

## Ensemble Concert:

2011-05-04 – University Band and Concert Band



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 THE UNIVERSITY OF IOWA  
COLLEGE OF LIBERAL ARTS & SCIENCES

*School of Music*

*presents the*

# University Band

Carter Biggers, conductor  
Curran Prendergast, guest conductor  
Blaine Cunningham, tuba

*and*

# Concert Band

Kevin Kastens, conductor  
Marc Decker, guest conductor  
Curran Prendergast, guest conductor



May 4, 2011  
Iowa Memorial Union Ballroom  
7:30 p.m.

# University Band Program

Marche Des Parachutistes Belges (1944/1957) Pierre Leemans  
arr. Charles A. Wiley  
(1897-1980)

Variations on a Korean Folk Song (1965) John Barnes Chance  
(1932-1972)

*Curran Prendergast, guest conductor*

Brigg Fair (1911/2001) Percy Aldridge Grainger  
(1882-1961)  
setting by William L. Ballenger

Concertino for Tuba and Band (2001) James Curnow  
(b. 1943)

*Blaine Cunningham, tuba*

American Civil War Fantasy (1961) Jerry Bilik  
(b. 1933)

# Concert Band Program

Homage To Perotin (1983)

Ron Nelson  
(b. 1929)

*Marc Decker, guest conductor*

Dance of the New World (1992)

Dana Wilson  
(b. 1946)

*Curran Prendergast, guest conductor*

Symphony No. 1 “*The Lord of the Rings*” (1987)

Johan de Meij  
(b. 1953)

I. Gandalf the Wizard

III. Gollum

IV. Journey in the Dark

V. Hobbit

Tonight's program is No. 4622 2010-2011  
The University of Iowa School of Music

## Program Notes

### **Marche Des Parachutistes Belges** (1944/1957)

Pierre Leemans

Born in Schaarbeek, Belgium, in 1897, Pierre Leemans began his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and returned to teach music again until 1932, when he became the pianist-conductor-program director for the official broadcasting company, N.I.R. He founded the Schaarbeek High School Choir in 1940 and won a composition contest for school songs three years later. From entries by 109 anonymous composers, works by Leemans were selected for first and second prize for the 1958 Brussels World's Fair.

While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official **Marche Des Parachutistes Belges** (*March of the Belgian Paratroopers*) after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol;" the music marches on from the distance, plays, and passes. This arrangement was made by Charles Wiley at the request of his Lamar, TX University Band students for the march's first U.S. performance.

(Norman Smith)

### **Variations on a Korean Folk Song** (1965)

John Barnes Chance

John Barnes Chance was a significant composer who contributed many great works to the band repertoire. After receiving bachelors and masters degrees from the University of Texas, Chance spent time playing in various bands including the 8th Army Band in Korea. From 1966 until his untimely death in 1972 he was professor of composition at the University of Kentucky.

**Variations on a Korean Folk Song** won the prestigious ABA Ostwald Award in 1966 and is considered a standard in the band repertoire. Chance's inspiration for thematic material is the Korean folk song "arirang." He became interested in this melody after serving with the 8th Army Band in Korea. The song itself has many different meanings and can be interpreted as describing love, sorrow, or oppression. It is based on the pentatonic scale giving it a distinctly Eastern sound. The work includes a theme, presented by the woodwinds, and five variations. The first variation is lively and rhythmic featuring a 5-note motive. The second is slow and sustained including solos by the oboe and trumpet. The third variation is a fast march followed by another sustained presentation of the theme. The final variation features a percussion canon before a broad statement by the brass leading to an energetic conclusion.

(Curran Prendergast)

## **Brigg Fair** (1911/2001)

Percy Aldridge Grainger

Grainger took down the tune and two verses of **Brigg Fair** on April 11, 1905 from the singing of Mr. Joseph Taylor of Saxby All Saints, Lincolnshire. As of 1911 he had not found any more verses of the tune, so he set the third verse from "Low down in the broom" and the fourth and fifth from "The Merry King," which was sung to him by Mr. Alfred Hunt of West Sussex. *Brigg Fair* is Number 7 of Grainger's "British Folk-Music Settings" and it is lovingly and reverently dedicated to the memory of Edvard Grieg. The only known published edition of this work is for single high male voice and mixed chorus. William L. Ballenger, a graduate of The University of Iowa, completed this setting for band in 2001 while serving as Department Head of Music at Oklahoma State University. (Percy Grainger/Carter Biggers)

## **Concertino for Tuba and Band** (2001)

James Curnow

Curnow received his first musical instruction in the public schools of Michigan and The Salvation Army Instrumental Programs. He received a Bachelor of Music degree from Wayne State University and a Master of Music from Michigan State University, where he studied conducting with Harry Begian and euphonium with Leonard Falcone. Curnow studied composition with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer. Currently he resides in Kentucky, and is the owner of Curnow Music Press, Inc. He also serves as Composer-in-Residence Emeritus for Asbury College in Wilmore, Kentucky.

