

Ensemble Concert:

2008-03-10 – University Band and Concert Band



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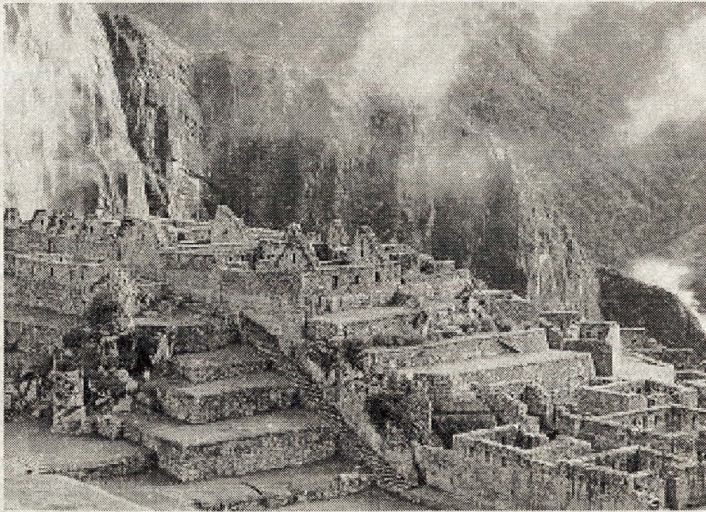
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The University of Iowa
COLLEGE OF LIBERAL ARTS & SCIENCES
Division of Performing Arts
School of Music

University Band

Ward Miller, conductor



Concert Band

Kevin Kastens, conductor

March 10, 2008
Clapp Recital Hall
8 p.m.

University Band Program

March: The Florentiner (1872-1916)

Julius Fučík
(1872-1916)

Satiric Dances (1975)

Norman Dello Joio
(b. 1913)

I. Allegro pesante

II. Adagio mesto

III. Allegro spumante

Prelude and Fugue in Bb

J.S. Bach
(1685-1750)
arr. Moehlmann

Fortress (1989)

Frank Ticheli
(b. 1958)

Alleluia! Laudamus Te (1973)

Alfred Reed
(1921-2005)

This program is being presented by Ward Miller in partial fulfillment
of the requirements for his Doctorate of Musical Arts degree in conducting.

Concert Band Program

Procession of the Nobles (1892)

Nicholas Rimsky-Korsakov
(1844-1908)

A Dakota Rhapsody (2007)

Mark Camphouse
(b. 1954)

Sandburg Reflections (2002)

Lewis Buckley
(b. 1947)

I. Good Babies Make Good Poems

II. Fog

III. Ezra (Pound)

IV. Jazz Fantasia

Trevor Loes, conductor
Vivien Shotwell, mezzo-soprano

Machu Picchu - City in the Sky (2005)

Satoshi Yagisawa
(b. 1975)

University Band Program Notes

While best known to the public for his circus march *Thunder and Blazes* (Entry of the Gladiators), Julius Fučík's Florentiner is a favorite of band directors around the world. Fučík ("FEW-chick") was a Hungarian and served in the 86th Hungarian Infantry Regiment at Budapest, but this march was a tribute to the city of Florence; the march is subtitled "Grande Marcia Italiana." The opening of *The Florentiner* makes it immediately apparent that this is an original and memorable march. An opening trumpet fanfare, answered by piccolo and snare drum, is followed by three tutti chords and a bass drum solo. After an answering phrase the march is off, with a light and clever melody in the upper winds occasionally, and rudely, interrupted by the lower voices. The trio's rich harmonies and soaring countermelodies finish this work with flair.

The distinguished musical career of Norman Dello Joio began for him at age fourteen when he became a church organist and choir director of the Star of the Sea Church on City Island, New York. A descendant of Italian church organists, he was born January 24, 1913 in New York. Dello Joio has published several works for band, and his unique voice is present in each composition. *Satiric Dances*, for a comedy by Aristophanes, displays Dello Joio's interest in the music and art of the past. Composing a musical score for an ancient Greek comedy, he put together three movements that are as sardonic as they are tuneful. The opening exotic scale in the trumpets is mirrored in the wry melody answered by the woodwinds and accompanied by the low reeds. A gentler, though no less ironic, second movement seques directly through a bongo solo into a furious conclusion.

