenna Spencer (bass)

### EUPHONIUM

June Forcier  
Madison Mason\*

### TUBA

Cruz Brooks  
Logan Lubahn

### PERCUSSION

Olivia Crum\*  
Jenna Gerdes  
Kiera Jackson  
Ethan Labby  
Zac Moore  
Nicholas Perry  
Justin Weber

### LIBRARIAN

Zoe Meyer

## WIND ENSEMBLE PERSONNEL

### FLUTE

Juliana Becerra  
\*Carissa Blumka  
Miranda Finn  
Jennifer Valenzuela

### OBOE

Lauren Geerlings  
Lin Nikkel\*

### BASSOON

Marco Olachnovitch  
\*Sophia Patchin  
Kate VanGorp

### CLARINET

\*Lindsay Davison  
Angelina DeSocio  
Katherine Czarnik  
\*Madeline Echemacht  
Ben Medbourn  
Elias Phipps  
Brayden Stockman

### SAXOPHONE

Hannah Elerding

Luke McIlhon

\*Logan Neifert  
Lindy Slocum  
Claire Uselding

### TRUMPET

\*Megan Bennett  
Abigail Holschlag  
Sean Kiefer  
Kate McAlister  
Dora Roorda  
Rylee Scheel  
Evan Wahlstrom

### HORN

Patrick Mooney  
\*Morgan Stumpf

### TROMBONE

Jacob Chaplin  
Ryan Hyslope  
\*Spencer O'Riley  
Sophia Pastorino  
Spencer Schnetzer  
Morgan Uitermarkt

### EUPHONIUM

Morgan Westphal

### TUBA

Aidan Anderson  
\*Isaac Sand

### PERCUSSION

Bradley Bodkin  
Jess Herron  
Preston Hirsch  
Randall Kinner  
Claretta Larson  
\*Xander Webb  
Matthew Webster

### PIANO

Juan Dominguez Rincon

### BASS

Sam Stover

### HARP

Gretchen Brumwell+

\* Section leader  
+ Faculty artist

# PROGRAM NOTES

## **Fanfare Hayabusa** (2011)

Developed by the Japan Aerospace Exploration Agency (JAXA), the Hayabusa asteroid probe returned to earth on June 13, 2010, completing its mission as the first ever spacecraft to obtain surface samples from an asteroid. This fanfare was commissioned by the band of NEC Tamagawa, conducted by Ikuo Inagaki, to commemorate the success of the Hayabusa mission. At the premiere performance in Minato Ward, Tokyo, the piece was so successful the audience demanded it be performed again as an encore.

- Program Note from publisher

## **Blessed Are They** (1868/1970)

A *German Requiem* is considered Brahms' greatest vocal work. It was premiered on Good Friday, April 10, 1868, at the Cathedral Church in Bremen, Germany. Brahms had to receive special permission to perform the piece because it "contained no explicit reference to Christ and scrupulously avoided an exposition of doctrinal theology." Regardless, the public immediately accepted the piece and its performance became an annual event at the cathedral. Critics claimed it uplifted them "both spiritually and aesthetically." Brahms' *German Requiem* differs from the standard Roman Catholic requiem mass by offering a message of "assurance and hope to the living."

A characteristic of Brahms was his laboring over a score even after it has been finished. In fact, Part V of the Requiem was not even included in the original score but later added. The Requiem "evolved through nearly a decade of painstaking composition and revision." The opening of the Requiem is an affirmation, as opposed to the typical requiem opening with a plea. The Roman Catholic requiem mass opened by bringing our attention in honoring the dead, but Brahms opens his work by seeking to comfort the living and to offer solace

and hope to those who have lost loved ones. The text was selected from Luther's translation of the Bible and Part I reads as follows:

Blessed are they that mourn, for they shall be comforted. – Matthew 5:4 They that sow in tears shall reap in joy. They who go forth and weep, and bear precious seed, shall come again with rejoicing and bring their sheaves with them.

– Psalm 126:5-6

Part I, the prelude of Brahms' *Requiem*, was used by Barbara Buehlman for *Blessed Are They*. This arrangement for band was published in 1970.

- Program Note by Anthony Johnny

## **After A Gentle Rain** (1979)

*After a Gentle Rain* is a work in two contrasting movements – the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The work is dedicated to Max Plank and the Eastern Michigan University Symphonic Band.

The first movement – *The Dark Green Glistens With Old Reflections* – begins with a gently rippling arpeggiated figure containing the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds, and percussion. Those colorful mixtures constantly redefine the background and foreground of this introverted scenario.

The play on words in the title suggests images of light reflecting off moist green foliage, in turn evoking reflections "off" old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in

a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures.

