

Ensemble and Faculty Concert:

2016-12-05 – University Band, Concert Band and Benjamin Coelho, bassoon



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SCHOOL OF
MUSIC



ENSEMBLE CONCERT
University Band and Concert Band

December 5, 2016 at 7:30 p.m.
Voxman Music Building Concert Hall

PROGRAM

University Band

Joseph Cernuto, conductor
Nolan Hauta, guest conductor
Joseph Scheivert, guest conductor

Festivity (1993)

James Curnow (b. 1943)
Joseph Scheivert, guest conductor

Fortress (1988)

Frank Ticheli (b. 1958)
Nolan Hauta, guest conductor

Sinfonia VI (1982)

I. Andante
II. Allegretto
III. Andante
IV. Allegro

Timothy Broege (b. 1947)

Walls of Zion (2000)

Greg Danner (b. 1958)

Sound Off March (1885)

John Philip Sousa (1854-1932)

INTERMISSION

Concert Band

Kevin Kastens, conductor
Benjamin Coelho, bassoon
Joseph Cernuto, guest conductor
Nolan Hauta, guest conductor

Festival Sinfonia (1999)

Roland Barrett (b. 1955)

Florentiner March (1907)

Julius Fučík (1872-1916)
Arr. Mayhew Lake
Ed. Frederick Fennell
Nolan Hauta, guest conductor

Be Thou My Vision (1999)

David Gillingham (b. 1947)
Joseph Cernuto, guest conductor

Fantasia "Una Voce poco fa"

Frederic Berr (1794-1838)
Benjamin Coelho, bassoon
Trans. Kevin Kastens

Russian Christmas Music (1969)

Alfred Reed (1921-2005)

In consideration of our performers and guests, please take a moment to turn off your cell phone.

PROGRAM NOTES

FESTIVITY

James Curnow was born in Port Huron, Michigan. Part of his early instrumental training was provided by the Salvation Army Instrumental Programs. He taught both in public schools and at the University of Illinois, Georgia State University, and Asbury College. Curnow is most recognized for his compositions, transcriptions, and arrangements, having published over four hundred pieces. His works were awarded the ASBDA/Volkwein Composition Award twice and the ABA/Ostwald Award twice, in addition to other international awards. He is the editor of all music publications for the Salvation Army and is president of a music publishing company, Curnow Music Press.

Curnow was commissioned to write Festivity – A Celebration for Band for the twentieth anniversary of the Worlds of Fun Festival of Music in Kansas City, Missouri. Now in its forty-third year, the festival is billed as the Midwest's premier competition for school choirs, bands, and orchestras. Festivity features a soaring melody, angular accompaniment, a beautifully expressive middle section, and plenty of joyful energy. (Joe Scheivert)

FORTRESS

Frank Ticheli was born January 21, 1958 in Monroe, Louisiana. He holds a B.M. in composition from Southern Methodist University. Dr. Ticheli also holds M.M. and D.M.A. degrees in composition from the University of Michigan. His teachers include William Albright, Leslie Bassett, William Bolcolm, Donald Erb, and George B. Wilson. Ticheli is known as a composer for band, orchestra and chamber ensembles. His music has been performed by musicians of all ages. Ticheli's works have been recorded by numerous ensembles including the North Texas Wind Symphony, Dallas Wind Symphony, Cincinnati College-Conservatory of Music Wind Symphony and Pacific Symphony Orchestra. Ticheli is the recipient of multiple prizes and awards including a Goddard Lieberon Fellowship, a Charles Ives Scholarship, the Walter Beeler Memorial Composition Prize, the Ross Lee Finney Award and first prize in the NBA/William D. Revelli Memorial Band Composition Contest. Since 1991, Ticheli has been Professor of Composition at the University of Southern California's Thornton School of Music.

