

# UPCOMING EVENTS

STUDENT CHAMBER MUSIC CONCERT  
THURSDAY, APRIL 27 AT 8 P.M.  
DAVIS HALL, GBPAC

FACULTY & GUEST RECITAL: JAPANESE ORGAN MUSIC  
FRIDAY, APRIL 28 AT 6 P.M.  
JEBE HALL, GBPAC

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS  
AVAILABLE ONLINE AT [MUSIC.UNI.EDU/EVENTS](https://music.uni.edu/events).

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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 SYMPHONIC BAND

JUSTIN J. MERTZ, CONDUCTOR

WITH  
MICHELLE MONROE, MEZZO-SOPRANO  
AARON DESANTIAGO, BARITONE  
KIMBERLY OSBERG, GUEST COMPOSER

# PROGRAM

*Crown Imperial (A Coronation March)* (1937) . . . . William Walton  
(1902-1983)  
arr. William Duthoit

*Perpetuum Mobile* (1987/2020) . . . . . Simon Jeffes  
(1949-1997)  
arr. Philip Littlemore

*Folk Song Suite No. 1* (1985) . . . . . Frigyes Hidas  
(1928-2007)

*Midway March* (1976/2010) . . . . . John Williams  
(b. 1932)  
arr. Paul Lavender

# INTERMISSION

*The Noise* (2019/2023) . . . . . Kimberly Osberg  
I. Fully-Functional (b. 1992)  
II. Lost in Thought  
III. Meditation  
IV. Just Background Noise

Michelle Monroe, mezzo-soprano  
Aaron DeSantiago, baritone

# UNI SYMPHONIC BAND

## Flute

Grace O'Keefe  
Zoe Meyer  
Martin Paulin  
Alaina Stoltenberg\*  
Abigail Wendland

## Oboe

Kennedy Kisling  
Emily Waggoner

## Bassoon

Grace Rosin

## Clarinet

McKinley Boyd  
Katherine Czarnik\*  
Angelina DeSocio  
Gabriel Jesse  
Katelyn Shepard  
Madeline Santman  
Brayden Stockman\*  
Abby Voshell

## Saxophone

Hannah Elerding  
Zachary Goodall  
Zach Iiams  
Drayton DeBoef  
Luke McIlhon  
Phoebe Osgood\*  
Lindy Slocum  
Taylor Stogdill

## Trumpet

Jetta Colsch\*  
Lucas Garretson-O'Neil  
Hayley Hopper  
Jared Haberberger  
Abigail Holschlag  
Doora Roorda

## Horn

Benjamin Lumley  
Patrick Mooney\*  
Mitchell Stevens

## Trombone

Jackson Elliott  
Spencer O'Riley  
Sophia Pastorino\*

## Euphonium

Brandon Johnson

## Tuba

Aidan Anderson  
Isaac Sand\*

## Piano

Tyler Snodgrass

## Percussion

Preston Hirsch\*  
Kiera Jackson  
Tess Lillibridge  
Jesse Sheehan  
Tyler Snodgrass  
Justin Weber

## Librarian

Madeline Echternacht

\* Section Leader

# PROGRAM NOTES

**Crown Imperial** was commissioned by the British Broadcasting Corp. for the coronation of King George VI on May 12, 1937. The BBC Orchestra has premiered the work (with many composer recalls) six days earlier. The title is taken from the poem *In Honour of the City of London* by William Dunbar (1465-1520) and the quotation "In beauty bearing the Crown Imperial," was quoted by Walton at the head of his original score.

The enormous strength and sense of tonality of this brilliant coronation march come from the Tudor choral style which Walton knew so well. The first section has a quietly rhythmic opening which gradually builds to a splendid climax. A broad and stately melody, typically English in its majestic sonority, then provides the contrast to the first section, and the two themes are repeated and varied in the march to the finale.

- Program Note from Program Notes for Band

Simon Jeffes and the Penguin Café Orchestra composed **Perpetuum Mobile** for their 1987 album *Signs of Life*. It has been used in several films, television and radio programs, including as the main theme of the Australian stop-motion animated film *Mary and Max* (2009), and in the television adaptation of *The Handmaid's Tale*. Swedish DJ Avicii sampled the main melody for his song "Fade into Darkness". Because it was written in the 15/8 time signature, the melody seems to end and repeat one beat sooner than expected, giving it the feel of a perpetual motion device.

