Upcoming Events

Senior Student Recital: Maddy White, trombone
Friday, Nov 21, 2025, 6-7pm
Davis Hall, GBAPC

UNI Symphonic Band
Sunday, Dec 7, 2025, 4-5:30pm
Great Hall, GBPAC

Clarinet Studio Recital
Tuesday, Dec 9, 2025, 6-7pm
Davis Hall, GBPAC

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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UNI / University of Northern Iowa

SCHOOL OF MUSIC

Lindsay Davison, clarinet

with
Serena Hou, piano
Abby Voshell, clarinet

Thursday, November 20, 2025, 8:00 p.m. Davis Hall, GBPAC

Program

Please refrain from applause between movements

Concerto in Bb Major…… Johann Stamitz
I. Allegro Moderato (1717 – 1757)

Suite for Clarinet and Piano……Ernst Krenek
Andante Sostenuto (1900 – 1991)
Allegro Moderato
Andante
Vivace

INTERMISSION

Pleistocene Epoch: The Great Ice Age……Jenni Brandon
Asphalt (b.1977)
Smilodon Fatali: Sabertoothed Cat
Mammuthus Columbi: Columbian Mammoth
Canis Dirus: Dire Wolf

Amazing Grace……John Steinmetz
(b.1951)

About the Artist

Lindsay Davison is a senior Instrumental Music Education major at the University of Northern Iowa, studying clarinet under Dr. Amanda McCandless. In the spring, she will begin student teaching in Bettendorf, Iowa.

During her time at UNI, Lindsay has performed with various ensembles, including the Panther Marching Band, UNI Symphonic Band, Northern Iowa Wind Ensemble, Northern Iowa Symphony Orchestra, and Clarinet Choir.

Lindsay has also been a member of the Zeta Nu chapter of Tau Beta Sigma, a band service sorority. She served as the sorority's ritualist during the 2023–2024 school year.

Lindsay is also actively involved with St. Stephen the Witness Catholic Student Center. She serves as a small group leader and has also sung with the Witness Choir. During the summers of 2023 and 2024, she was a missionary for Totus Tuus in the Diocese of Davenport where she served as a team leader in 2024.

In her free time, Lindsay enjoys cooking; her favorite food is beef stew.

Program Notes

Concerto in B-flat major (1755)
Johann Stamitz's *Clarinet Concerto in B-flat major* is the first concerto to be written for the B-flat clarinet. It was composed around 1755 when the clarinet was still being developed into the modern instrument that we have today. The early clarinets were known for their trumpet-like quality and when Stamitz wrote this concerto the clarinet was developed to also play more delicate and lyrical pieces of music. *Concerto in B-flat major* displays both the trumpet-like and lyrical qualities of the clarinet in 1755.

Suite (1955)
Ernst Krenek was an Austrian born composer. He lived in Europe during World War I and World War II. He faced prosecution by the Nazi party for his music as well as his anti-Nazi views. In 1938 he emigrated to America after Austria was annexed by Germany. *Suite for Clarinet and Piano* was written around the time Krenek was experimenting with modernist composition techniques including atonality and twelve-tone serialism. This work combines lyrical passages with dissonances, showcasing his modernist style.

Pleistocene Epoch: The Great Ice Age (2009)
Pleistocene Epoch: The Great Ice Age for solo Bass Clarinet tells the story of the animals that are constantly being dug out of the asphalt, or the pits, that lived during the Pleistocene Epoch, or the great ice age, over 10,000 years ago.
The bass clarinet gurgles and oozes during "Asphalt," revealing the musical motives of the extinct animals that we will meet during the piece. The Sabertoothed Cat stalks its prey, sneaking along the ground on the attack. The "Mammuthus Columbi" or the Columbian Mammoth was a huge creature with enormous tusks; a gentle giant that might find itself stuck in the asphalt, leaving it open to attack by dire wolves. These wolves, which hunted in packs, are the most frequently found inhabitants in the La Brea Tarpits, and their multiphonic battle cry leads them into the hunt. By the end of the movement, they, too, have become immersed in the muck, sinking back down into the asphalt to be discovered 10,000 years later. Each of the animals went extinct at the end of the Pleistocene Epoch, but their stories are preserved in the asphalt and told here by the gurgles and oozing of the bass clarinet.

-Program notes by composer

Amazing Grace (2023)
Égide Duo (Joshua Gardner and Stefanie Gardner) commissioned this arrangement to play at two family memorial gatherings in living rooms. I thought of the music as a moment for reflection. It doesn't get very dramatic, and it's not for showing off—as a performer or as a composer.
After arranging the song, I looked up its history. John Newton wrote the words of "Amazing Grace" for a sermon on New Year's Day, 1773. He had left the seafaring slave trade around 1755, later becoming an abolitionist and a minister in the Church of England. The words became especially popular in the U.S., sung to more than twenty different tunes. In 1835, William Walker set the words to a hymn with multiple names; he published it as "New Britain." In an 1877 hymn collection, those words appeared with that music as "Amazing Grace," and that is the version that has become so widely familiar and so often recorded, continuing to evolve as it moves through singers' voices and hearts.

-Program notes by composer