Composed in 1988, Fortress is one of Ticheli's early works for band. The use of the dissonant interval known as the tritone is prominent throughout the piece. In Fortress, the majority of tritones are between the notes B-flat and E-natural. The dissonant sound of the tritone and the militaristic main theme were part of a small character piece which Ticheli composed for piano. This was incidental music to a production of Moliere's play Don Juan. This music underscores a scene in which Don Alonso is searching for Don Juan in order to exact revenge upon him and avenge his (Don Alonso's) sister. Don Alonso's anger, and that of his soldiers, is reflected in the tritones and the ferocity and martial qualities of the music. Years later, Ticheli expanded upon this material by adding a legato theme and a type of bugle call motif. He then arranged his own music for band. What was once thirty seconds of music for solo piano became a five-and-a-half-minute long work for wind band.

Throughout Fortress, the entire band rarely all plays at the same time – even when performing different themes simultaneously. By being more selective of who plays the melody and when, Ticheli is able to choose from a much wider sonic palette and provide concert-goers and performers with much more variety. The two main themes, one militaristic and the other lyrical, frequently change hands from one instrument group to another. Ticheli proves it is possible to continually adjust the themes and who performs them throughout the entire duration of this work. Fortress is dedicated to Ticheli's band director, Robert Floyd, and the L. V. Berkner High School Band, Richardson, Texas. (Nolan Hauta)

SINFONIA VI

Timothy Broege has made a career of composing a wide variety of musical genres. However, his experiences as an elementary band director helped focus his output, writing well-received and acclaimed works for young wind bands. Broege began teaching in the Chicago public school system from 1969 to 1971. From there, he moved home to New Jersey and taught at Manasquan Elementary School from 1971 to 1980. In 1981 Broege joined the faculty of Monmouth Conservatory, where he taught piano and recorder from 1985 to 1995. He is a composer, educator, keyboard and recorder recitalist, and church musician.

Broege has composed a series of 20 sinfonia - six for full orchestra, eight for wind orchestra, and six for young band. Sinfonia VI was written for his Manasquan Elementary band. He uses two main thematic motives to bind the four short movements together. The first motive uses soloists in call and response with the full ensemble, featuring a trio of clarinets in Movement I, a euphonium duet in Movement II, and an alto saxophone and trumpet duet in Movement III. Movement IV expands the definition of soloists to feature choirs of instruments in fifths. The second motive is harmonic. Broege uses a chord construction of stacked thirds, creating interesting color chords (major 7ths and 9ths especially) that move in parallel motion. This break with traditional triadic harmony allows a younger group to stay within technical limitations and still experience unique color combinations normally reserved for more advanced ensembles. (Joe Cernuto)

WALLS OF ZION

Greg Danner is a Professor of Music at Tennessee Technological University in Cookeville, Tennessee, where he teaches courses in theory and harmony, aural skills, composition, as well as private composition lessons. Danner has won many prizes for his works, including the CBDNA Young Band Composition Contest, the Delius Society Composition Contest, the Avalon International Composer's Competition, and the Taghkanic Chorale Composers Competition. He is regularly commissioned by top ensembles from around the country and is active as a horn and alto horn performer in the Nashville area. Walls of Zion came about not through a commission, but through Danner's daughter, Katie, who played in the Cookeville High School Band. Danner wrote the piece to "be appropriate yet challenging for a typical high school band." With his daughter's band in mind, he tailored the solo passages to certain individual players. The piece was premiered by the Tennessee Tech Symphony Band in 1999 and was performed by the Cookeville High School Band the following year. Walls of Zion was the 1999 winner of the CBDNA Young Band Composition Contest.

The style of Walls of Zion is greatly connected to the vocal nature of the piece. The title is a play on words of the famed shape-note hymn "Zion's Walls." The dynamics are kept on the softer side for most of the work, with only twenty measures marked at forte or louder. Often Danner set choirs in call and response – a mimic of the shape-note singing style from which the original tune came. (Joe Cernuto)

