

Ensemble and Faculty Concert:

2016-03-07 – University Band, Concert Band, James Naigus, horn, and Damani Phillips, alto saxophone



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Ensemble *Concert*

7:30 p.m. Monday, March 7, 2016
Iowa Memorial Union Ballroom

UNIVERSITY BAND

Joseph Cernuto, *conductor*
Carl Rowles, *guest conductor*
James Naigus, *horn*

and the

CONCERT BAND

Kevin Kastens, *conductor*
Damani Phillips, *alto saxophone*
Joseph Scheivert, *guest conductor*
Scott Corley, *guest conductor*



Ensemble *Concert*

University Band
Concert Band

March 7, 2016, 7:30 p.m. IOWA MEMORIAL UNION BALLROOM

PROGRAM

UNIVERSITY BAND

- Overture for Winds (1959)** Charles CARTER (b. 1926-1999)
Carl Rowles, *conductor*
- Wingspan (2015)** Gary KUO (b. 1965)
James Naigus, *horn*
- Prelude and Fugue in B-flat Major (n.d. /1955)** Attributed to Johann Sebastian BACH
(1685-1750)
Arr. Roland Moehlmann
(1907-1972)
- Tears of St. Lawrence (2014)** Aaron PERRINE (b. 1979)
- The Klaxon (1933)** Henry FILLMORE (1881-1956)

- INTERMISSION -

CONCERT BAND

- Nabucco Overture (1841)** Giuseppe VERDI (1813-1901)
arr. Franco Cesarini
Joseph Scheivert, *conductor*
- San Antonio Dances (2011)** Frank TICHELI (b.1958)
Scott Corley, *conductor*
- Swamp Stomp (1999)** Mike HOLOBER (b. 1957)
Damani Phillips, *alto saxophone*
- Light the Fuse (2014)** Daniel MONTOYA Jr. (b. 1978)

For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank you.

PROGRAM NOTES

Nabucco Overture, Giuseppe Verdi

Giuseppe Verdi's musical career began early in his hometown of Le Roncole, in northern Italy. By eight years old, he was employed as the organist of a local church. His early compositional output was significant, including, according to Verdi, "marches for band by the hundred." Following an early operatic failure and the deaths of his wife and two young children, Verdi vowed to permanently abandon composing. He was convinced to reconsider, and the result was the 1842 publication of *Nabucco*, the immediate success of which earned Verdi international acclaim. Today, Verdi's operas are the most frequently performed worldwide.

The opera *Nabucco* is based on the biblical stories of the Babylonian King Nebuchadnezzar II and his exiling of the Jews. The lyrical middle section of the overture is borrowed from the "Chorus of the Hebrew Slaves," a piece which has been adopted by various European political movements to encourage unity and nationalism in the face of oppressive powers. It was also performed at Verdi's funeral and echoed spontaneously along the streets of the procession by the 300,000 attendees. (Joe Scheivert)

San Antonio Dances, Frank Ticheli

Prior to being widely-known as a significant wind band composer and before his prestigious appointment to the composition faculty of the Thornton School of Music at the University of Southern California, Frank Ticheli lived in Texas for three years during his tenure at Trinity University. The work *San Antonio Dances* is a tribute to that Texas town. The music is a programmatic walking-tour of two of San Antonio's most notable attractions. In the first movement, the woodwinds lazily tango through the Alamo Gardens, a verdant area adjacent to the famous historical landmark which San Antonio News-Express writer Sarah Tressler calls, "a lush and scenic area with cactus, shade trees and a variety of budding and fruit-bearing plants." The music contrasts the relaxed and serene setting with a powerful full-ensemble climax, reflecting a glimpse of the revered stone shrine through the foliage. The second movement celebrates the famous San Antonio Riverwalk. A distant rhythmic vamp in the percussion sets the pace for this stroll along the river and a saxophone duet introduces a mariachi-inspired theme that is used throughout the movement. If our imaginative vantage point is fixed at a Tex-Mex café table at one of the Riverwalk's many al fresco spots, we hear the party getting closer as the orchestration and dynamics of the music gain momentum. Ultimately, according to the composer, "the whole place is one giant fiesta that could go on forever. Viva San Antonio!" (Scott Corley)

