

# UPCOMING EVENTS

GRYPHON TRIO  
THURSDAY, APRIL 6 AT 7 P.M.  
GREAT HALL, GBPAC

SPOTLIGHT SERIES: WIND ENSEMBLE  
TUESDAY, APRIL 11 AT 7:30 P.M.  
GREAT 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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## UNI CONCERT BAND

STEPHEN SEABERG AND MARY O'CONNELL,  
CONDUCTORS

# PROGRAM

- Toccata for Band* (1957) ..... Frank Erickson  
(1923-1996), USA
- Beelzebub* (1886) ..... Andrea Catozzi  
(1849-1935), Italy/USA  
Daniel Sanchez, tuba
- Daydream* (1989) ..... Timothy Mahr  
(b. 1956), USA
- Rhythm Stand* (2004) ..... Jennifer Higdon  
(b. 1962), USA
- Loch Lomond* (2002) ..... Frank Ticheli  
(b. 1958), USA
- Jubilee March* (1899/2023) ..... Nikolay Glazunov  
(1860-1903), Russia  
arr. Seaberg/Angeli
- Quad City Stomp* (2008) ..... Michael Sweeney  
(b. 1952), USA

# UNI CONCERT BAND

## Flute

Laura Comstock  
Maddie Miller  
Michala Miller  
Shayna Ostercamp  
Sadie Ryan  
Sydney Mast  
Lauren Wilson

## Clarinet

Sadie Blomberg  
Riley Marten  
Kayah Rowe  
Lance Schmitt  
Allison Tubbs  
McKenzie Vick

## Bass Clarinet

McKenzie Jackson

## Saxophone

Iya Alexander  
Aubrey Hanks  
Keaton Kruse  
Raider Taylor  
Grant Zaring

## Trumpet

Luke Abels  
Emily Carlo  
Riley Cook  
Emilee Mapes  
Lydia Welch

## Horn

Katie Carrico  
Rebekah Powell  
Miranda Ray

## Trombone

Thomas Block  
Kim Frisbie  
Gabby Gutierrez  
Amy Hoogendoorn  
Nick Naumann

## Euphonium

Aidan Anderson  
Brady Miller  
Easton Steffen

## Tuba

Alexis Holman  
Grant Zaring

## Percussion

Caitlyn Beyer  
Katie Carrico  
Veronica Larson  
Nino Mateshvili  
Quinn Robinson

# PROGRAM NOTES

**Toccata for Band**, by Frank Erickson, was written in the time in which the American school band was coming into wider influence. As more composers began to consider the wind band as a more serious medium, composers writing for school bands began following suit with compositions that more mirrored a traditional orchestral style. This is the case in *Toccata for Band*, as it is organized in basic sonata form.

The piece begins without introduction as the first theme is sounded in the upper voices on the very first upbeat. Rhythmic and energetic, the first theme develops through the entire opening Allegro section. The second theme occurs as the tempo shifts to Andante, and the key shifts from D minor to C Major. Legato and lush, this theme demonstrates the depth and richness of sound possible in the wind band. The development returns to the Allegro tempo of the opening and a winding clarinet line hands off to low brass accented figures, which help lead back to the energy of the Recapitulation. Both themes maintain the tonal center of D in the Recapitulation, although the shift from minor to major remains, and the *Toccata* concludes with dramatic, slowed chords in D Major.

- Program Note adapted from David Goza

**Beelzebub** for solo tuba and concert band was written by well-known 19th-century tubist Andrea Catozzi. The title derives its name from a flying demon, and the difficult soloist passages can be heard as representing clever schemes and daredevil acts. In 1886, this classic of the early tuba literature won Carl Fischer Music's competition for solo instrumental music.

Today, in an era when tuba technique has been pushed ever forward to greater technical heights, this virtuosic piece highlights the acrobatic possibilities of the instrument. Set in theme and variations, the soloist's lines grow in complexity until a dramatic slow *grave* section, followed by cadenza. The piece finishes with a march section and, after one more cadenza, a brief *allegro* finale.