SOUND OFF MARCH

John Philip Sousa was given the moniker of "America's March King" while he was still alive. He began his formal musical career as an apprentice musician in the US Marine Band. He then moved to Philadelphia from 1874 to 1880, where he tried to make a living as an independent composer of operetta in the manner of Offenbach or Gilbert and Sullivan. In 1880, Sousa was appointed the 14th conductor of the US Marine Band. During his time with the Marine Band, he transformed it into the elite musical group that it is today through his exacting standards. In 1892, Sousa left his position to form a professional band in the mold of Patrick Gilmore's famous band. The first name of the group – "Sousa's New Marine Band" – was changed shortly after its formation to simply "Sousa's Band" due to pressure from Washington. For the remainder of his life, Sousa's primary occupation was as bandleader of the Sousa Band. He composed most of his famous marches and several noted operettas during this period. The Band toured America annually and had European tours in 1900, 1901, 1903, and 1905. The Sousa Band also went on a world tour in 1910. The only interruption to his time with the Band was World War I, when Sousa volunteered to serve in the US Navy as organizer and trainer of fleet bands at the US Great Lakes Naval Training Center.

During his time with the U.S. Marine Band, Sousa composed several marches to celebrate varying occasions. He also used his position to write marches in honor of his colleagues. Sousa's commanding officer was Major George Porter Houston. Sousa described Houston as a "stern but fair officer" and dedicated a few marches to him. Because of Houston's demeanor, Sousa named those marches for drill marching commands, including "Guide Right," "Right Forward," "Right-Left," and "Sound Off." Sound Off March had been out of print for many years. Tonight's performance is made possible by the dedicated staff of the President's Own Marine Band, who are carefully updating all of Sousa's marches in modern edition and issuing them to the public along with high quality recordings free-of-charge. This project should bring to light many more gems of Sousa's long and storied compositional career. (<http://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/>) (Joe Cernuto)

FESTIVAL SINFONIA

Festival Sinfonia is based on a five-note motive first introduced by the trumpets. Accompanied by brightly shimmering woodwind and percussion patterns, the brass take turns stating variations of the original motive. A quietly intense middle section eventually leads to a triumphant augmented statement of the motive, building to a powerful climax. This work was dedicated to the University of Oklahoma Wind Symphony in honor of their inaugural concert in the Paul F. Sharp Concert Hall in October, 1998. (Roland Barrett)

FLORENTINER MARCH

Julius Arnošt Vilém Fučík was born in Prague in 1872. As a child he showed great musical promise and at age twelve entered the Prague Conservatory to study bassoon and violin. His interest in composition eventually led to his studying with Antonín Dvořák. In 1891 he graduated from the Prague Conservatory at age nineteen and played for four years in the 49th Austro-Hungarian Regiment band. In 1894 he returned to Prague to work as a professional bassoonist with the New German Theatre, the resident orchestra of the National Ethnographic Exhibition and the National Theatre in Zagreb. He was also a founding member of the Czech Wind Trio. Over the years Fučík continued to develop ties to various military bands throughout the Austro-Hungarian Empire. In 1895 he became the bandmaster in Sisak, a town in Croatia, in 1897 he became conductor of the 86th Hungarian Infantry Regiment band based in Sarajevo, later based in Budapest, and in 1910 he became bandmaster of the 92nd Infantry Regiment in Theresienstadt, now Terezin. Fučík retired from military service in 1913, married and relocated to Berlin. It was in Berlin that he formed Tempo-Verlag; his own publishing company. He also founded the Prague Musical Artists' Orchestra. This year marks the centennial of Fučík's death in 1916. He died of cancer at the age of forty-four.

His oeuvre totals approximately four-hundred compositions of which Florentiner March was number two hundred and fourteen. His compositional catalogue includes marches, dances, overtures, waltzes, vocal works, chamber works, a requiem and operettas. Today Fučík is primarily known as a composer of marches; his Entry of the Gladiators (Thunder and Blazes) is forever associated with the circus. Florentiner March is among his most performed works.

Florentiner March pays tribute to Italy's Tuscan region and its capital; Florence. It is a concert march and not intended for parades. Within it are elements which are symphonic and even operatic at times. Indeed, one can envision an entire operetta condensed into a march; a fanfare to bring up the curtains, a chatty Florentine woman who barely gives her German gentleman an opportunity to agree with her with a two-note "ja-whol", a beautiful love-theme in the trio and a triumphant conclusion which may be the wedding march for the happy couple.

