Upcoming Events

Faculty Saxophone Quartet
Friday, April 5 at 6 p.m.
Davis Hall, GBPAC

April Fools Showcase
Sunday, April 7 at 2 p.m.
Davis Hall, GBPAC

The School of Music Calendar of Events is available online at 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.

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 Concert Band

Mary O’Connell and Sophia Patchin, conductors
Thursday, April 4, 2023, 7:30 p.m.                 Great Hall, Gallagher Bluedorn
Program

Fanatic Winds .................................. Thomas Doss  
   (b. 1966)

Sheltering Sky ................................. John Mackey  
   (b. 1973)

In the Forest of the King ...................... Pierre LaPlante  
   I. Le Furet  
   (b. 1943)  
   II. The Laurel Grove  
   III. King Dagobert

Pageantry Overture ............................ John Edmondson  
   (1933-2016)

The Grace in Being ............................. Julie Giroux  
   (b. 1961)

Meridian ......................................... Ola Gjeilo  
   (b. 1978)

Paper Cut ....................................... Alex Shapiro  
   (b. 1962)

UNI Concert Band

Flute
Laura Comstock  
   Laiken Geary  
   Sydney Mast  
   Annika Poeppe  
   Sadie Ryan

Clarinet
Sadie Blomberg  
   Maxwell Crees  
   Arin McMullin  
   Regan Pietig  
   Collin Richardson  
   Tabitha Dalle  
   Lily Ford  
   Joslynn Miller  
   Sidnie Clark

Clarinet
Sadie Blomberg  
   Maxwell Crees  
   Arin McMullin  
   Regan Pietig  
   Collin Richardson  
   Tabitha Dalle  
   Lily Ford  
   Joslynn Miller  
   Sidnie Clark

Saxophone
Jayden Dillie  
   Ivana Ebersole  
   Marguerite Fakler  
   Molly Moorhead  
   Ella Olander  
   Ella Sears  
   Grant Zaring  
   Drayton Deboef  
   Samuel Schafer  
   Raider Taylor  
   Greta Herbst

Trumpet
Luke Abels  
   Allison Brockington  
   Riley Cook  
   Aaron Diesburg  
   Melisa Garcia  
   Alex Lydon  
   Emilee Mapes  
   Skye Rhoten

Horn
Kristen Rosauer  
   Ellie Matlock

Trombone
Lindsey Gerlach  
   Gabriela Gutierrez  
   Brendan Mills tangible  
   Nick Naumann  
   Alan Streitmatter  
   Riley Capper  
   Kim Frisbie

Euphonium
Finn Coons  
   Leah O’Connell  
   Easton Steffen

Tuba
Alexis Holman  
   Travis Dodd  
   Cayman Swartzendruber

Percussion
Caitlyn Beyer  
   Quinn Robinson
**Fanatic Winds** is a lively concert work with a youthful character. Because of its freshness and fast tempo, this piece is an ideal work to open a concert.

The title reflects the healthy fanaticism that musicians must have to go to rehearsals every week after work, school, or housework, and to dedicate one evening to the band. After a lot of hard work, this fanaticism is always rewarded by the joy of performing and the audience’s applause during a concert. Along with a passion for playing, the positive reactions of the audience are important provisions for the inevitably coming next rehearsal phase.

---

**Sheltering Sky** itself has a folksong-like quality — intended by the composer — and through this, an immediate sense of familiarity emerges. Although the melodies of Sheltering Sky have a recognizable quality (hints of the contours and colors of Danny Boy and Shenandoah are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies — the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns — the opening chords finally coming to rest.

---

**In the Forest of the King** Pierre La Plante presents this appealing suite based on traditional French folk songs that’s just right for contest or concert use. The three contrasting movements feature the songs: Le Furet; The Laurel Grove and King Dagobert.

---

**Pageantry Overture** was written by John Edmondson, an American composer and educator. After a military career as a trumpet player in the Army Band, he taught in public schools. He is known for over 700 publications, including those for professional, military, and high school groups. Pageantry Overture is an exciting fanfare containing a Waltz section featuring the woodwinds.

**The Grace in Being** Everybody deserves to be what they are meant to be. To be exactly how God made them.

This music was composed for all those who struggle with the oppression of this world, a world that has yet to embrace the differences inherent in each of us. Race, religion, sexual orientation: these things and others should never be oppressed.

It is sad to think that so many in this world live with this oppression. We should stop dreaming of the day when this oppression is lifted and instead work each day to make it so. We each deserve the "Grace to Be."

**Meridian** comes very much out of the composer’s love for ostinato, or groove-based, music. Other diverse influences include the world music-infused jazz of Keith Jarrett and Jan Garbarek, as well as the symphonies of Shostakovich. This exciting and creative work is written with a consistent rhythmic drive throughout and features a prominent role for piano.

What do teenagers like? Video games, TV, and movies. What do all these media have in common? Music!

I was thrilled to have a chance to add to the educational band music repertoire, thanks to the American Composers Forum’s terrific BandQuest series. In my desire to compose something relevant to younger players, I decided to create a piece that sounds somewhat like a movie soundtrack, to which the musicians can imagine their own dramatic scene. I also thought it would be fun to make the kids themselves part of the action, and so **Paper Cut** has the band doing choreographed maneuvers that look as compelling as they sound. In fact, the band members don’t even play their instruments until halfway into the piece.

Music isn’t just melody; it’s rhythm and texture as well. The unusual element of paper and the myriad sounds that can emerge from something so simple offer a fresh view of what music-making can be and opens everyone’s ears to the sonic possibilities found among everyday objects.