Swamp Stomp, Mike Holober

Swamp Stomp is the second movement of my *Road Trip* for Alto Saxophone and Wind Band. *Road Trip* was commissioned by The Commission Project and premiered by New York Philharmonic Saxophonist Dave Demsey. As a jazz composer, I often use an element in my music that could be described as "folkish." The features of this harmonic language include "majoriness," an abundance of fourths and fifths, and a general feeling that is very un-blues-like in its positive attitude. There is also an "American" quality to this that has been programmed into us, primarily by Aaron Copland. I love it! It gives me chills -- and what better medium to let my sentiments run wild than in that most American ensemble of all, the concert band/wind ensemble? With the saxophone as the solo voice, the setting is perfect for exploring my weakness for this language. *Swamp Stomp* is in a second line groove and is both a parade bayou style and a crawdad fest. This movement has a section where the entire ensemble must improvise responses to the soloist. (Mike Holober)

Light the Fuse, Daniel Montoya

Just reading the title of Daniel Montoya, Jr.'s *Light the Fuse* alone imparts an immediate response in the mind of the listener: explosions. In this area, the piece never disappoints. It is an incendiary overture for winds and percussion that seems to be a never-ending string of fireworks that flash, sizzle, and sparkle throughout. The result is an entertaining romp across seven minutes of dazzling colors and bursts of percussive effects.

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The piece is a nod to the improvised bombs of old spy movies, where a quickly rigged gadget could thwart the diabolical schemes of the antagonist at the last possible second. Montoya selected the title by watching a newer homage to a part of the classic genre:

“The line comes from Mission Impossible: Ghost Protocol. In the opening of the film, Tom Cruise’s Ethan Hunt character executes a plot to break out of a prison. At the end of the scene as he makes his escape, he gives the instruction to ‘light the fuse,’ which introduces the title cards to the movie. I just always thought that would be a cool title.”

Light the Fuse is Montoya’s twelfth work for symphonic winds and is dedicated to the educators of the Ohio Music Education Association District 3. (Jake Wallace)

Overture for Winds, Charles Carter

Charles Carter earned degrees in music from The Ohio State University (B.M. 1950) and Eastman School of Music (M.M. 1951). Following graduation, Carter returned to Columbus to serve as staff arranger and low brass instructor for the Ohio State University marching band. He later moved and served on the faculty at Florida State University. His compositions through the 1960s and 1970s were trendsetting and became the model for school band music. Though he had over 40 works for band, *Overture for Winds* remains a favorite among directors.

The publisher, Bourne Company, assigned the title, *Overture for Winds*. Cast in an A-B-A form, the work opens with a robust and brilliant theme. The melody of the slow, lyrical middle section came from an unpublished work, *Romantic Episode*. (Carl Rowles)

Wingspan, Gary Kuo

Composer Gary Kuo majored in violin at Juilliard, where he started to explore music technology and composition. After Juilliard, Kuo entered the Media Writing and Production graduate program at the University of Miami (Florida), where he studied orchestration, arranging, composition, and production. He then moved to Los Angeles to pursue a career as a composer in film and television and performance on violin and electric violin. Kuo has won six Emmys and has written music for diverse television programs and films. Mr. Kuo serves as instructor at Biola University and La Sierra University, where he teaches violin and composition.

Dr. Michael Harcrow, professor of horn at Messiah College (PA), commissioned a piece from Mr. Kuo for the Messiah Horn Ensemble to play at the 45th International Horn Symposium. That piece, *Mountain Spires*, drew the attention of IHS President Jeff Nelsen, professor of horn at Indiana University, and the hosts of the 47th International Horn Symposium, Andrew Bain and Dr. Annie Bosler. Dr. Bosler and Mr. Bain commissioned Mr. Kuo to write *Wingspan* for their conference, and it was premiered in Los Angeles in August 2015. *Wingspan* marks Mr. Kuo’s first large-scale piece for wind band. Kuo says “...I’ve always loved the horn because it can sound so powerful and noble. It blends effortlessly with other instruments and works well as both a solo and ensemble instrument.” *Wingspan*’s success comes from contrasting sections that emphasize these two qualities – the blending nature and the power of the horn. (Joe Cernuto)

Prelude and Fugue in B-flat Major, Johann Sebastian Bach / Moehlmann

Arranger Roland Moehlmann moved to Cedar Rapids, Iowa in 1929, where he was the second full time instrumental music teacher hired by the Cedar Rapids Community School District. In addition to his work as a public school teacher, Moehlmann was the founding director of the Cedar Rapids Municipal Band and was their conductor from 1951-1967. In the early 1930’s he began what would eventually be his major contribution to the band community – a series of band transcriptions on Bach’s preludes

and fugues. Several of those transcriptions, including the *Prelude and Fugue in B-flat Major*, are a part of the traditional canon of wind band literature. Many of his transcriptions were tested by the Cedar Rapids Municipal Band with band members proofreading his manuscripts before they were published.