Fučík lived during a time when bands were growing in popularity, quantity and quality. Many of the notable bandmasters, in America as well as abroad, wrote marches for their ensembles and arranged their material or that of other composers to fit the needs of their bands. The ever-growing sense of nationalism helped spur on the popularity of many bands and marches. (Nolan Hauta)

BE THOU MY VISION

Composer David Gillingham is one of the most prolific and in demand composers for the wind band active today. He has been commissioned by many of the leading collegiate wind ensembles and professional ensembles as well as by major symphony orchestras. He has won the DeMoulin Award for his Concerto for Bass Trombone and Wind Ensemble and first prize at the 1990 Barlow International Competition for Heroes, Lost and Fallen. He is an accomplished educator, serving as Professor of Music at Central Michigan University, where he has been awarded the Excellence in Teaching Award, a Summer Fellowship and a Research Professorship. Gillingham is an active performer on percussion and euphonium.

The following information is provided on the score:

Gillingham bases his reverent and powerful work on the hymn tune "Be Thou My Vision" (also known as the old Irish ballad Slane), with its eternal message of faith and hope. It goes far beyond being an arrangement of a familiar hymn tune, as Gillingham gives moments of real drama in the shimmering tonal colors provided by the woodwinds and the glorious brass lines that break through like dazzling sunlight through the clouds.

The work was commissioned by former Director of Bands at Indiana University Ray Cramer and his wife Molly Cramer in honor of both of their parents. "Be Thou My Vision" was a favorite hymn for both Ray and Molly's mothers. The piece creates an impression of the love and devotion the two had for their parents, including ethereal woodwind writing, heroic brass scoring, and innovative percussion colors. Gillingham identifies the ending of the piece as representative of the two mother's "ascent into heaven." The piece is challenging and powerful for performer, conductor, and audience member alike. (Joe Cernuto)

FANTASIA "UNA VOCE POCO FA"

Frédéric Berr was a German bassoonist and pedagogue who spent most of his professional career in Paris. His Fantasia is based on the aria "Una Voce poco fa" from Gioachino Rossini's *The Barber of Seville*.

The work was transcribed for and is dedicated to Benjamin Coelho, professor of bassoon at the University of Iowa. (Kevin Kastens)

RUSSIAN CHRISTMAS MUSIC

Russian Christmas Music is based on original material, a traditional Russian Christmas carol (Carol of the Little Russian Children) and motivic elements derived from liturgical music of the Eastern Orthodox Church. The music is vocal in origin, as no instruments of any kind are permitted in the Orthodox Service. Although the work is cast in the form of a single, continuous movement, four distinct sections may easily be recognized. The composer has subtitled these sections Children's Carol, Antiphonal Chant, Village Song and the closing Cathedral Chorus. (Alfred Reed)

BIOGRAPHICAL INFORMATION

BENJAMIN COELHO, professor of bassoon, has been at the University of Iowa since 1998. He has appeared as soloist, chamber musician, orchestral musician, teacher and clinician in several countries including the United States, Brazil, Argentina, Bolivia, Panama, Portugal, France, Romania, Australia, Canada and Czech Republic. An avid chamber musician, he has performed with the Gramado Woodwind Quintet (Brazil), the Alaria Chamber Ensemble (New York) and the Contemporary Music Group of Minas Gerais (Brazil). As a founding member of the Manhattan Wind Quintet, Mr. Coelho performed numerous recitals and concert tours throughout the United States. The group won various chamber music competitions including Artists International, Coleman, and Monterey Peninsula Chamber Music Competition.

An enthusiastic proponent of new music, Mr. Coelho has commissioned, performed and recorded many works by European, American and Latin American composers. His recordings include, *Bassoon Images from the Americas* (2003), released by Albany Records; *Bravura Bassoon* (2005), *Pas de Trois* (2006) released by Crystal Records; and *Explorations* (2007), *Dreaming in Colours* (2011) and *Agnus Dei* (2012) all released by MSR Classics. As a member of the group *Wizards! A Double Reed Consort*, Coelho has recorded two CDs released by Crystal and Boston Records in 2000 and 2003 respectively.