**Concertino for Tuba and Band** was commissioned by and composed for Barton Cummings, renowned tuba teacher and soloist. The work opens with a trumpet playing the "clarion type" first theme accompanied by an ethereal pulsating eighth note figure, which is followed soon after by the tuba soloist presenting the more expressive second theme. These two themes continue to intertwine until the soloist presents the first of several brief cadenzas based on material from both themes. In a quick change of tempo and style, the soloist begins the second section, which is based on a set of short variations on the first theme. This middle section is briefly interrupted by a slow dialogue between the oboe and trumpet, playing a variation on the second theme, and the soloist playing a variation on the first theme. The work ends triumphantly with a final statement of the second theme material.

(Carter Biggers)

## American Civil War Fantasy (1961)

Jerry Bilik

After a brief introduction using the main themes in fragments, we try to picture musically the mood of the United States just before the Civil War. We hear popular tunes of the mid-Nineteenth Century, *Listen to the Mocking Bird*, *Dixieland* (which was then a popular minstrel song), and *De Camptown Races*. From the distance comes the sound of drums and the strain of *John Brown's Body*, announcing the first signs of the coming conflict. Little whispers of *Dixie* and *The Battle Cry of Freedom* become intermingled, and then we hear the brilliant strains of the South's rallying song, *Maryland, My Maryland* ("Oh Tannenbaum"). This gives way to the Union Hymn *Marching Home* as young Americans from both North and South were called from their homes to fight one another. Here the music becomes meditative, gradually dying out, as the soldier recalls many songs of his day, weaving through the sentimental melody *Just Before the Battle Mother*.

The reverie is soon broken by the thunder of drums as we picture first the Northern armies on the move, *Marching Through Georgia*, then the Southern troops and *The Yellow Rose of Texas*. With fragments of their favorite songs ringing in their ears, the two armies come closer and closer, the music building in intensity. Finally, in a shattering explosion, the war is on!

The war is a fleeting instant in the stream of history, and its noisy tumult soon dies away, giving birth to *The Battle Hymn of the Republic*. A Republic restored but not proud of its costly victory. Slowly the music builds in grandeur, representing the spiritual hope for a peaceful and prosperous United States of America that eventually becomes a reality, as the immortal words of Abraham Lincoln became a symbol of dedication for all Americans; that "government of the people, by the people, and for the people, shall not perish from the Earth."  
(Jerry Bilik)

## Homage To Perotin (1983)

Ron Nelson

**Homage to Perotin** is from Ron Nelson's *Medieval Suite*, written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155- 1200), and Machaut (c. 1300-1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, the music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

*Homage to Perotin* springs from his *Viderunt* - with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.  
(Ron Nelson)

## Dance of The New World (1992)

Dana Wilson

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently professor of music composition at the Ithaca College School of Music in Ithaca, New York. He is active as a composer, jazz pianist, clinician, and conductor, with several commissioned works to his credit. His compositions and arrangements have been performed in the United States, Europe, Australia and the Far East, and have been released by a number of publishers. He has been awarded the Sudler International Wind Band Composition Competition Prize and the ABA Ostwald Award (for *Piece of Mind*), as well as many other awards and fellowships.

**Dance of the New World** was composed during the months that, exactly 500 years earlier, Columbus was on his historic voyage, and I wanted to capture in the piece the spirit of awakening and burgeoning that resulted from his journey. The piece begins almost imperceptibly and gradually evolves (though, as in American history, not without difficulty and need for reflection) to an exuberant climax. Because of where in the western hemisphere he landed, I decided to employ aspects of Latin American music to represent the many cultural syntheses that have since evolved. (Dana Wilson)

## Symphony No. 1 "The Lord of the Rings" (1987)

Johan de Meij

Johan de Meij's **Symphony No. 1** "*The Lord of the Rings*" is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. The movements are: I. Gandalf (The Wizard) II. Lothlorien (The Elvenwood) III. Gollum (Sméagol) IV. Journey in the Dark (The Mines of Moria and The Bridge of Khazad-Dûm) V. Hobbits.

The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the "Groot Harmonieorkest van de Gidsen." In 1989, the symphony was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded a grant by the Dutch Composers Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra.



**I. Gandalf (The Wizard)** The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse "Shadowfax."

**III. Gollum (Sméagol)** The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

**IV. Journey in the Dark** The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow walking cadenza and the fear are clearly audible in the monotonous rhythm of the low brass, piano and percussion. After a wild pursuit by hostile creatures, the Orks, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean bridge of Khazad-Dûm in a fathomless abyss. To the melancholy tones of a Marcia funèbre, the bewildered Companions trudge on, looking for the only way out of the Mines, the East Gate of Moria.