Prelude and Fugue in B-flat Major is a transcription of BWV 553, which is the first in the set *Eight Little Preludes and Fugues (Acht Kleine Präludien und Fugen)* – a collection of works for organ or pedal clavichord. These pieces were popular as etudes for learning pedal / manual techniques yet were also popular as service pieces because of their relatively short length. The form is very typical of Bach's prelude and fugues. The prelude is binary, with the emphasis on florid passages that would test the performer's finger patterns. The four-part fugue is representative of the contrapuntal mastery that Bach exhibited throughout his long career. (Joe Cernuto)

Tears of St. Lawrence, Aaron Perrine

Dr. Aaron Perrine is assistant professor of music at Cornell College in Mount Vernon, Iowa, where he teaches composition, music theory, and music education courses and supervises student teaching. Prior to that, he received his Ph.D. in Composition from the University of Iowa in 2014. His compositions for band have received numerous awards, including finalist in the Frank Ticheli Composition Contest and Honorable Mention in the CBDNA Young Band Composer's Contest. Dr. Perrine is a two-time winner of the American Bandmasters Association's Sousa / Ostwald Award. His 2015 award winning piece, *Only Light*, was commissioned and premiered by Dr. Mark Heidel and the University of Iowa Symphony Band. *Tears of St. Lawrence* was commissioned by conductor Joseph Hartson for the McFarland High School 9th Grade Concert Band from McFarland, Wisconsin. Dr. Perrine provides the following note for his piece:

“Early last summer (2013), my then five-year-old daughter became very interested in astronomy. She read every book in the library on the topic and became obsessed with the idea of seeing a falling star. After scanning the night sky for a few months with no success, she began to give up hope. Fortunately for all of us, the annual Perseids meteor shower – sometimes referred to as the “Tears of St. Lawrence” – was quickly approaching. One clear mid-August night, I woke my daughter a bit after midnight. Without telling her what was to come, we quietly made our way outside. After anxiously waiting for what felt like forever, we saw our first falling star together! In addition to the obvious sense of excitement, however, I couldn't help but feel a bit nostalgic, because I knew that in a few short weeks, my daughter would be going to school for the first time. As we watched the stars, we took turns telling stories and wondered what the next year would bring. Two hours and countless meteors later, I finally convinced my daughter to return to bed. Tears of St. Lawrence was inspired by the variety of emotions experienced during that memorable night.” (Perrine)

Tears of St. Lawrence is a beautiful modern work using advanced harmonic language and techniques in an approachable melodic setting. The wonder Dr. Perrine and his daughter felt are experienced by through the soft chorale-like opening and the majestic conclusion of the piece. The piece evoke images of the streaks of light that meteors become when they burn up entering the atmosphere. The piece comes to a calm conclusion, with the listener joining a young girl as she drifts off to sleep with the memories of meteors running through her mind. (Joe Cernuto)

The Klaxon, Henry Fillmore

Henry Fillmore wrote at least 256 pieces and arranged at least 774 other pieces, including hymns and cantatas. A 1901 graduate of the Miami Military Institute, Fillmore worked as a staff arranger and composer for his father and brothers' publishing company before joining the circus to play trombone. When he returned home, Fillmore earned a reputation as conductor of the Syrian Temple Shrine Band and later his own professional band. He toured extensively, which took a toll on his health and eventually caused a serious heart condition. Fillmore moved to Miami and formed a special bond with

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the University of Miami band, where he was named permanent guest conductor and was eventually bestowed an honorary doctorate. Fillmore is widely recognized as one of the master writers of the American march, and many of his marches (both in his own name and under his many pseudonyms) are among the most beloved and well-known marches.

