

## Ensemble Concert:

2021-05-03 – Concert Band and University Band



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# IOWA

School of Music



## ENSEMBLE CONCERT

Concert Band & University Band

Saturday, May 3, 2021 at 7:30pm  
Voxman Music Building Concert Hall

# University Band

Tyler Strickland, *conductor*

JT Womack, *conductor*

Joshua Neuenschwander, *guest conductor*

## PROGRAM

**Fanfare and Flourishes  
(for a Festive Occasion) (1991/1995/2013)**

James Curnow  
(b. 1943)

JT Womack, *conductor*

**Made for you and me:  
Inspired by Woodie Guthrie (2020)**

Michael Daugherty  
(b. 1954)

Joshua Neuenschwander, *guest conductor*

**Two British Folk Songs (1993/2019)**

Elliot Del Borgo  
(1938–2013)  
adpt. Robert Longfield

JT Womack, *conductor*

**Moscow, 1941 (2006/2020)**

Brian Balmages  
(b. 1975)

Tyler Strickland, *conductor*

**Into the Clouds! (2007/2016)**

Richard L. Saucedo  
(b. 1957)

Tyler Strickland, *conductor*

**Valdres (1904)**

Johannes Hanssen  
(1874–1967)

arr. James Curnow

Joshua Neuenschwander, *guest conductor*

# Concert Band

Eric W. Bush, *conductor*  
Joshua Neuenschwander, *guest conductor*  
JT Womack, *guest conductor*  
Tyler Strickland, *guest conductor*

## PROGRAM

- Vanishing Point (2020)** Randall Standridge  
(b. 1976)
- Folk Song Suite (1924/2000)** Ralph Vaughan Williams  
(1872–1958)  
I. March, Seventeen Come Sunday  
II. Intermezzo, My Bonny Boy arr. Ed Hucceby  
III. March, Folk Songs from Somerset  
Tyler Strickland, *guest conductor*
- Life Painting (2020)** Aaron Perrine  
(b. 1979)
- Strange Humors (1998/2020)** John Mackey  
(b. 1973)  
JT Womack, *guest conductor*  
Nick Miller, *Djembe*
- A Time to Dance (2006/2020)** Julie Giroux  
(b. 1961)  
Joshua Neuenschwander, *guest conductor*

# PROGRAM NOTES

## ***Fanfare and Flourishes (for a Festive Occasion)*** (James Curnow)

Originally from Royal Oak, Michigan, James Curnow received early musical training in the public schools and through the Salvation Army Instrumental Programs there. It was at Wayne State University and Michigan State University where he received his undergraduate and graduate degrees in music. His teachers include Leonard Falcone, Harry Begian, James Gibb, Irwin Fischer, and Jere Hutchinson. Curnow has been commissioned to write over two hundred works for instrumental and vocal ensembles, and his catalogue of published works is over four hundred. He is sought internationally as a conductor, clinician, and composer, traveling throughout the United States, Canada, Australia, Japan, and Europe. Curnow currently resides in Nicholasville, Kentucky, where he is the president, composer, and educational consultant for Curnow Music Press, Inc.

James Curnow's *Fanfare and Flourishes* was originally commissioned in 1991 for the European Brass Band Championships in Rotterdam, Holland. It is based upon Marc Antoine Charpentier's (1634–1704) *Te Deum*. The Black Dyke Band gave the premier performance of *Fanfare and Flourishes* in England, and the piece has since become one of Curnow's most popular works. In 1995, Curnow arranged the work for concert band and made it more accessible for younger groups by offering a flexible arrangement in 2013. (JT Womack)

## ***Made for you and me: Inspired by Woodie Guthrie*** (Michael Daugherty)

Multiple Grammy award winning composer Michael Daugherty is one of today's most in demand composers. A native of Cedar Rapids, Iowa, Daugherty holds degrees from Yale, the Manhattan School of Music, and the University of North Texas, and has pursued additional studies with composers including Pierre Boulez, György Ligeti, and Gil Evans. His works have been commissioned by premier ensembles including the Baltimore Symphony, the Detroit Symphony, the Nashville Symphony, the National Symphony, the Philadelphia Orchestra, and the San Francisco Symphony. Dr. Daugherty is currently on faculty at the University of Michigan.

