

Ensemble and Faculty Concert:

2004-11-08 – Symphony Band and David Gier, trombone



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

Presents

The Symphony Band

Myron Welch, conductor

Christopher Nicholas, guest conductor

featuring

David Gier, trombone

Monday, November 8, 2004

Clapp Recital Hall

8 p.m.

Admission Free

Tonight's program is No. 30, 2004-2005
The University of Iowa School of Music



Program

Sparkle (1999)

Shafer Mahoney
(b. 1968)

Variants on a Mediaeval Tune (1963)

Norman Dello Joio
(b. 1913)

Downtown Diversions (2001)

Presto
Andante
Vivo

Adam Gorb
(b. 1958)

David Gier, trombone

Teddy Trombone (1911)

Henry Fillmore
(1881-1956)

featuring Professor Gier and the Symphony Band trombone section

INTERMISSION

Profanation (1942)

Leonard Bernstein
(1918-1990)
trans. Frank Bencrisutto

Christopher Nicholas, guest conductor

Kentucky Harmony (2000)

Rockbridge/Lenox
Hiding Place
Enfield/Dublin

Donald Grantham
(b. 1947)

The Royal Welch Fusiliers (1930)

John Philip Sousa
(1854-1932)

Program Notes

Shafer Mahoney graduated *summa cum laude* from Princeton University and earned graduate degrees at the Eastman School of Music. His composition teachers have included Steven Mackey, Christopher Rouse, and Joseph Schwantner. Currently he is an Assistant Professor at Hunter College in New York City, where he teaches composition and harmony. About the work Mahoney writes:

Sparkle is a rhythmic, celebratory work, about four minutes long. Most sections are lightly scored and focus on a single group of instruments. The first half of the work alternates between solos for the flutes and the clarinets. The flute solos are cheerful scales, while the clarinet solos are somewhat darker but still rhythmically playful. Later solos are assigned to the trumpets, horns, and saxophones. A busy percussion ostinato underlies all of these solo passages. Gradually, these solos grow louder and more melodic, culminating in a final passage for the entire ensemble and a brief fanfare for brass and percussion.

Norman Dello Joio is an important American composer who has taken composition for the wind band seriously. His music shows the influences of jazz, dance, and the teachers with whom he studied. Dello Joio's first teacher was his father, a church organist in New York. He later studied composition at The Julliard School and Yale University with Paul Hindemith. **Variants on a Mediaeval Tune** was his first work for band and has achieved lasting success.

Although its exact origins are unknown, the melody "In dulci jubilo" has been used by J. S. Bach and many other composers as the subject for a variety of musical settings. *Variants on a Mediaeval Tune* was commissioned by the Mary Duke Biddle Foundation for the Duke University Band, and was first performed by that ensemble in April of 1963. After a brief introduction, the theme is clearly stated by several solo woodwind instruments. It then goes through five variations which contrast strongly in tempo and character, fully utilizing the resources of the wind band.

Adam Gorb has stated that he finds it difficult to write solo concertos. At the same time, he likes the theatrical element of music, commenting that "in an ideal world, there wouldn't be any recordings – people would have to go to concerts." Gorb explains **Downtown Diversions** as follows:

The character of this fifteen-minute work is that of a serenade or divertimento, but with jazz and Latin influences. I have attempted to explore the mercurial aspects of the solo trombone, avoiding more commonplace characteristics of the instrument (there is not a single glissando for the soloist!). The piece is in three movements: fast-slow-fast, that alternate dance-like and more lyrical passages.

The first movement is swift and light footed and contains the two main themes that form the basis for the whole work; the first at the very start by the lone soloist, and a more singing second subject that becomes the main theme for the laid-back second movement. Here the band consists of saxophones, brass, and rhythm section only. The woodwinds and horns return for the final movement, which is a variation of the first movement in 10/8 time.

Originally titled *Concerto for Trombone and Wind Ensemble*, the work was commissioned by a consortium of schools including The University of Iowa, and was premiered in February of 2001 by the Texas Tech University Symphonic Wind Ensemble.