In 1930 the Fillmore Band was invited to be the featured band for the Cincinnati Automobile Show. In honor of the occasion, Fillmore wrote a new march which he called *The Klaxon*. The piece was dedicated "To the Producers of the Klaxon Automobile Horns." The Klaxon horns were meant to replace the older style of horns and were heavily featured in the show. The march included a new instrument of Fillmore's creation called a klaxophone, which was made up of pitched car horns. Although the klaxophone did not survive, the foot tapping march became incredibly popular (somewhat through the advertising of car companies) and is still popular to this day. (Joe Cernuto)

BIOGRAPHIES

JAMES NAIGUS, *horn*

Dr. James Naigus, currently Visiting Assistant Professor of Horn at the University of Iowa, is a performer and composer of broadening recognition. He studied horn with Jeffrey Agrell at the University of Iowa, studied horn and composition with Paul Basler at the University of Florida during his masters degree, and while attending the University of Michigan for his undergraduate degree studied with Soren Hermansson, Bryan Kennedy, and Adam Unsworth. Naigus has been a guest clinician and composer-in-residence at American Horn Quartet founder David Johnson's summer workshop in Daytona Beach and composer-in-residence at the 2013 Southeast Horn Workshop. He has played with the Waterloo/Cedar Falls Symphony Orchestra, Brevard Symphony Orchestra, Gainesville Chamber Orchestra, Valdosta Symphony Orchestra, and Ocala Symphony Orchestra. He has also performed on recitals at the 2014 MidNorth Horn Workshop, 2013 Midwest Horn Workshop, the 2013 and 2014 Southeast Horn Workshops, and the 2013 and 2015 International Horn Symposiums.

DAMANI PHILIPS, *alto saxophone*

Dr. Damani Phillips is a native of Pontiac, MI, where he began playing at the age of 10. He currently serves as assistant professor of jazz studies and African-American studies at the University of Iowa, where he teaches applied jazz saxophone, directs jazz combos and teaches courses in African-American music, jazz history, jazz theory and improvisation. He has earned bachelor and master of music degrees from DePaul University (Chicago) and The University of Kentucky in classical saxophone; and a second Master of Music degree in Jazz Studies from Wayne State University (Detroit). In 2009, Phillips completed the Doctor of Musical Arts degree in Jazz Studies at the University of Colorado at Boulder, becoming one of the first African-Americans in the country to earn this degree.

An active performer, pedagogue and composer, Phillips has taught and performed throughout the United States, England and Japan. He has previously served on the adjunct faculty of Oakland University (Rochester, MI) and Macomb Community College (Macomb, MI), and is actively sought as a guest artist, clinician and adjudicator. As a performer, Phillips has performed with artists/groups such as Lewis Nash, Christian McBride, Terrence Blanchard, Dianne Reeves, Marcus Belgrave, Terrell Stafford, Maceo Parker, Pat Bianchi, Ira Sullivan, The Temptations, Red Holloway, Greg Gisbert, the Lexington (KY) Philharmonic, the Pontiac-Oakland Symphony, the touring Dave Matthews cover band "Crush" and many others. As a recording artist, Phillips released his debut CD "Yaktown Nights" in 2004, and "The String Theory" in November of 2010 which features original compositions and arrangements that combine the traditional jazz rhythm section with a string quartet. His most recent quartet recording project "The Reckoning" (featuring New York standouts Pat Bianchi on Hammond Organ, Greg Gisbert on trumpet and Lewis Nash on drums) was released in December of 2013.

UNIVERSITY BAND PERSONNEL

FLUTE

Tim Diamond
Abigail Evans
Loren Galloway
Nicole Hehr
Adam Himmel
Rebecca Houchins
Katie Lamberty
Rebecca Peterson
Sydney Porter

OBOE

Alyssa Alexander

BASSOON

Megan Austin
Tony Dratnol

CLARINET

Arturo Aguirre
Sara Bowles
Emily Eggers
Jessica Klein
Olivia Loechner
Melanie Long
Megan Sorenson

BASS CLARINET

Erica Dodge

ALTO SAXOPHONE

Asa Crowe
Nicholas deBlois
Michael Kiraly
Casey Lindecrantz
Rebecca Owens
Kyle Trebbien
Danielle Wolfe

TENOR SAXOPHONE

Ellie Paxson
Mauricio Ramirez

BARITONE SAXOPHONE

George Roberts-Oakland
Kylee Shoemaker

HORN

Ellen Andersen
Hannah Seberg

TRUMPET

Reid Barlow
Kari Clark
Alyssa Gilbert
Vincent Licocci
Andrew Matkovich
Rebecca Ohm
Amanda Pokorney
Cameron Shook
Mikayla Wymore

TROMBONE

Charles Harris
Bryce Kosinski
Austin Vosdingh
Brandon Walker
Austin Berry (bass)

EUPHONIUM

Gabriel Armas
Daniel Davies
Emma Jordan-Wood

TUBA

Howard Chen
Wei Lyu
Aaron Power

PIANO

Megan Sorenson

PERCUSSION

Matthew Anderson, *principal*
Aaron Armstrong
Micah Bang
Samuel Guglietta
Craig Hatter
David Peress