*Made for you and me: Inspired by Woodie Guthrie* is a work for adaptable band composed by Michael Daugherty. Daugherty says that this work was composed in response to a need for music that can be performed by ensembles with flexible instrumentation. The melodic basis for this work is the hymn tune "Oh, My Loving Brother," made famous by Guthrie as the melody for his iconic "This Land Is Your Land." Daugherty morphs this famous melody into a variety of styles, resembling some of the many musical styles that inhabit the land of which Guthrie sang. Daugherty shares that he selected this theme during this time of national trial and tribulation because "perhaps it matters now more than ever to remember those iconic words of Woodie Guthrie." (Joshua Neuenschwander)

## ***Two British Folk Songs*** (Elliot Del Borgo; Adpt. Robert Longfield)

Elliot Del Borgo studied theory and composition with Vincent Persichetti at the Philadelphia Conservatory of Music, where he earned his M.M. degree. He taught instrumental music in the public schools of Philadelphia and later became a Professor of Music at the Crane School of Music. Del Borgo's tenure at the Crane School of Music lasted twenty-nine years, and after his

retirement, he remained an active consultant, clinician, lecturer, and adjudicator internationally. He has published nearly five hundred compositions for many different ensembles.

Robert Longfield adapted *Two British Folk Songs* for flexible instrumentation in 2013. Born and raised in Grand Rapids, Michigan, Mr. Longfield enjoyed forty-two years as a music educator in the public schools of Michigan and Florida. He serves as the conductor of the Greater Miami Symphonic Band and continues arranging and composing works for band and orchestra to this day.

*Two British Folk Songs* by Elliot Del Borgo was written for the 1993 Vestal Junior High School Band Festival. The piece is written in a slow-fast form, beginning with the folk song *May Day Carol*, and ending with the jubilant *Early One Morning*. Del Borgo's treatment of the original folk melodies is fairly straightforward; however, the addition of syncopated rhythms and layered percussion make it distinctive. (JT Womack)

### ***Moscow, 1941*** (Brian Balmages)

Brian Balmages composes music for both band and orchestra. He has been commissioned to write works for elementary school ensembles up to the professional level. As a conductor he frequently conducts all-state and region bands and orchestras and has conducted internationally in locations such as Australia and Italy.

*Moscow, 1941* is inspired by the stand of the Red Army against the German invasion of Moscow during World War II. The Russians stood strong, and pushed the Germans out of Moscow by launching an attack of their own. The piece starts slowly and gradually builds, though there are moments in the early going of uncertainty between acceleration and deceleration. As the intensity builds there are still moments of uncertainty portrayed through dynamics before the final climax and the Russian victory over the Germans. (Tyler Strickland)

### ***Into the Clouds!*** (Richard L. Saucedo)

Richard L. Saucedo arranges and composes music for bands and choirs. He is retired from his position as the Director of Bands at Carmel High School in Carmel, Indiana where he served for thirty-one years. While at Carmel his concert band was invited to perform at the Midwest Clinic in 2005. His marching band also won Bands of America Grand National Champion the same year.

*Into the Clouds!* is an energetic piece that takes its inspiration from being a pilot. Saucedo says in his own program notes "you join the ranks of those less bound by the conventional limits on time, distance and personal freedom." The piece is fast, but contains contrasting stylistic sections of excitement to relaxation and back to excitement as you speed off again. (Tyler Strickland)

### ***Valdres*** (Johannes Hanssen; arr. James Curnow)

Easily identified from its initial bugle call, *Valdres* is a long beloved staple of wind band literature. Loras Schissel refers to this work as a "greatly loved petite Norwegian tone poem in march time." Written to evoke thoughts of his homeland, *Valdres* is a reference to the Valdres region of Norway, a valley region between Oslo and Bergen. In addition to the "tone poem" like nature of this march, the opening bugle call is a quotation of the signature fanfare of the Valdres Battalion.

While widely performed today, *Valdres* had humble beginnings. According to Johannes Hanssen, he heard only two people clapping following the premier performance, and both of them close friends of his. After finding no success initially with this work, Hanssen eventually sold the

rights to the march for the equivalent of approximately five dollars. Nevertheless, despite early shortcoming, *Valdres* is widely performed around the world today and is regarded as Hanssen's most well-known work. (Joshua Neuenschwander)

### ***Vanishing Point*** (Randall Standridge)

*Vanishing Point* is a minimalistic work for wind ensemble that is inspired by the coasts of the Great Lakes. One can easily step up to the water's edge, gaze off to the horizon, and let one's imagination and creativity go where it will. It is a truly magical place, and I hope this work captures some of that feeling.