**V. Hobbits** The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.  
(Johan de Meij)

### **Blaine Cunningham, tuba**

Blaine is the principal tubist of Orchestra Iowa in Cedar Rapids and is currently pursuing his Doctorate of Musical Arts degree in Tuba Performance and Pedagogy, with a secondary emphasis in Euphonium Performance, at the University of Iowa. Originally from Bryant, Arkansas, Blaine holds a Bachelors degree and a Performance Certificate in Tuba Performance from the University of Arkansas, and a Masters degree in Tuba Performance from the University of Wisconsin, Madison. Blaine has performed as a featured soloist with the North Arkansas Symphony Orchestra and the University of Iowa Chamber Orchestra. He served as principal tuba of the North Arkansas Symphony Orchestra in 2002, and has also performed with Arkansas Winds, Naturally Brass, Ozark Mountains British Brass Band, the Sheboygan Symphony Orchestra, and the Oshkosh Symphony Orchestra.

## **Marc Decker, guest conductor**

Marc Decker is a second year graduate student majoring in band conducting at The University of Iowa. He currently works with the Hawkeye Marching Band, Iowa Pep Bands, and Concert Bands. Prior to entering graduate school at Iowa, Marc taught in South Haven, MI as director of the high school band for four years. During that time his bands performed in the MSBOA music festivals receiving the highest division ratings.

Marc is a graduate from the University of Illinois in Champaign-Urbana where he earned a Bachelor of Music Education. He played trumpet in many of the University Bands and sang bass in the Oratorio Society. Marc had the privilege of being drum major of the Marching Illini in 2001 when the band traveled to London, England to perform in Wembley Arena.

## **Carter Biggers, conductor**

Carter Biggers is in his second year as a DMA student in Band Conducting as an Iowa Performance Fellow. As a Graduate Fellow with the University of Iowa Bands, he serves as a member of the Graduate Staff of the Hawkeye Marching Band.

Prior to coming to Iowa, Carter taught high school and junior high school band in Texas for seven years, where his students and ensembles consistently received top ratings at local and state contests.

Carter graduated from Texas Tech University with a Bachelor of Music in 2000 and Master of Music Performance in Conducting in 2003. As an undergraduate, he studied percussion with Dr. Lisa Rogers and Alan Shinn. As a graduate student, he served as a Graduate Teaching Assistant with the University Band program and studied conducting with Dr. John Cody Birdwell, Keith Bearden and Gary Lewis.

His professional affiliations include the National Band Association, College Music Society, Texas Music Adjudicators Association, and Phi Mu Alpha Sinfonia.

## **Curran Prendergast, guest conductor**

Curran Prendergast is a second-year graduate student at the University of Iowa where he is pursuing a Master of Arts in Band Conducting. As a graduate teaching assistant for the University Bands, he has served as principal conductor of the University Band, and he assists with the Hawkeye Marching Band and Iowa Pep Band. At Iowa, Curran studies conducting with Dr. Richard Mark Heidel and Dr. William L. Jones.

A native of Iowa, Curran received his Bachelor of Arts in Music Education from Central College (IA) where he studied conducting with Dr. Shelley Axelson. Prior to coming to the University of Iowa, Curran taught for seven years in Indiana and Minnesota receiving top ratings with his ensembles.

He has appeared as a clinician and adjudicator in Iowa, Missouri and Minnesota, and is a member of the National Band Association, Music Educators National Conference, and Phi Mu Alpha Sinfonia. In addition to guest conducting engagements in Indiana and Minnesota, Curran is active in writing drill for high school bands and has arranged music for the Hawkeye Marching Band.

# University Band Personnel

## Piccolo

Lisa Golden  
Emily Jepson

## Flute

Lisa Golden\*  
Emily Jepson  
Alyssa Van Genderen  
Molly Hammer  
Maggie Alberts  
Jack Champlin  
Kursten Graham  
Shellie Smith  
Kara Fagan  
Kristen Muenz  
Anna Hoppe  
Qianying Li  
Peige Zhou

## Oboe

Rebecca Anderson\*  
Nicholas Leonardi  
Laura Kerr

## Bassoon

Katharine Lohse\*  
Brianna Hoffmann  
Stephen Page

## Clarinet

Kristina Kempton\*  
Katie Huff  
Amanda Heller  
Samantha Humpal  
Jaime Knipfer  
Jill Ahlers  
John Hartnett  
Lupe Trinidad  
Allie Kleespies  
Shanna Larson  
Brittney Kass

