

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](https://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.



UNI WIND ENSEMBLE DANNY GALYEN, CONDUCTOR

AND

UNI SYMPHONIC BAND JUSTIN MERTZ, CONDUCTOR

PROGRAM

UNI SYMPHONIC BAND

Twilight in the Wilderness (2003) Christopher Tucker (b. 1976)

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)

UNI SYMPHONIC BAND

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*

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

* 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 Drenth
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 Wemhoff

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 Ehrman
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