This work was commissioned by the Sturgeon Bay [Wisc.] High School Band and their director, Heidi Hintz, in honor of the 50th anniversary of their school. I wish to thank her for allowing my imagination to wander and for not dictating what the piece should be or what it should become. She was an absolute delight to work with. Peace, Love, and Music. (Randall Standridge).

### ***Folk Song Suite*** (Ralph Vaughan Williams; arr. Ed Hucceby)

Ralph Vaughan Williams (1872-1958) was an English composer, conductor, and teacher. He wrote for many different mediums including orchestra, band, choir (both secular and sacred), and chamber ensembles, and he is considered one of the greatest English composers of his generation, if not the greatest. Vaughan Williams was very interested in the music of England and collected hundreds of English folk songs, many of which he arranged for varying ensembles. He was a teacher of composition at the Royal College of Music in London where one of his students was Gordon Jacob.

*English Folk Song Suite* was written for military band in 1923 and contains many different English folk songs. Vaughan Williams *Sea Songs* was originally intended by him to be the fourth movement of the *Folk Song Suite* but the publisher decided to publish it separately. The suite is considered one of the first important works for wind band along with Holst's two suites.

We have decided to present this arrangement by Ed Hucceby for flex instrumentation with a brass ensemble. The dynamic contrasts, power, emotion, and overall musical feeling that Vaughan Williams composed is very much still alive in this arrangement. From the sorrow in "My Bonny Boy" to the intensity of "John Barleycorn" in the third movement, the writing is powerful and meaningful. (Tyler Strickland)

### ***Life Painting*** (Aaron Perrine)

*Life Painting* began with a walk through Centennial Park in Nashville, Tennessee, on a pleasant April morning. After a long winter in Minnesota, the many blooming trees and flowers were quite welcome. I soon noticed a variety of people, both young and old, stationed around a pond. As I got closer, I realized they were all painting. The idea of so many people interested in creating art was inspiring. In turn, I was reminded of the sheer joy composing music brings to me. *Life Painting* was written to help encourage others to never stop adding beauty to this world. (Aaron Perrine)

### ***Strange Humors*** (John Mackey)

John Mackey, born October 1, 1973, is a prolific American composer, writing primarily for wind band and orchestra. He has received numerous commissions, including for groups such as the BBC Singers, the Dallas Wind Symphony, high-school, middle-school, military, and university bands from America and Japan, as well as concertos for Joseph Alessi and Christopher Martin of the New York Philharmonic.

In 2014, he was inducted into the American Bandmasters Association and in 2018 won the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. Currently, he resides in Cambridge, Massachusetts.

*Strange Humors* began as a student project while John Mackey was pursuing his graduate degree from The Juilliard School. Originally set for string quartet and djembe in 1998, it is a piece that seeks to blend musical cultures, combining melodies and rhythms of middle Eastern music with African drumming. The djembe is an instrument that is prevalent in many functions of the societies in west Africa and is the heartbeat of the work. After the success of Mackey's setting of his own *Redline Tango* for wind ensemble, he arranged *Strange Humors* for wind ensemble in 2006. Due to the worldwide COVID-19 pandemic, many composers sought to aid ensembles by transcribing band pieces for a flexible instrumentation to comply with social distancing guidelines. Mackey rewrote *Strange Humors* in 2020 for a four-part flexible ensemble, stipulating that the djembe is the only instrument that must be utilized. (JT Womack)

***A Time To Dance*** (Julie Giroux)

Julie Giroux is a highly acclaimed composer not only for wind band, but also for film, television, and recording artists. A multiple Emmy award winner, Giroux has composed and arranged for artists such as Celine Dion, Paula Abdul, Dudley Moore, Liza Minelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, and Michael Jackson. She has studied composition with such renowned composers as John Williams, Bill Conti, and Jerry Goldsmith. Ms. Giroux is a member of the American Bandmasters Association and the American Society of Composers, Authors, and Publishers. (Joshua Neuenschwander)

*A Time to Dance* is an energetic, uplifting work for concert band. Adapted for flexible wind ensembles by the composer in response to the COVID-19 Pandemic, this setting is scored for seven part mixed winds and percussion. In the score, the composer simply offers a quote from the third chapter of Ecclesiastes, concluding with the statement "a time to weep, and a time to laugh; a time to mourn, and a time to dance." Throughout this piece, the band alternates between a 4/4 and 2/4 energetic fanfare and a triple meter waltz. Both of these themes work their way around the ensemble with great energy until a final, driving statement of the fanfare concludes the work.



