

UPCOMING EVENTS

WIND ENSEMBLE

TUESDAY, NOVEMBER 15 AT 7:30 P.M.
GREAT HALL, GBPAC

SYMPHONIC BAND

THURSDAY, 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.

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

- SPOTLIGHT SERIES -

UNI WIND ENSEMBLE

DANNY GALYEN, CONDUCTOR

AND

UNI SYMPHONIC BAND

JUSTIN J. MERTZ, CONDUCTOR

PROGRAM

SYMPHONIC BAND

- Galop* (1959/1971)Dmitri Shostakovich (1906-1975)
arr. Donald Hunsberger
- Big City Lights* (2020)Marie Douglas (b. 1987)
- Chorale and Alleluia* (1954)Howard Hanson (1896-1981)
- Capriccio* (1979/2015)Frigyes Hidas (1928-2007)
- Hymn to St. Teresa* (2017)Jocelyn Hagen (b. 1980)
- El Gato Montés* (1916/2014)Manuel Penella (1880-1939)
arr. Shelley Hanson

INTERMISSION

WIND ENSEMBLE

- An Outdoor Overture* (1938)Aaron Copland (1900-1990)
- Trauermusik* (1844)Richard Wagner (1813-1883)
Ed. Votta/Boyd
- In memory of Dr. Ronald Johnson, Professor of Music and
Conductor of the UNI Wind Symphony (1982-2017)*
- Othello Suite* (1909)Samuel Coleridge Taylor (1875-1912)
i. Dance arr. Winterbottom
ii. Children's Intermezzo ed. Asendorf
iii. Funeral March
iv. The Willow Song
v. Military March
- Into the Silent Land* (2018) Steve Danyew (b. 1983)
Brayden Williams, Narrator
- Roma* (1997) Valerie Coleman (b. 1970)

SYMPHONIC BAND PERSONNEL

FLUTE

Grace O'Keefe
Martin Paulin
Alaina Stoltenberg*
Abigail Wendland

OBOE

Kennedy Kislung
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
Ryan Gruman+

TROMBONE

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

EUPHONIUM

Madison Mason

TUBA

Aidan Anderson
Isaac Sand

PERCUSSION

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

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 Echernacht*
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

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
Ethan Martin*
Peter Shea
Xander Webb

BASS

Sam Stover

* Section leader
+ Member of the UNI Wind
Ensemble Assisting with
tonight's performance

PROGRAM NOTES

Admirers of Shostakovich's symphonies and concertos are likely unaware that the composer also wrote a substantial quantity of lighter music. In his early days he composed incidental music and songs for many plays and even created full-fledged operas and film scores. Among them is the operetta *Moscow, Cheryomushki* which opened on January 24, 1959, to substantial success.

Moscow, Cheryomushki (often shortened to *Cheryomushki*) is an operetta (light opera) in three acts, libretto by the team of Vladimir Mass and Mikhail Chervinsky, the leading Soviet humorists at that time. The satirical plot deals with a theme common to the people of Soviet Russia and the Cheryomushki District: affordable housing. This district became the location for a massive subsidized housing project in the 1950s. The operetta tells a story of a group of friends who have been granted new apartments in the Cheryomushki. With each character, we see common issues associated with living in these areas: shared living spaces, corrupt politicians, and sneaky bureaucrats.

Galop is representative of the light, humorous style of the operetta. With its fast moving and comical lines, Shostakovich captures the humor (and melancholy) of the libretto, expertly.

- Program note from the San Francisco Wind Ensemble

Big City Lights is a piece for wind band, inspired by the hip-hop subgenre "trap music", which finds its roots in the composer's home town, Atlanta, Georgia. The atonal piece has an electronic accompaniment aspect as well. There are musical elements that are meant to imitate techniques which are commonly utilized during the production of music within the genre. For example, in general the timpani performs what are intended to be "808s," while the tuba is often performing lines that would be reserved for synthesized bass; the combination creates an often utilized distortion technique.

Other production tactics travel through the ensemble as well. Certain aspects of the orchestration are imitating automation, which place sound exclusively in different spots of the ensemble (specifically on the left or right of the conductor) Sudden and

gradual ensemble crescendos are dovetailing of melodies imitate low and high pass filters and volume knobs. Additionally, the piece aims to give the performers and audience a peek into a day in the life of an Atlanta resident.

The piece begins with the high-paced "It's Lit!" section which includes fortissimo exclamations occurring throughout the ensemble, demonstrating the hustle and bustle of the famed Atlanta traffic. The traffic sounds perform a trio with the clarinets and marimba, who depict a sense of "hurry and wait" as they endure the Atlanta traffic scene. The "Issa Vibe" section is much slower and intends to depict a night out on the town with friends, enjoying the city lights and the slightly slower paced environment.