## Bass Clarinet

Sarah Henry

## Alto Saxophone

Jon Heiberger\*  
Sarah Beal  
Jennifer Brooke  
Lindsay Morecraft  
Grant Munday  
Lauren Pardun

## Tenor Saxophone

Andy Kukec  
Eric Hsieh

## Bari Saxophone

Stephen Collera

## Trumpet

Kayla Postels\*  
Brooke Hendricks  
Joe Cannistra  
Dakota Newman  
Andrew Drees  
Kelly Olemann  
Andrew Graham  
Mitchell Boothroyd  
Paul Upmeyer

## Horn

Tyler Buck \*  
Laura Rosheim  
Lillie Moore  
Paige Schneweis  
Caroline Dvorsky

## Trombone

Becky Broich\*  
Matt Haxton  
Duane Warfield  
Shad Stockton

## Bass Trombone

Luke VanFosson

## Euphonium

Kelsey Pausche\*  
Ben Foust

## Tuba

Eric Jaffe\*  
Howard Chen  
Nick Fetty  
Eric Larson

## Percussion

Brian Boron\*  
Taylor Hurley  
Zak Kauffman  
Melissa Kern  
Rebecca Maher  
Peter Naughton  
Matt Pickett  
Patrick Potts

## Librarian

Jessica Palmer  
Christine Augspurger

## Stage Crew

Joseph Piasecki  
Ben Reid

## Graduate Assistants

Carter Biggers  
Richard Chapman  
Marc Decker  
Oliver Molina  
Curran Prendergast

# Concert Band Personnel

## Flute

Alea Erickson  
Rebecca Neal  
Katie Jepson  
Katie Schabillon  
Kaitlin Leopold  
Heidi Hansen  
Megan Carney  
Stephen Simusa  
Meagan Conley  
Lisa Moy

## Oboe

Anna Pollema  
Amanda Eldred

## English Horn

Amanda Eldred

## Bassoon

Shelbie Day  
Joshua Draves-Kellerman  
Gabrielle Vanek

## ContraBassoon

Joshua Draves-Kellerman

## Clarinet

Erin Allen  
Amy Roller  
Ellen Rozek  
Ellen Black  
Reba Juetten  
Courtney Sorensen

## Bass Clarinet

Cody Via  
Jeff Bosacki

## Alto Saxophone

Alisha Orth  
Brooke Hendricks

## Tenor Saxophone

Case Yoo

## Baritone Saxophone

Calvin Wong

## Trumpet

Michelle Goldberg  
Joe Smith  
Alex Russeau  
Chris Thompson  
Rose Schmidt  
Stevan Vasich  
Darren Look

## Horn

Chase Eichhorst  
Kevin Frey  
Carolyn Smerz<sup>2&3</sup>  
Nick Waymire<sup>2&3</sup>

## Trombone

Kyle Pape  
Rob Medd<sup>7</sup>  
Curran Prendergast  
Andrew Birschbach  
Steven Boswell  
Megan Cassidy  
Nathan Pettorini

## Bass Trombone

Zach Spindler

## Euphonium

Justin Plasket  
Steven Neilssen

## Tuba

Dana Telsrow  
Sergio Loubriel  
Lucas Claussen  
Aaron Gaither

## Percussion

Taylor Hurlley  
Amanda Kendal-Brown  
Rebecca Maher  
Oliver Molina  
Peter Naughton  
Justin Ullestad  
Connor Wade

## Piano

Heidi Hansen

## Librarian

Jessica Palmer  
Rose Schmidt

## Stage Crew

Joseph Piasecki

## Graduate Assistants

Carter Biggers  
Richard Chapman  
Marc Decker  
Oliver Molina  
Curran Prendergast

## Scholarship Recipients

- 1 Meredith Willson  
Scholarship
- 2 Himie Voxman Scholarship
- 3 Rose & Angelo Garizo  
Scholarship
- 4 Paul Anderson Scholarship
- 5 Howard Robertson  
Scholarship
- 6 Richard & Fredda Caplan  
Scholarship
- 7 Marshall Trombone  
Scholarship

# Upcoming Events

May 13

Symphony Band  
Richard Mark Heidel, conductor  
Kevin Kastens, guest conductor  
Rob Medd, guest conductor  
Alan Huckleberry, piano  
The Beggermen, Irish Folk Band  
Iowa Bandmasters Association Convention  
8:15 p.m., Iowa Ballroom  
Downtown Des Moines Marriott

## Iowa Summer Music Camps

June 12-17 - Band and Orchestra

June 19-24 - Percussion and Piano

June 26 - July 1- Jazz

For Iowa Summer Music Camp details call 319-335-1635 or  
toll-free in Iowa: 1-800-553-IOWA,  
ext. 1635, or visit our website:  
<http://www.uiowa.edu/~bands/ISMC/Welcome.html>