# BIOGRAPHIES

**Eric W. Bush** is Associate Director of Bands and Director of the Hawkeye Marching Band in the School of Music at the University of Iowa. Beyond his duties leading the athletic bands program, Dr. Bush conducts the Iowa Concert Band and teaches courses in music education such as Arranging for Band and Marching Band Techniques.

Prior to his appointment at Iowa, Dr. Bush served as Assistant Director of Bands at The Pennsylvania State University (University Park, Penn.), Visiting Director of Bands at Cornell College (Mt. Vernon, Iowa), and Director of Bands at Suffolk County Community College (Selden, N.Y.). He holds the Bachelor of Music Education degree from Central Michigan University, the Master of Music degree in trumpet performance from the University of Montana, and the Doctor of Musical Arts degree in band conducting from the University of Iowa.

Dr. Bush is very active in the music community, as he guest conducts, clinics, and adjudicates regularly. His professional affiliations include the College Band Directors National Association (CBDNA), Big Ten Band Directors Association (BTBDA), and the Iowa Bandmasters Association (IBA). Dr. Bush has served as faculty advisor to both the Penn State and University of Iowa collegiate chapters of the national music fraternity Phi Mu Alpha Sinfonia. In this capacity, he was recently honored with the coveted Orpheus Award. Dr. Bush lives in Iowa City with his wife, Alex, and their three-year-old son, Brecken.

**Tyler Strickland** is in his second year as a Graduate Teaching Assistant for University Bands at the University of Iowa and is currently enrolled in the D.M.A. in wind conducting program. His duties include conducting concert ensembles and serving as a graduate staff member for the Hawkeye Marching Band and Iowa Pep Band.

Before arriving in Iowa City Mr. Strickland was the Director of Bands at Reeltown High School in Notasulga, Ala., for six years, and Director of Bands at Ackerman High School in Ackerman, Miss., for the two years prior. During his time at both schools, he taught band to students in grades five through twelve and was responsible for all aspects of the band programs including concert bands, jazz band, marching band, and pep bands. At Reeltown, his concert ensembles received superior ratings, and his marching bands consistently won their class at marching contests across the state of Alabama. Mr. Strickland has also enjoyed playing lead alto sax in The Auburn Knights Orchestra, a big band style jazz ensemble with an 85-year history.

Mr. Strickland holds the Master of Music Education degree as well as the Bachelor of Music Education degree from Auburn University. He holds memberships in the National Association for Music Education and Phi Mu Alpha Sinfonia. He currently resides in Iowa City with his wife Ashley, whom he met in the marching band at Auburn, and their four labrador retrievers.

**JT Womack** currently serves as a D.M.A. candidate in wind conducting at the University of Iowa, beginning in August 2018, under the direction of Dr. Richard Mark Heidel. Prior to his Teaching Assistantship, he was the Director of Bands at Greenbrier Middle School, in Greenbrier, Tennessee, and was the Assistant Director of Bands at Greenbrier High School from 2008–2018. He earned his B.S. in music education and his M.M.A in instrumental conducting from Austin Peay State University in Clarksville, Tenn., under the direction of Dr. Gregory Wolyneec, Douglas Droste, and Bob Lee. Before beginning his teaching career, JT was a trombonist with Royal Caribbean Cruise

Lines, and was the principal trombonist of the Rome Festival Orchestra in Rome, Italy. Prior to his transition to Iowa, in addition to teaching, JT was an active trombonist, guest conductor, and clinician in the greater Nashville area. He and his wife, Madeline, currently reside in Coralville, Iowa, where they work and study at the University of Iowa.

**Joshua Neuenschwander** is a third year Graduate Teaching Assistant and D.M.A. candidate in wind conducting at the University of Iowa. His teaching duties include assisting with the 250-member Hawkeye Marching Band, the Iowa Pep Band, and the three concert bands. In addition to his work at the University of Iowa, Mr. Neuenschwander is the Director of the Grinnell College Symphonic Band and the Director of the Iowa City New Horizons Band. Mr. Neuenschwander holds a Bachelor of Music Education degree from VanderCook College of Music in Chicago, Illinois, and a Master of Music degree in instrumental conducting from Oakland University in Rochester, Michigan, and a Bachelor of Music Education degree from VanderCook College of Music in Chicago, Illinois. Mr. Neuenschwander's conducting teachers include Dr. Richard Mark Heidel, Dr. Eric Bush, and Dr. Gregory Cunningham. Prior to coming to the University of Iowa, Mr. Neuenschwander taught grades 6–12 band in the Avondale and Haslett school districts in Michigan. Mr. Neuenschwander holds memberships in the College Band Directors' National Association, the National Band Association, the Iowa Bandmasters Association, the National Association for Music Education, the Iowa Music Educators Association, and the College Music Society. He lives in Coralville with his wife, Heather, and sons, Alex and Zachary.