For a short period, we return to "It's Lit!", followed by "Chopped and Screwed," which is a halftime recapitulation of the main themes. "Chopped and Screwed" is a famous DJ style which a song is slowed down tremendously. The piece closes out with one final return to the original marking of "It's Lit!" Enjoy a day in the life of an "AtLien" with *Big City Lights!*

- Program note from score

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 by Carl Fischer Music

Composer Frigyes Hidas began composing for symphonic band in the late 1970s. **Capriccio** has existed for almost 20 years and is part

of the standard repertoire of almost all Hungarian symphonic bands. In 1995 Hidas decided to orchestrate this piece again and expanded this composition to make it more accessible and enjoyable for the bands.

- Program note from publisher

Jocelyn Hagen's oratorio *amass* is proving to be a very fertile ground for continuing inspiration and work. This season, the Midwest District of Kappa Kappa Psi [honorary band fraternity] has commissioned Jocelyn to create a new work for band based on her two popular choral works from the oratorio: the *Sanctus* and *Benedictus*. This new arrangement will be titled **Hymn to St. Teresa**, in honor of her contribution in poetry to the oratorio. The piece was premiered by the North Dakota State University Concert Band during the spring of 2018.

Deeply powerful and moving, this shining work honors prominent Spanish mystic St. Teresa of Avila, who stated: "Prayer is an act of love, words are not needed."

- Program note by composer

In a famous moment from Manuel Penella's 1916 opera *El Gato Montés* ("The Wildcat"), a matador sings exuberantly to his beloved young gypsy woman that he will fight the bulls for her. In this marvelous adaptation, Shelley Hanson combines the march melody from this scene along with another melody from the opera in creating a well-balanced and appealing work for the concert stage.

- Program note from publisher

Aaron Copland composed **An Outdoor Overture** for an entirely indoor occasion: a concert by the orchestra of the High School of Music and Art in New York City on December 16, 1938. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American music for American youth," and the composer found the invitation to write such a work "irresistible" (all the more, perhaps, because his music was undergoing a stylistic change). *An Outdoor Overture* was a milestone in confirming this change, since it was written for young people to play, and the vague criterion of accessibility therefore

mattered more to Copland than it had before. This change proved crucial, of course, as the works of this period, including *Appalachian Spring* and *Rodeo*, and culminating in the *Third Symphony* of 1946, have remained his best-loved, most-performed scores.

This band arrangement was made by Copland himself -- at his publisher's suggestion -- several years after its composition. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

- Program Note from Program Notes for Band

On December 14, 1844, the remains of Carl Maria von Weber 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."

- Program note by Michael Votta

Samuel Coleridge-Taylor was born in Croydon, England, the child of a Black doctor from Sierra Leone and a white Englishwoman, who named her son after the poet Samuel Taylor Coleridge. His musical gifts were apparent at age 5, when he was given a violin and began singing in the choir of the local Presbyterian church. At 15, he enrolled in London's Royal College of Music -- one of its first Black students -- putting aside the fiddle to focus on composition.

Edward Elgar called him “the cleverest fellow” among the young composers in England at the time, and his teacher Charles Villiers Stanford praised his “assured technique and stylistic panache.”

The **Othello Suite** was commissioned for a Herbert Beerbohm Tree production of Shakespeare’s *Othello* at His Majesty’s Theatre in London. Originally comprising five movements, the work contains several strong and contrasting themes, which must have sounded most impressive in their original theatrical setting.

- Program Note information by the Florida Orchestra
as well David Ades for liner notes of
Marco Polo CD Samuel Coleridge-Taylor

On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5. For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across *Remember*, a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering — not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel -- I realized this is what I wanted and needed to communicate through music.

The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges.

Into the Silent Land was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

- Program Note by composer

Valerie Coleman is regarded by many as an iconic artist who continues to pave her own unique path as a composer, GRAMMY®-nominated flutist, and entrepreneur. Highlighted as one of the “Top 35 Women Composers” by *The Washington Post*, she was named Performance Today’s 2020 *Classical Woman of the Year*, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer or educator. Her works have garnered awards such as the MAPFund, ASCAP Honors Award, Chamber Music America’s Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from The American Academy of Arts and Letters and United States Artists. *Umoja, Anthem for Unity* was chosen by Chamber Music America as one of the “Top 101 Great American Ensemble Works” and is now a staple of woodwind literature.

A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly call, the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe. from the Middle East, the Mediterranean region, and the Iberian peninsula, across the ocean to the Americas.

Roma is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: *Romani Women, Mystic, Youth, Trickster, and History*. The melodies and rhythms are a fusion of styles and cultures: malagueña of Spain, Argentine tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz.

- Program Note from score

The Leonessa Fund was established in Dr. Ronald Johnson’s honor in 2015 by UNI School of Music alumna Jenifer Rieck, for the promotion of wind band conducting, exchanges, scholarships, touring assistance, and commissions for the wind band program at UNI.

To give to the Leonessa Fund in honor of Ron Johnson, please visit

music.uni.edu/leonessa