German composer Johann Sebastian Bach only wrote one piece for a large ensemble of winds (Cantata No. 18). However, over 140 of Bach's compositions have been transcribed for band. Roland Moehlmann of Cedar Rapids, Iowa, was a major contributor to the transcription effort. His band arrangements of Bach works have become a staple of the repertoire. This 1955 setting of the *Prelude and Fugue in C* BWV553 (transposed to a better key for winds) opens with a memorable melodic fragment that is repeated and transformed throughout the prelude. The cadence of the prelude is followed after a short pause by a brief, four-voice fugue which settles to a rewarding conclusion.

Frank Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world. *Fortress* is one of his earliest compositions for band. The work is based on several motives that are repeated and distributed throughout the ensemble. The martial rhythm set up in the opening snare drum solo is mirrored in one such motive by the brass. The composition is sectional, with five distinct areas that conclude with coda a reminiscent of the opening bars.

Alfred Reed (January 25, 1921 – September 17, 2005) was one of America's most frequently performed composers. He published over 200 works for concert band, wind ensemble, orchestra, chorus, and chamber ensemble to his name. He also traveled extensively as a guest conductor, performing in North America, Latin America, Europe and Asia. *Alleluia! Laudamus Te* ("Alleluia! Let Us Praise You") is subtitled "A Celebration Hymn," a goal it conveys admirably. With a broad and fluid opening fanfare, beautiful lyric writing, and an exalted conclusion enhanced by the organ, this work leaves a lasting impression.

Concert Band Program Notes

During the years of 1868-1870 the director of the Imperial Theaters in St. Petersburg conceived the idea of staging an elaborate opera-ballet based on a subject taken from Slavonic mythology. For this work, which was to be known as *Mlada*, the director commissioned music from Cui, Borodin, Moussorgsky and Rimsky-Korsakov, the leading representatives of the new Russian school of composition. The project never materialized and most of the music written for the occasion by these four masters found its way eventually into one or another of their own later productions. It was all of twenty years before Rimsky-Korsakov decided to take up the classic myth again and make it the basis of an opera-ballet of his own. Rimsky-Korsakov's *Mlada* consists of four acts. The scene is set near the coast of the Baltic Sea and the time is set during the ninth century. Several pagan customs prevalent at the time are introduced into the story.

Sometime after the production of his opera-ballet, Rimsky-Korsakov arranged an orchestral suite of five selections from its music. The last movement from this suite is presented here under the title *Procession of the Nobles*. This work was arranged for the Goldman Band by Erik W.G. Leidzen in 1938 and edited by Van B. Ragsdale in 1999 for modern concert band instrumentation.

A Dakota Rhapsody was originally commissioned and performed by the South Dakota Intercollegiate Band in March, 2007. It is a programatic work which celebrates "The Mount Rushmore State." The composer writes: "An analysis or bar-by-bar explanation of *A Dakota Rhapsody* seems rather unimportant here. Of far greater importance is my sincere hope that conductors, players and audiences alike will both hear and feel a quintessentially American pioneering spirit with the open expanses of the prairie landscape of the "East River" region, and the inspirational beauty and breathtaking contrasts of the "West River" region" of South Dakota.

Sandburg Reflections was composed for the 2002 Midwest Clinic performance of the U.S. Coast Guard Band. There are four short movements, and each movement is a setting of a poem by the Pulitzer Prize-winning writer Carl Sandburg and composed for full wind ensemble and mezzo-soprano soloist. Each setting is different in character and captures the essence of the text.

Good Babies Make Good Poems

Dr. Williams having delivered
eleven hundred babies
in Rutherford New Jersey
also delivered from himself
eleven hundred poems
each poem a baby
to grow up and please the Doctor
and give him pride in himself
as the mother of each baby
and himself her obstetrician
thus having two prides ever
pleasing his heart-
one the embryo poem
in his fertile brain-womb-
the other his obstetric skill
with no use of forceps
delivering the brain-child
to wriggle in black ink on white paper
Doctor Williams saying
often to himself,
“Good babies make good poems.”