The movement *Sparkling Air Bursts with Dancing Sunlight* is extroverted and dance-like in nature. The movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of rebirth and the celebration of life.

- *Program Note by Program Notes for Band*

### **Marching Song** (1906/1983)

Gustav Holst's *Two Songs Without Words* were composed for small orchestra in 1906 and received their first performance at the Royal College of Music, London, under the composer's baton in the same year on July 19th. They were dedicated to Ralph Vaughan Williams who wrote to Holst:

'My dear V' It was nice to open your parcel and find my initials over your pieces - I don't know what you owe to me - but I know all I owe to you - if I ever do anything worth doing it will be greatly owing to having such a friend as you "at my command" as the folk-songs say, always ready to help and advise - and someone whose yea is always yea and nay, nay - which is a quality one really wants in a friend and so seldom gets.

In 1929-1930 the march was scored for small band by Holst and put on hire by Novello, since when it has been largely superseded by the arrangement for full symphonic band by Erik Leidzén, published in 1940.

*Marching Song* was scored, as most of his wind works, for a small military band. By omitting all of the optional extra parts, the work can be played by as few as 25 players.

- *Program Note from Program Notes for Band*

### **AYO** (Rhapsody for Band) (2022)

Salutations.

Greetings.

Hello.

Hi.

Hey.

Yo.

Ayo.

These terms along with countless others have been used to greet people throughout history. However, the term "AYO" is different. Rooted from hip hop and jazz cultures, AYO is built in the black language. It's used to tell when something is right, when something is wrong, when something is awesome, and when something is too sweet for words. Its use is seen with your closest people, your family, or people who know you best. It's personal.

In short, "AYO" is a personal embrace that can represent life.

With this piece I wanted to build the kind of embrace you would get from this one word while also honoring its beginnings – using hip hop rhythms and colorful harmonies. By the end of the piece, we the listeners go from uncertainty to home; and with the uniqueness of the piece, we in turn celebrate not only a word like AYO but also celebrate life.

- *Program Note by composer*

### **Sinfonía India** (1936)

Few if any musicians in the 20th century have left as important and enduring a heritage for their native country as Carlos Chávez has in Mexico. Born in Mexico City in 1899, Chávez expended enormous energy in all aspects of his long career as composer, conductor, teacher, writer on music, and government official. As an ethnomusicologist, he researched extensively the harmonies, rhythms, melodies, and instruments of the Indian cultures of Mexico.

In speaking about his exhaustive studies of Indian folk music (Chávez inherited Indian blood from his maternal grandfather), he said, "The most important result was that it gave the young composers of Mexico a living comprehension of the musical tradition of their own country. It will never be necessary for them now, from a lack of background of their own, to imitate European musical forms and formulae. The elements of this music, which finds response in their own feelings, will assist them in creating their own idiom, giving it color and vitality, rhythmic vigor, and harmonic variety."

The *Sinfonía India*, composed in 1936, is scored for a large orchestra that includes a percussion section requiring several players. The work is in one movement divided into sections by frequent tempo changes. Irregular rhythms and cross-rhythms, syncopations, and stunning instrumental colors contribute to a driving, primitive energy. The work's opening propulsiveness is immediately compelling, carrying one along on rhythmic and percussive momentum. Chávez's use of individual instruments – trumpet, oboe, piccolo, etc. – is impressive throughout, adding distinctive color to the massed scoring. *Sinfonía India* is emphatically in the composer's Mexican style, with actual Indian themes employed.

-Notes by Orrin Howard

### **Adoration** (1951/2022)

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ.

*Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

- Program Note by Cheldon Williams

### **Keepers of the House** (2022)

I am intrigued by the relatively new data that all trees are interconnected; that indeed they communicate, send energy to each other, and care for each other. The evidence is overwhelming that all of our forests are alive and communicating, that the "magical trees" we dreamed about as children are real. And I wonder what that means for us. I find it unlikely that we are the exception, but more probably we've just lost the innate intuition that we are also part of the vast interwoven web of life.

- Program Note by Conni Ellisor

### **On the Mall** (1923)

This sing-along/whistle-along march was written in 1923 for the dedication of the Elkan Naumberg Bandshell in Central Park. The title derives from the park's spacious mall, where the bandstand is located and where New Yorkers enjoy gathering to listen to concerts. The march was composed and arranged in collaboration with Mayhew Lake in 1923 and rearranged by Erik Leidzén in 1937. Richard Franko Goldman (a well-known composer is his own right) stated in a letter that his father "did not think much of the march at the time and was astonished that it became the most popular of all of his compositions." In January 1956, Goldman conducted this march as an encore at the Nels Vogel Clinic in Moorhead, Minnesota. It was the last piece he would ever conduct.

- Program Note by Program Notes for Band