**Nick Miller** is a D.M.A. candidate and teaching assistant working with both the percussion and band departments at the University of Iowa. He holds a bachelor's degree in music education from the University of Missouri-Columbia and a master's degree in percussion performance from the University of Iowa. He is from St. Louis, Missouri.

During his time in Columbia and Iowa City, he has been featured in various ensembles from Wind Ensemble, Jazz Band, Orchestra, Percussion Ensemble, Choir, and a traditional Mbira Ensemble.

# CONCERT BAND

## FLUTE

\*Octavia Barbulescu<sup>5</sup>  
Ana Clark<sup>3</sup>  
Aditya Desai<sup>4</sup>  
Ryan McLerran<sup>5</sup>  
Emily Krogstad<sup>4</sup>

## CLARINET

\*Shelby Mutter<sup>5</sup>  
Jordan Flies<sup>3</sup>  
Amber Imming<sup>4</sup>  
Mitchell Baccam<sup>5</sup>  
Megan Uden<sup>3</sup>  
Maxwell Seery<sup>4</sup>  
Kathleen McKeenan<sup>4</sup>

## BASS CLARINET

\*Christian Stogdill<sup>4</sup>  
Emily Adkins<sup>5</sup>

## OBOE

\*Ashley Hermsen<sup>3</sup>  
Mady Doucette<sup>5</sup>

## BASSOON

\*Elliott Beauchamp<sup>5</sup>  
Elizabeth Gosztola<sup>4</sup>  
Baylea Starkey<sup>4</sup>

## SAXOPHONES

Lauren Lettington, *soprano*<sup>1</sup>  
Joseph Lobb, *alto*<sup>1</sup>  
Tyler Strickland, *alto*<sup>3</sup>  
Katie Greiner, *tenor*<sup>1</sup>  
Luke Wymore, *baritone*<sup>1</sup>

## TRUMPET

\*Henry Leaders<sup>2</sup>  
Daniel Dickerson<sup>2</sup>  
Emma Cryer<sup>1,3</sup>  
Ariya Davis<sup>2</sup>  
Mason O'Brien<sup>2</sup>  
Pavin Esbaum<sup>3</sup>  
Odysseus Orr<sup>5</sup>  
Cameron LaPage<sup>4</sup>  
Adam Bergen<sup>1</sup>  
Alecci Young<sup>3</sup>

## HORN

\*Benjamin Makins<sup>1</sup>  
Anna Boes<sup>2</sup>  
Nick Feingold<sup>2</sup>  
Jenna Ellerbeck<sup>4</sup>

## TROMBONE

\*Ethan Sherer<sup>1,3,5</sup>  
Courtney Kelly<sup>1,3,4</sup>  
Jake Greenlee<sup>2</sup>  
Robby Hoag<sup>5</sup>  
Matthew Burrows<sup>4</sup>

## BASS TROMBONE

\*Thomas Charles Theiling<sup>2,5</sup>

## EUPHONIUM

\*David Mercedes<sup>2,5</sup>  
Ryan Cho<sup>4</sup>  
James Pelini<sup>5</sup>

## TUBA

\*Matt Sleep<sup>1,3</sup>  
Wiatt Cariveau<sup>2</sup>

## PIANO

Joshua Neuenschwander<sup>1,3</sup>

## PERCUSSION

Gabe Albertus<sup>1,2,5</sup>  
Jilly Cooke<sup>1,2</sup>  
Michael Hill<sup>2,5</sup>  
Hannah Oberhoffer<sup>1,2</sup>  
Charli Otto<sup>2,3</sup>  
John O'Shaughnessy<sup>1,3</sup>  
Wil Voelker<sup>1,3,5</sup>

\* Principal Player

<sup>1</sup> *Vanishing Point*

<sup>2</sup> *Folk Song Suite*

<sup>3</sup> *Life Painting*

<sup>4</sup> *Strange Humors*

<sup>5</sup> *A Time to Dance*

# UNIVERSITY BAND

## FLUTE

Kristin Boyler<sup>4,5</sup>  
Brianna Busch<sup>2,6</sup>  
Autumn Carr<sup>4,5</sup>  
Elisabeth Grafft<sup>1,3</sup>  
Anna Leahy<sup>1,3</sup>  
Mallory Obenauf<sup>4,5</sup>  
Ethan Shenfeld<sup>1,3</sup>  
Lauren Whitesitt<sup>2,6</sup>  
Luanne Xiao<sup>2,6</sup>