- Program Note from the score

Frigyes Hidas was the most prolific Hungarian composer for wind ensembles and his works are the most often performed. His extremely popular folk song suites are the finest examples of Hidas's mature style. Few composers are capable of tackling folk song arrangement in a worthy manner. Bartók himself had the following to say about the challenges with which this genre confronted the 20th-century composer: 'Knowing how to deal with folk melodies is one of the most difficult tasks. I venture to claim that it is as difficult as, if not more difficult than, writing a large-scale original work. This much is certain: for folk song arrangement the appropriate inspiration is just as essential as for the writing of any other kind of work. **Folk Song Suite no. 1** works up nine folk songs of differing character and atmosphere. To perform them a brilliant technique is required, and an ability to shape the music freely.

- Program Note from the score

In the classic World War II motion picture *Midway* (1976), John Williams created one of the most riveting and powerful marches ever heard on the silver screen. This authentic edition brings all the energy and excitement of this composition to the wind band format.

- Program Note from publisher

## ABOUT OUR GUEST VOCALISTS

American mezzo-soprano **Michelle Monroe** joined the voice faculty at the University of Northern Iowa in the fall of 2016. She earned her Master of Music in Voice Performance from the University of Northern Iowa and her Bachelor of Music Education from Northern State University. Before joining the faculty at UNI, Monroe taught Kindermusik and K-12 General and Vocal Music in the Iowa public schools.

Monroe is a dedicated teacher and versatile performer. Most recently, she appeared as Ruth in *The Pirates of Penzance* with Cedar Rapids Opera in June 2022. Ms. Monroe was an Apprentice Artist with Central City Opera's Bonfils-Stanton Foundation Young Artist Program for 2019, 2020 (canceled due to COVID-19), and 2021. At CCO, she made her role debut as Maddalena in Verdi's *Rigoletto*, covered the spunky role of Carrie in *Carousel*, and performed Second Woman in *Dido and Aeneas* and Une Récitante in Debussy's *La damoiselle élue*.

Setting herself apart in competition, Michelle earned first place for two consecutive years at the UNI Graduate Symposium for her research and performance of selections from Aaron Copland's *Twelve Poems of Emily Dickinson* and Jake Heggie's *Eve-Song*. On her performance of Jake Heggie's *Eve-Song*, one judge commented, "She truly committed to the emotional arc of the piece, her intonation was clear and beautiful. She... was truly engaging. She was easily the best performer of the evening."

Having an affinity for American vocal music, Michelle has been called on by composers to premiere their new work. Most recently in 2022, she gave the world premiere of *Four Songs* by award winning composer Jeremy Beck. Michelle has performed a number of his works including the monodrama *Black Water*, of which the composer commented saying her voice was "just glorious...its range, nuance, and beauty - [her] command of dramatic shape and musical details... all just marvelous."

Ms. Monroe is a frequent recitalist and often appears as a soloist with regional orchestras, universities, and companies. Upcoming concert appearances include performing as a soloist in Beethoven's *Choral*

*Fantasy* with the Northern Iowa Symphony Orchestra, the *Magnificat* by Imant Raminsh with Northwestern College and the Sioux County Oratorio Society, Mozart's *Requiem in D Minor* with the Rochester Symphony, and in *The Noise* with the UNI Wind Ensemble.

Past concert credits include Alto soloist in *Elijah* by Felix Mendelssohn with Northwestern College and the Sioux County Oratorio Society; Beethoven's 9th Symphony with the Northern Iowa Symphony Orchestra; "Christmas on the Prairie" with the South Dakota Symphony Orchestra; Haydn's *Theresienmesse* with the Waterloo-Cedar Falls Symphony; and Mozart's *Requiem in D Minor*, Handel's *Messiah*, Brahms' *Ein Deutsches Requiem*, and Haydn's *Lord Nelson Mass* with the Grinnell Oratorio Society.