CONCERT BAND PERSONNEL

PICCOLO

Emily Babcock
Alyson Krapfl

FLUTE

Alyson Krapfl
Brenna Oates
Rebekah Stelzle¹⁰
Emily Babcock
Rebecca Peterson
Mathias Sader

OBOE

Michelle Chou
Anne Delleman
Alexis Hicok¹¹
Tessa Phillips⁷

BASSOON

Charlie Wicker¹¹
Taylor Wood¹²
Cameron Brown
Jill Oberhart¹¹

CONTRABASSOON

Charlie Wicker¹¹

CLARINET

Lauren Brown
Megan England¹²
Hannah Quick¹
Michael Hanson¹
Sarita Goldman
Chris Hong

BASS CLARINET

Tyler Martinez

ALTO SAXOPHONE

Eric Rierson
David Nicholson
April Donlon
Solomon Furious Worlds

TENOR SAXOPHONE

Keaton Judy

BARITONE SAXOPHONE

Trey Hill

TRUMPET

Claire McCall¹²
Kamal Talukder
Eddie Hochman
Raine Welterlen
Nate Ingram
Michael Schoening
Levi Boston-Kemple¹⁰
Rosie Orr¹⁴
Katharine Sherman

HORN

Amanda Stout²
Alex Marquardt
Jim Burke¹⁵
Maxwell Kayser¹⁶
Liz Bonnett
Michael Janssen

TROMBONE

Matthew Reiland
Isaac Anderson
Joel Knipe
Nick Krejci¹⁷
Tanner Kruse

BASS TROMBONE

Grace Schebler¹⁰
Austin Vosdingh

EUPHONIUM

Joe Cernuto⁹
Alexander Spenceri⁹
Rachel Schneberger²

TUBA

Wiatt Cariveau
Matt Ehler
Dan Gallagher
Sarah Meeusen

PERCUSSION

Matthew Anderson
Michal Brauhn¹⁸
Shelby Carney
Darron Carr
Craig Hatter
Kate Kowalyszen
Andrew McDonald¹¹
*Mary Kate Naughton

*Denotes Section Leader

STUDENT SCHOLARSHIP RECIPIENTS

- ¹ University Bands
- ² Music Gift Fund
- ³ Edna Lenicek
- ⁴ Peterson Rosheim Prize
- ⁵ Cora Curtis Hayes
- ⁶ Iowa Center for the Arts
- ⁷ Meredith Willson

- ⁸ Richard & Fredda Caplan
- ⁹ Myron D. Welch
- ¹⁰ Caplan Music Education
- ¹¹ Charles Eble
- ¹² Rita Benton
- ¹³ Caplan Music Therapy
- ¹⁴ Howard Robertson Brass

- ¹⁵ Rose & Angelo Garzio
- ¹⁶ Paul Anderson
- ¹⁷ Madison Scholarship
- ¹⁸ Thomas L. Davis
- ¹⁹ Annetta Marie Jackson
- ²⁰ Alice & Otto McCollister

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).

UNIVERSITY BANDS

Richard Mark Heidel, *Director of Bands*
Kevin Kastens, *Associate Director of Bands*
Myron Welch, *Director of Band Emeritus*
Kathy Ford, *Administrative Coordinator, Bands*
Joe Cernuto, *graduate assistant*
Scott Corley, *graduate assistant*
Carl Rowles, *graduate assistant*
Joe Scheivert, *graduate assistant*
Andrew Veit, *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.

This program is being presented by Joe Cernuto and Scott Corley in partial fulfillment of the requirements for the Doctor of Musical Arts degree in conducting. Cernuto and Corley are students of Dr. Richard Mark Heidel.

UPCOMING EVENTS

SYMPHONY BAND April 14, 7:30 p.m.
Dr. Myron Welch, *guest conductor*
Kevin Kastens, *guest conductor*
Professor Jorge Montilla, *clarinet*
IMU Main Lounge

UNIVERSITY BAND AND CONCERT BAND May 2, 7:30 p.m.
IMU Ballroom

IOWA BANDMASTERS ASSOCIATION CONVENTION May 13, 8:15 p.m.
Dr. Myron Welch, *guest conductor*
Kevin Kastens, *guest conductor*
Professor Jorge Montilla, *clarinet*
Des Moines Marriott Ballroom

THE UNIVERSITY
OF IOWA

For the latest calendar updates visit our online calendar at: arts.uiowa.edu