## CLARINET

Haley Buckingham<sup>4,5</sup>

## OBOE

Erik Ly<sup>1,3</sup>  
Micah Williams<sup>4,5</sup>

## BASSOON

Aidan Eubank<sup>2,6</sup>

## ALTO SAXOPHONE

Katherine Grogan<sup>1,3</sup>  
Miles Kramer<sup>1,3</sup>  
Dylan Miller<sup>2,6</sup>  
Isaac Mize<sup>2,6</sup>  
Zac Osgood<sup>4,5</sup>  
Mikaela Terrence<sup>4,5</sup>

## TENOR SAXOPHONE

Danielle Homrighuasen<sup>4,5</sup>  
Elise Johnson<sup>4,5</sup>

## TRUMPET

Logan Barr<sup>2,6</sup>  
Elaina Dawley<sup>1,3</sup>  
Matthew Freedlund<sup>4,5</sup>  
Ethan Holub<sup>2,6</sup>  
Cameron LaPage<sup>1,3</sup>  
Tim Sullivan<sup>2,6</sup>  
Robert Thompson<sup>4,5</sup>

## HORN

Rachel Mattson<sup>1,3</sup>  
Miranda Miller<sup>2,6</sup>  
Iris Peimann<sup>4,5</sup>  
Sam Witte<sup>1,3</sup>

## TROMBONE

Juliana Karl<sup>4,5</sup>  
Mitch Majure<sup>2,6</sup>  
Jerianne Richardson<sup>1,3</sup>  
Alexander Wallace<sup>2,6</sup>  
Cam Willingham<sup>1,3</sup>

## EUPHONIUM

Matt Kvistberg<sup>4,5</sup>

## TUBA

Leiz Chan<sup>2,6</sup>  
Reese Thornburg<sup>1,3</sup>

## PERCUSSION

Thomas Duong<sup>1,2,3,4,5,6</sup>  
Eddie Grant<sup>2,6</sup>  
Emma Runestad<sup>1,3</sup>

<sup>1</sup> *Fanfare and Flourishes*

<sup>2</sup> *Made for You and Me*

<sup>3</sup> *Two British Folk Songs*

<sup>4</sup> *Moscow, 1941*

<sup>5</sup> *Into the Clouds!*

<sup>6</sup> *Valdres*

# UPCOMING EVENTS

For the most up to date listing of concerts and recitals please visit [arts.uiowa.edu](https://arts.uiowa.edu)  
All events are FREE unless otherwise indicated.

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MAY		2021
04	7:30 p.m.	Symphony Band Chamber Ensembles Livestream
05	5:30 p.m.	DMA Recital: Dominique Archambeau, <i>viola</i> Livestream
05	7:30 p.m.	UI Symphony Orchestra Livestream
06	5:30 p.m.	Senior Recital: Louis Barker, <i>violin</i> Livestream
06	7:30 p.m.	All University String Orchestra Livestream
07	5:30 p.m.	DMA Recital: Ghadeer Abaido, <i>piano</i> Livestream
07	7:30 p.m.	UI Choirs Broadcast Livestream
08	11:30 a.m.	Senior Recital: Christopher Arp, <i>organ</i> Livestream
08	1:30 p.m.	DMA Recital: Yi Wang, <i>piano</i> Livestream
08	1:30 p.m.	DMA Recital: Feiyang Li, <i>piano</i> Livestream
08	3:00 p.m.	Senior Recital: Megan McCrary, <i>soprano</i>
08	7:30 p.m.	Iowa Steel Band Livestream
09	3:30 p.m.	DMA Recital: Emily Airhart, <i>cello</i> Livestream
09	5:30 p.m.	DMA Recital: Xingyu Huo, <i>soprano</i> Livestream
09	7:30 p.m.	DMA Recital: Xingyu Huo, <i>soprano</i> Livestream
09	7:30 p.m.	Electronic Music Studio Concert 2 Livestream
10	7:30 p.m.	String Quartet Residency Program Chamber Music Livestream
11	7:30 p.m.	Faculty Recital: Rachel Joselson, <i>soprano</i> "Songs and Chamber Works of Stella Lerner" Livestream

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