Her roles include Dorabella in *Così fan tutte* with Music on Site, Ruth in *The Pirates of Penzance* with Cedar Rapids Opera, covering Carrie in *Carousel* with Central City Opera, performing Maddalena in Verdi's *Rigoletto* with Central City Opera, Blanche in *Dialogues des Carmélites* with the Midwest Institute of Opera, Mother in *Amahl and the Night Visitors* with Nebraska Opera Project, and Mrs. Gleaton in *Susannah*, Donna Elvira in *Don Giovanni*, Die Knusperhexe in *Hänsel und Gretel*, Belinda in *Dido and Aeneas*, and the monodrama *Black Water* by Jeremy Beck as university productions.

Other Young Artist Programs include the Johanna Meier Opera Theater Institute, Music for Singers in Germany, Blooming Voce Summer Opera Workshop, and the Midwest Institute of Opera. While in Germany, she had the opportunity to perform as a soloist with the Mittelsächsisches Theater Orchestra in Freiberg, Germany and to study Hugo Wolf's *Mörke-Lieder*.

**Aaron DeSantiago** graduated from UNI with a degree in Vocal Performance in December 2022. His most recent roles include Simeon in "Joseph and the Amazing Technicolor Dreamcoat" at GBPAC, and Ren in "Footloose" at the Waterloo Community Playhouse. His two favorite things in life are his 4-year-old Shiba Inu named Taiko, and writing haikus. Currently he is serving at Gilmore's Pub in Cedar Falls and streaming on Twitch in his free time.

## ABOUT OUR GUEST COMPOSER

**Kimberly R. Osberg** (b. 1992) is a composer from Eau Claire, Wisconsin who specializes in interdisciplinary collaboration. Her projects have included dance, film, environmental sound installations, instrumental theatre, plays, opera, visual art, award ceremonies, and stage combat.

Her music has been described as "brilliant," "highly-engaging," "wonderfully suspenseful," and "intensely colorful," and has received acclaim from academic, commercial, and public audiences alike. Her collaborations have been hailed as "ambitious" and "pioneering," and have even inspired collaborators to launch annual opportunities for composers (including the Exponential Ensemble's [Fordham Composers Program](#)). Her work has been featured by [Samsung](#) as part of their featured VR experiences, and her 2020 **Commissions from Quarantine** project was a feature story in both [the Dallas Morning News](#) and [WQOW News 18](#). She is also an active writer, creating original text for over a dozen musical works—including a tone poem for projected text and chamber orchestra (**Rocky Summer**, Dallas Chamber Symphony), and an adaptation of Edgar Allan Poe's "The Tell-Tale Heart" for her operetta, **Thump** (New Voices Opera).

During her 3 years in Dallas, TX, Kimberly's prolific output included collaborations with nearly a dozen DFW-based organizations, musicians, and ensembles, including [the Dallas Chamber Symphony](#), [the Dallas Contemporary](#) and artist [Ian Davenport](#), [Bruce Wood Dance](#), Trio Kavanáh, and [MAKE](#). Other notable collaborations include projects with the Pittsburg State University Wind Ensemble, [the New Voices Opera](#) company, and the Indiana University Department of Theatre, Drama, and Contemporary Dance (including mainstage shows *Macbeth* and *Prospect Hill*, and works for dance and stage combat). Since moving to Portland, Oregon in 2020, Kimberly's prolific output has exploded into a dynamic array of works, including collaborations with the [Merian Ensemble](#), the [Beau Soir Ensemble](#), the [Grand Circle New Music Ensemble](#), the [Chaski duo](#), [Whistling Hens](#), the [New Mexico Contemporary Ensemble](#), the [Bassless Trio](#), [tuo duo](#), and [SANS; duo](#)—not to mention several middle school, high school, and collegiate music programs, as well as countless individual musicians across the country—resulting in over 70 new musical works between 2020 and June 2022.

Kimberly holds degrees from Luther College (BA) and the Indiana University Jacobs School of Music (MM). She has also attended several premiere festivals as a composition fellow, including the Brevard Music Festival, IRCAM's ManiFeste, and the Aspen Music Festival. She was also a featured composer for the New Mexico Contemporary Ensemble's Annual James Tenney Memorial Symposium, and has enjoyed performances from the Grand Teton Music Festival, the Orford Festival in Canada, the Oh My Ears New Music Festival, the Madison New Music Festival, the Darkwater Music Festival, and the Women Composers Festival of Hartford. She continues to live Portland, Oregon where she enjoys writing, hiking, watching movies with her partner Mauricio, and attempting to keep a few plants alive.