Mr. Coelho has written articles on bassoon performance and literature. His work has been published in the *International Double Reed Society Journal*, as well as the *British Double Reed Society Journal*. His article "Francisco Mignone and the Sixteen Waltzes for Solo Bassoon" has been translated into German, and published in the German double reed magazine *ROHRBLATT*.

Before his position at the University of Iowa, Mr. Coelho was the vice-dean and bassoon professor at the Federal University of Minas Gerais (Brazil). He also worked extensively as a performer in his native Brazil, including principal positions with symphony orchestras in Rio de Janeiro, Campinas, and Belo Horizonte. In the United States, Mr. Coelho has played with the Waterloo/Cedar Falls Symphony (Iowa), The Camerata Chamber Orchestra (Indiana), The Bloomington Pops Orchestra (Indiana), The Bronx Opera Company (New York), and Orchestra Iowa. Currently, he performs as the principal bassoon with the Quad City Symphony Orchestra (Iowa/Illinois). Ben attended Indiana University, Manhattan School of Music, S.U.N.Y. at Purchase, and the Tatuí Conservatory in his native Brazil. His major teachers include: Clóvis Franco, Donald MacCourt, Arthur Weisberg, and Kim Walker. Ben lives in Iowa City, IA, with his wife Karen and their wonderful daughters Liliana and Julia.

UNIVERSITY BAND

FLUTE

Mackenzie Uhlenhopp
Tim Diamond
Hannah Halstead
Nicole Hehr
Chris Hong
Becca Houchins
Molly Hunter
Kourtney Kepler
Emma Markowski
Paige Matthews
Emma Miller
Ashley Miller
Mina Rao
Hailey Register
Madalyn Whitaker

OBOE

Allison Luntz
Ashley Beteta
Callie Tovar

BASSOON

Cameron Brown
Livia Goldberg
Sarah Hoadley

CLARINET

Arturo Aguirre
Marci Clark
Taylor Deutsch
Emily Eggers
Katherin Garcia-Loera
Sarah Graham
Beth Kangas
Danielle Kennedy
Tori King
Katie Magner
Noel Mills
Paige Parker
Zach Peterson
Christina Sanchez
Jeff Shymanski
Phoebe Snydersmith
Alyssa Von Boeckmann

BASS CLARINET

Erica Dodge

ALTO SAXOPHONE

Renee Mittelberg
Asa Crowe
Levi Endelman
Jackson Grubbs
Jessica Hipnar
Mackenzie Intlekofer
Brad Johnson
Taylor Karels
Michael Kiraly
Emily Lefeber
Casey Lindecrantz
Rebecca Owens
Macy Schmidt
Kyle Trebbien

TENOR SAXOPHONE

Jack Geati
Ashley Huff
Ellie Paxson

BARITONE SAXOPHONE

Caleb Huisman
George Roberts-Oakland
Kylee Shoemaker
Erin Sweeney

HORN

Michael Janssen
Leah Carlson
Eli Gregorich
Anna Ladehoff
Hannah Seberg

TRUMPET

Martin Aguilera
Ryan Benson
Tami Campbell
Ryan Digney
Ethan Fagre
Laura Fischer
Vinnie Licocci
Andrew Matkovich
Brigid McNelis
Amanda Pokorney
Maggie Schnurr
Larissa Wilming

TROMBONE

Josh Lyman
Jamie Childe
Derek Gomer
Chuck Harris
Hannah McKay
Reese Vedder
Hannah Wagner
Martin Wozniak

EUPHONIUM

Jack Emptage
Gabriel Armas
Alex Bess
Emma Jordan-Wood
Derek Tate

TUBA

Howard Chen
Wei Lyu
Alex Powers

STRING BASS

Austin Strom

PERCUSSION

Caroline Edmunds-Diez
Drew Hagen
Dan Ivankovic
Anna Kroeger
Kody Meyer
Tess Van Den Hurk-Moran

