

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](https://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.

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SCHOOL OF MUSIC

UNI CONCERT BAND

MARY O'CONNELL AND SOPHIA PATCHIN,
CONDUCTORS

PROGRAM

Fanatic WindsThomas Doss
(b. 1966)

Sheltering Sky John Mackey
(b. 1973)

In the Forest of the KingPierre 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)

MeridianOla Gjeilo
(b. 1978)

Paper Cut Alex Shapiro
(b. 1962)

UNI CONCERT BAND

Flute

Laura Comstock
Laiken Geary
Sydney Mast
Annika Poepppe
Sadie Ryan

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 Millslagle
Nick Naumann
Alan Streittmatter
Riley Capper
Kim Frisbie

Euphonium

Finn Coons
Leah O'Connell
Easton Steffen

Tuba

Alexis Holman
Travis Dodd
Cayman Swartzendruber

Percussion

Caitlyn Beyer
Quinn Robinson

PROGRAM NOTES

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....

- Program Note from composer

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.

- Program Note by Jake Wallace

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*.

- Program Note from publisher

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."

- Program Note from composer

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.

- Program Note from publisher

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.

- Program Note from composer