UPCOMING EVENTS

- Outdoor Concert Series –
  **Panther Marching Band**
  
  **Friday, October 23, 4:30 p.m.**
  **Lawther Field on UNI Campus**
  *(Bring a chair or blanket, wear a mask!)*

While our face to face events are limited this fall, the School of Music Calendar of Events is available online at music.uni.edu/events and will provide details on viewing several performances via video livestream. For more information, please call 319-273-2028.

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.

Performances like this are made possible through private support from patrons like you! Please consider contributing to School of Music scholarships or guest artist programs. Call 319-273-3915 or visit www.uni.edu/music to make your gift.

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**UNI Wind Ensemble**
**Danny Galyen, conductor**

**UNI Symphonic Band**
**Justin Mertz, conductor**

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**Thursday, October 8, 2020, 4 p.m.**
**UNI Campus, east of West Gym**
PROGRAM

UNI Symphonic Band


Contre Qui, Rose (1993/2006) . . . . . . Morten Lauridsen (b. 1943)
arr. H. Robert Reynolds

Lightning and Evasive Ink (2009) . . . . . . Rebekah Driscoll (b. 1980)

Festivo (1985) . . . . . . . . . . . . Edward Gregson (b. 1945)

UNI Wind Ensemble

Vienna Philharmonic Fanfare (1924) . . Richard Strauss (1864-1949)

Salvation is Created (1912) . . . . . Pavel Tchesnokov (1877-1944)
Foteini Angeli, Graduate Conductor

Suite in F, op. 28, no. 2 (1922) . . . . . Gustav Holst (1874-1934)
I. March
II. Song Without Words (“I’ll Love My Love”)
III. Song of the Blacksmith
IV. Fantasia on the ‘Dargason’

“Acrostic Song” from Final Alice (1979) . . David Del Tredici (b. 1937)
arr. Mark Spede

Jack Frank, Graduate Conductor

Firefly (2008) . . . . . . . . . . . . . . . . . . . . . . . . . . Ryan George (b. 1978)

Flute
Holly Hays
Rachel Mullikin
Kameron Reed*
Miranda Tendick

Oboe
Jenny Doyle
Caroline McReynolds*

Bassoon
Jessica Carlson
Abbie Hunt*

Clarinet
Madeline Echternacht
Zoe Fiddelke
Kara Gootee
Anna Hanbeck
Molly Lappe
Abbi Parcher*
Fiona Phipps
Cheyanne Torres
Daniel Wilkinson

Saxophone
Ryan Burrack
Zachary Goodall
Levi Rees
Noah Schmedding*

Trumpet
Kali Aissen*
Trey Blaser
Ellie Haan
Matt Kapka
Jonathon Kruger
Bryce Kleven
Dino Kudic
Ben Thessen

Horn
Ryan Gruman
Julianne Hanson
Ashley Webb*

* Denotes section leader

UNI Wind Ensemble

Flute
Elinor Johll
Shelby Miller
Emily Paul
Aubrey Williamson

Oboe
Lin Nikkel
Kristin Rasmussen

Bassoon
Sophia Patchin
Makayla Rasmussen

Clarinet
Jose Calderon
Carly Dreth
Ricky Latham
Kennedy Lewis
Sarina Gretter
Alayna Ringsby
Angela Schwartz
Ethan Staples

Saxophone
Jacob Brandenburg
Johnathan Green
Andrea Verburg
Tim Schmidt

Trumpet
Morgan Eadie
Riley Jermier
Kelley Meinen
Alyssa Mertens
James Mons
Cody Schnebel

Horn
Joel Andrews
Madison Mohr
Irene Swanson
Elsa Wehmhoff

* Denotes section leader

Trombone
Chayla Besonen*
Justin Hughes
Ryan Hyslope
Spencer O’Riley
Sophia Pastorino
Jenna Spencer
Jacob Chaplin
Zach Miller

Euphonium
Zach Eberle*
Nic Englin

Tuba
Adam Plautz

Percussion
Nicole Loftus*
Shannah Pastory
Treyton Patterson
Isaac Roerig
Regan Wilkie
Javier Yturriaga

Trombone
Maggie Cremers
Jack Dunning
Owen Weimer
Jack Frank
Zach Miller

Euphonium
Aidan Shorey

Tuba
Donovan Klutho
Aaron Manning

Percussion
Reed Andrews
Tasha Becker
Zoe Cobb
Tyler Darnall
Gerald Ehman
Eric Green
**Program Notes**

Twilight in the Wilderness is a musical impression of the body of works created by Hudson River school and landscape painter Frederick Edwin Church. Living around the time of the Civil War, this American painter covered his oil canvas with beautiful sunsets of the American landscape.

My main inspiration for this commission was Frederick Edwin Church's painting "Twilight in the Wilderness," a work of magnificence with a dark red sunset encompassing the lush mountains below. A bright clearing in the center of the painting creates a connecting boundary, of which a Hill Country Middle School student termed a "ray of hope."

The work is in two main sections connected by an interlude, possibly a bright and clear interlude. The first main section describes the painting from a "macro" point of view, very spacious and serene. The second main section represents the vibrancy of each individual color and how they create a harmonious interplay, the "micro" point of view. The term "ray of hope" became my final inspiration for the end of the piece when both sections come together ... the "macro" and "micro" are seen simultaneously.

Twilight in the Wilderness was commissioned jointly by the Hill Country Middle School Bands in Austin, Texas, Cheryl Floyd, Kevin Jedele, and Chuck Fishers, directors, and the University of Texas at Austin Symphony Band, Dr. Robert Carnochan, conductor.

- Program Note by composer

Contre Qui, Rose is the second movement of my choral cycle Les Chansons des Roses, on poems by Rilke, a poet whose texts were also used for my Nocturnes and Chanson Éloignée. Rilke’s poetry is often multilayered and frequently ambiguous, forcing his reader to use his or her own imagination to grasp the text. This wonderful little poem poses a series of questions, and the corresponding musical phrases all end with unresolved harmonies, as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on (“on the contrary”) and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose’s thorny protection.

Against whom, rose,
Have you assumed these thorns?
Is it your too fragile joy that forced you
to become this armed thing?
But from whom does it protect you,
this exaggerated defense?
How many enemies have I lifted from you
who do not fear it at all?
On the contrary, from summer to autumn
you wound the affection that is given you.

- Program note by the composer

Festivo for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It received its first performance from the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles (WASBE) in Kortrijk, Belgium, in July 1985.

As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood with a variation of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of ‘minimalist’ technique, until the whole band eventually joins in (with important parts for melodic percussion here).

The final statement of the rondo tune is heralded by bell-like chords on the brass with tubular bells adding colour. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilising solo and chamber-like textures.

Festivo has become a standard repertoire piece in many countries and is one of the composer’s most popular and most frequently performed works.

- Program Note by composer