CONCERT BAND

PICCOLO

Alyson Krapfl

FLUTE

Abigail Luntz
McKenna Woods
Arthur Scoleri
Alyson Krapfl
Heidi Uhl
Jenna Schmidt
Britta Bjerke
Skye Meinecke
Rebecca Peterson
Mathias Sader

OBOE

Tessa Phillips
Lexi Hicok
Chelsea Higgins
Anne Delleman

BASSOON

Taylor Wood
Clara Morales
Spencer Franke
Jill Oberhart

CLARINET

Jeremy Wallace
Lauren Gray
Melanie Long
Regan Benbow
Bobbi Malmgren
Jen Burns
Sarita Goldman
Meghan Lindell
Chris Hong
Jenny Haley
Christina Sanchez

ALTO SAXOPHONE

April Donlon
Matt Nicholson
Miranda Henry

TENOR SAXOPHONE

Todd Johnson

BARITONE SAXOPHONE

Trey Hill

TRUMPET

Michael Matthews
Matthew Buhr
Allison Green
Michael Schoening
Kamal Talukder
Reid Barlow
Mikayla Wymore
Katharine Sherman
Levi Boston-Kempe
Nathan Ingram
Edward Hochman
Devin Anderson

HORN

Maxwell Kayser
Jim Burke
Becca Frederick
Alex Marquardt
James Groenjes
Rielly Harrington

TROMBONE

Nick Krejci
Kiersten Truax
Bjorn Swanson
Nolan Hauta
Jordan Thomas
Tanner Kruse

BASS TROMBONE

Grace Schebler
Austin Vosdingh
Karissa Fjeldheim

EUPHONIUM

Alexander Spenceri
Blaine Schmidt
Ryan Cho
Joshua Brown

TUBA

Matt Ehler
Eli Goodson
Bryan Mulrooney

PERCUSSION

Darron Carr
Michal Sue Brauhn
Sabrina Gafrick
Craig Hatter
Andy McDonald
Patrick Vecera

This program is being presented by Joseph Cernuto and Joseph Scheivert in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Wind Conducting. Cernuto and Scheivert are students of Dr. Richard Mark Heidel.

IOWA BANDS STAFF

Richard Mark Heidel, Director of Bands
Kevin Kastens, Associate Director of Bands
Myron Welch, Director of Band Emeritus
Kathy Ford, Administrative Coordinator, Bands
Joseph Cernuto, graduate assistant
Paul Downing, graduate assistant
Nolan Hauta, graduate assistant
Leah Ledtje, graduate assistant
Joseph Scheivert, graduate assistant

IOWA BANDS

Bands began to appear on the University of Iowa campus by 1875, but the first official band was established on September 14, 1881. Today, more than 600 students – music majors and non-majors – participate in university bands. The Symphony Band is the premiere wind band at UI, joined by the Concert Band, University Band, and Chamber Winds. Additional bands include the Hawkeye Marching Band and Iowa Pep Band.

MYRON D. WELCH CONDUCTING FELLOWSHIP

In 2013, Dr. and Mrs. Myron Welch established the Myron D. Welch Conducting Fellowship to support continued excellence in the graduate conducting program. Recipients of this award include Steven Riley (2014) and Joe Cernuto (2015-17).

UPCOMING EVENTS

All events are FREE unless otherwise indicated.

SPRING SEMESTER			2017
JAN 20-21		Iowa Band Conductors Forum	Voxman Building
FEB 18		Hawkeye Honors Music Festival	Voxman Building
FEB 19	2:00pm	Hawkeye Honors Music Festival Concert	Hancher
MAR 6	7:30pm	University Band & Concert Band	Concert Hall
MAR 31-APR 2		School of Music Collage Concert, Symphony Band	Concert Hall
APR 11	7:30pm	Symphony Band	Washington, IA
APR 13	7:30pm	Symphony Band	Concert Hall
MAY 1	7:30pm	University Band & Concert Band	Concert Hall
MAY 3	7:30pm	Chamber Winds	Recital Hall

*Tickets available through the Hancher Box Office at (800) HANCHER or hancher.uiowa.edu/tickets