-Breathing Tokens: Mountain Echoes

Fog

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

-Chicago Poems: Handfuls

Ezra (Pound)

Good reading good reading
O most excellent reading
If can easy pass over
Easy skip idiotics
pedantics pomposities
Good reading sure sure
I have learnt
how to read Ez
He is crazy brudder.

-Billy Sunday and Other Poems:
Literary and Historical Figures

Jazz Fantasia

Drum on your drums, batter on your banjos,
sob on the long cool winding saxophones.
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy
tin pans, let your trombones ooze, and go husha-
husha-hush with the slippery sand-paper.

Moan like an autumn wind high in the lonesome treetops, moan soft like
you wanted somebody terrible, cry like a racing car slipping away from a
motorcycle cop, bang-bang! you jazzmen, bang altogether drums, traps,
banjos, horns, tin cans-make two people fight on the top of a stairway
and scratch each other's eyes in a clinch tumbling down the stairs.

Can the rough stuff . . . now a Mississippi steamboat pushes up the night
river with a hoo-hoo-hoo-oo . . . and the green lanterns calling to the high
soft stars . . . a red moon rides on the humps of the low river hills . . .
go to it, O jazzmen.

-Smoke and Steel: Broken-Face Gargoyles

Vivien Shotwell's operatic roles include the title role in Handel's *Giulio Cesare* and the Third Lady in Mozart's *The Magic Flute*. She has appeared as an alto soloist with the Grinnell College Community Chorus, and at Grinnell also recently performed in a concert presentation of Eric Chasalow's 2007 opera *The Puzzle Master*. A graduate of Williams College, Vivien has received awards and prizes from the National Association of Teachers of Singing, Early Music America, and the Nova Scotia Talent Trust, and is currently a graduate student in vocal performance at the University of Iowa.

Trevor Loes, originally from Cascade, IA, earned a bachelor's degree in instrumental and vocal music education from Luther College, Decorah, IA. He taught grades 6-12 band and choir in St. Francis, WI, and was a member of the professional core of the Milwaukee Symphony Orchestra Chorus. Trevor is completing his master's degree in wind conducting with Dr. Myron Welch at The University of Iowa.

Explaining the significance of *Machu Picchu - City In The Sky* begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish Conquistadors. The great 16th century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Irresistible to Francisco Pizarro, while looting the city of massive quantities of gold in 1533, he also destroyed Cuzco's Sun Temple, shrine of the founding diety of the Incan civilization.

While that act symbolized the end of the empire, 378 years later an archeologist from Yale University, Hiram Bingham, rediscovered Machu Picchu, a glorious mountaintop Incan city (fifty miles northwest of Cuzco) that miraculously escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihuatana, or "hitching post of the sun," a column of stone rising from a block of granite, where a priest would "tie the sun to the stone" at winter solstice to insure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that the royal lineage stole away to this holy place during Pizarro's conquest.

The composer writes "after considering these remarkable ideas I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, the destructiveness of the violent invasion, and the re-emergence of Incan glory as the City in the Sky again reached for the sun.

University Band Personnel

Piccolo

Jessica Cabalka
Johanna Lohman

Flute

Amy Krambeck
Jeanette Gäida
Jessica Cabalka
Kirsten Wallace
Jennifer Downing
Elaine Nguyen
Johanna Lohman
Tonya Adrian
Kaitlyn Glassell
Tiffany Schupanitz
Katherine Nicla
Lauren Forth
Jodi Kallevang

Oboe

Katie Mehlbrech
Leighanna Rutt

Bassoon

Amanda Kendal-Brown
James Zimmerman

Clarinet

Boanne MacGregor
Mary Ellen Weaver
John Froehlig
Thomas Johnson
Stephanie Bessine
Drew Kinser
Christine Turner
Jenna Skophammer
Emily Christensen
Alyssa Penningroth

Contralto Clarinet

Katie Wilhelm

Alto Saxophone

Ivan Hurd
Christopher Healey
Molly Burke
Chin Guan Foong

Tenor Saxophone

Katie Naberhaus
Jessica Odendahl
Joe Piasecki

Baritone Saxophone

Andrea Uhl
Chris Schafer
Robert Schumacher

Trumpet

Neal Ternes
Kyle Sustich
Matthew Gerton
Wyatt Boshart
Christie Zimmerman
Tian Lin
Nolan Symmonds
Will Downey