- Program Note adapted from publisher

**Daydream** was written on a request from Miles "Mity" Johnson to be used as a quiet tune with the Festival Band at the 1989 St. Olaf College Festival of Bands. It is intended to be a musical daydream, with introspective sounds eliciting mood changes and shifting images. I hope to conjure up in the listener the sense one perceives when he or she "pulls out" of a daydream, returning to reality after a transient mental trip to places of flight and fancy. I conducted its premiere on November 11, 1989.

- Program Note by composer

**Rhythm Stand** pays tribute to the constant presence of rhythm in our lives, from the pulse of a heart beating to the rhythmic sounds of the world around us. Celebrating the "regular order" we all experience, Jennifer Higdon incorporates traditional and non-traditional sound within a 4/4 meter American style swing to heighten student awareness and enhance their creativity. Organized in unique compositional and rhythmic patterns, this work invites students to explore multiple ways of organizing sounds and making music.

In the composer's own words:

"Since rhythm is everywhere, not just in music (ever listened to the fires of a car running across pavement, or a train on railroad tracks?), I've incorporated sounds that come not from the instruments that you might find in a band, but from 'objects' that sit nearby ... music stands and pencils! Music stands are played with pencils, which are both 'objects' at hand. Not only that, but some of the performers in this piece get even more basic ... they snap their fingers. Because music can be any kind of sound arranged into an interesting pattern, I decided to add sounds that you wouldn't normally hear coming from band instruments, sounds which are created out of ordinary things that might be sitting nearby. Composing is merely the job of combining interesting sounds into interesting patterns. And interesting patterns create cool rhythms. So ... I'm making a STAND FOR RHYTHM!"

- Program Note from score

**Loch Lomond** - At the time in Scottish history when "Loch Lomond" was a new song, the United Kingdom (which united Scotland,

England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous *Battle of Culloden Moor*.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, "By yon bonnie banks ... where me and my true love were ever wont to gae [accustomed to go]" and sadly accepts his death "the broken heart it ken nae [knows no] second Spring again."

The original folksong uses a six note scale; the seventh scale degree is absent from the melody. The lyric intertwines the sadness of the soldier's plight with images of Loch Lomond's stunning natural beauty.

In my setting, I have tried to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy." It was by happy accident that I discovered how well these two beloved songs share each other's company, and I hope their intermingling suggests a spirit of human harmony.

Loch Lomond was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premiere performance was given on June 18, 2002 by the

Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.

- Program Note from the score

**Jubilee March** is a military march originally written for parade performance by Nikolay Glazunov in 1899. Glazunov was a Russian military conductor and composer who served the Imperial Guards Reserve Infantry Regiment. The march was commissioned for the regiment's 100th anniversary celebration, which occurred on June 29, 1899. Emperor Nicholas II was the honorary commander of the regiment, and Glazunov presented a special copy to the emperor. This copy is the only extant sheet music of the piece, and is reduced for piano. It is now held in the Russian State Library in Moscow.

Glazunov is the great-great-grandfather of UNI Geography Professor Dr. Andrey Petrov, and Dr. Petrov was able to procure a photocopy of the piano score about one year ago. UNI alumna Foteini Angeli and Stephen Seaberg collaborated to arrange this version for concert band. This is the American premier of *Jubilee March*, and likely the first time it has been performed in over a century. We are grateful to Dr. Petrov for his efforts in acquiring *Jubilee March* and his willingness to share this music with the UNI Music Department.

**Quad City Stomp** - Early in the process of this commission for the Sherrard, IL Junior/Senior High School Band, director Bob Books and I settled on the idea of having some type of connection to the Quad Cities area (northwest Illinois and southeast Iowa), near where the school is located. Soon the title was born and work began. Before much progress was made, however, my mother passed away and work on the piece was halted for a period of time. After finally returning to the writing, I contacted Bob to apologize for the delay and also to explain that the final segment of the work had now taken on sort of an Irish or Celtic flavor (well, with a name like Sweeney...) - hoping that was okay. I was stunned to hear that in the meantime his wife had died of an unexpected illness. He said that she was very Irish, and we began to realize that our departed loved ones were watching over this project.

This composition is meant to be a celebration - of music, of dance, of rhythm, of love - of life.

- Program Note from the score