Horn

Zach House
Christian Harms
Phillip Ward
Melissa Barnes
Lauren Kvedaras
Lesley Ann Howell

Trombone

Kevin Murphy
Nathan Wolken
Rebecca Broich
Melanie Smith
Nick Fetty
Kayla Schemmel

Euphonium

Jeremy Brauckman
Joe Pawlowicz

Tuba

Kolie Eko
Art Haecker
Eric Jaffe

Percussion

Christine Augsperger
Forrest Heusenkveld
Jacob Holzman
Caleb Pearson
Thalia Sutton
Justin Ullestad
Rachel Williams

Organ

Johanna Lohman

Librarian

Christie Zimmerman

Stage Crew

Jeremy Crawford

Graduate Assistants

Michael Hart
Tasondra Huyck
Trevor Loes
Ward Miller
Rose Munderloh

Scholarship Recipients

- 1 Meredith Willson Scholarship
- 2 Himie Voxman Scholarship
- 3 Paul Anderson Scholarship
- 4 John Hill Scholarship
- 5 Margaret Perry Scholarship
- 6 Richard & Fredda Caplan

Concert Band Personnel

Flute

Alana Jacobs
Anne Grobstich
Eryn Dattilo
Jennifer Mekeel
Elizabeth Fuller

Oboe

Miriam Pusateri
Anna Schwenker²
Hilary Stavros

English Horn

Miriam Pusateri
Anna Schwenker

Bassoon

Rebecca Coe
Michael O'Hanlan
Sylvia Russell⁶
Sharaine Conner

Contra Bassoon

Sylvia Russell

Clarinet

Lydia Mexas
Jane Vance
Erin Gagan
SaraBeth VanWyk
Hannah Herzog
Tamika McCue
John Froehlig
Matthew Schurman
David Carruthers
Lucy Weilein
Lauren Veeder
Jodi Kallevang

Bass Clarinet

James Miller

Alto Saxophone

Nick Bender
Cody Maranell¹
Laurie Eckert

Tenor Saxophone

Shawna Pennock

Baritone Saxophone

Jeana Larson

Trumpet

Christie Zimmerman
Pam Schroeder
Adam Hummell¹
Geoff Wood
Alex Russeau
David Naylor
Rose Schmidt
Darren Look
Krystle Stehno

Horn

Mackenzie O'Connor⁵
Julia Meredith
Emily Richards
Rose Munderloh
Krista Rowley
Ana Ziegler

Trombone

Austin Peiffer
Nathan Stark
Adam Schroeder
Nick Burnham
Alex Krawczyk
Eric Jesteadt

Bass Trombone

Christopher Copeland
Laura Westfall

Euphonium

Andrew Philbrick³
Chester Aliga

Tuba

Kristina Gavin
Patrick Bigsby
David Kinkennon

Percussion

Adam Balling
Daniel Lesieur
Rob McCabe
Joe Panganiban
Molly Rod
Jennifer Spaulding

Piano

Eunjin Lee

Harp

Pamela Weest-Carrasco

Librarian

Christie Zimmerman

Stage Crew

Chester Aliga
Adam Schroeder

Graduate Assistants

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- ⁵ Margaret Perry Scholarship
- ⁶ Richard & Fredda Caplan Scholarship

Upcoming Events

March 19

Symphony Band
Myron Welch, conductor
Louis Hanzlik, trumpet
8:00 p.m., Carnegie Hall, New York

April 27

Symphony Band & Alumni Band
Myron Welch, conductor
8:00 p.m., Hancher Auditorium

April 30

University Band/Concert Band
Michael Hart/Kevin Kastens, conductors
8:00 p.m., Clapp Recital Hall

May 2

Chamber Wind Ensembles
Michael Hart, Trevor Loes, Ward Miller, conductors
2:00 p.m., Dixon Hall

May 9

Symphony Band
Myron Welch, conductor
Iowa Bandmasters Association Conference
8:00 p.m., Hotel Fort Des Moines, Des Moines

June 8-27

Iowa Summer Music Camp

June 8-14 - Band, Orchestra, Adult
June 15-20 - Percussion, Piano
June 22-27 - 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/>

Tonight's program is No. 1396, 2007-2008
The University of Iowa School of Music