Henry Fillmore was arguably the most colorful bandsman of his time, a showman who was immensely popular with his audiences. His friend Harold Bachman once said, "He used certain little gestures which delighted the spectators....No one enjoyed his performances more than Henry himself." Perhaps best known for his marches, he was productive as a composer in many other styles as well, including the hymn, overture, fox trot, and waltz. Fillmore's most lucrative specialty was the trombone novelty (or trombone smear). While he was not the first to take advantage of this technique to bring out the comical potential of the trombone (Arthur Pryor and others had utilized the effect as early as 1902), Fillmore was able to combine popular ragtime and march styles with trombone glissandos into a popular genre with which the public could identify. Second in a series of works entitled *The Trombone Family – A Collection of 15 Original and Humorous Trombone Novelties*, **Teddy Trombone** was dedicated to Theodore Hahn, professor at the College of Music of Cincinnati, a popular theater conductor and a good friend of Fillmore.

Leonard Bernstein composed his *Jeremiah Symphony* (Symphony No. 1) in 1942 and dedicated it to his father. **Profanation**, the scherzo second movement from the symphony, is based on the traditional Hebrew "Haftarah," which is a biblical selection from the *Books of the Prophets* read after the parashah in the Jewish synagogue service. The music depicts a general sense of destruction and chaos brought on by pagan corruption in ancient Jerusalem in a violent, rhythmic, jazz-like setting. *Jeremiah* is one of only two specifically Jewish works written by Bernstein. Originally for orchestra and mezzo-soprano soloist, this setting of "Profanation" was scored for band by Frank Bencriscutto, Director of Bands, Emeritus, the University of Minnesota.

Christopher Nicholas is a Performance Fellow pursuing the Doctor of Musical Arts degree in band conducting at The University of Iowa. He holds a bachelors degree in music education from the University of Illinois and a masters degree in band conducting from The University of Iowa. Chris is on leave from his position as Associate Director of Bands at the University of Wyoming.

Ananias Davisson's **Kentucky Harmony** first appeared in 1816 and contained 143 shape note tunes in four-part settings. It is one of the earliest sources of what came to be known as "Southern folk hymnody," and exerted considerable influence on the many similar collections that followed it such as *The Sacred Harp* and *Missouri Harmony*.

Composer Donald Grantham, professor of composition at the University of Texas, has long been attracted to the spare, rugged qualities of this music. In a previous work for wind ensemble, *Southern Harmony*, he employed five shape note tunes in a manner that preserved much of their original flavor. In his *Kentucky Harmony*, five tunes are employed in three movements, and at some point in each movement the tunes are presented in their original four-part harmonizations. The composer complements this material in a variety of ways, all of which are designed to highlight the most striking aspects of each setting. The intention is to present a free fantasy on the original vocal models that fully utilizes the capabilities of the modern wind ensemble.

John Philip Sousa is one of the most influential and well-known composers in the world. Although respected for all his musical achievements, he is particularly well-known for his marches. In 1880 he was appointed leader of the United States Marine Band, a position he held for almost twelve years before organizing his own professional band. The Marine Corps' association with **The Royal Welch Fusiliers** dates back to China in 1900, when American and British marines fought together in the Boxer Rebellion. *The Royal Welch Fusiliers* was given a public premiere on the White House lawn on May 12, 1930. On June 25 of the same year, Sousa conducted the band of the 2nd Battalion, Royal Welch Fusiliers, in the march's first performance in Britain.

Program notes compiled by Carl Collins

David Gier

Trombonist David Gier is currently Associate Professor at the University of Iowa, where he teaches trombone and brass chamber music, performs with the Iowa Brass Quintet, and serves as Associate Director for Graduate Studies. Before moving to Iowa, Gier was on the faculty of Baylor University.

An active soloist, clinician and adjudicator, Gier has performed and presented at numerous colleges, universities, and professional conferences, including the International Trombone Festival, the Eastern Trombone Workshop, the Texas Trombone Symposium, and the Illinois State Trombone Workshop. Most recently, Gier presented recitals at the University of Kansas and the University of Missouri-Kansas City, and taught trombonists at Yale University and Boston University during a week-long residency.

Gier began his professional career in New England as a member of the Springfield (MA) Symphony Orchestra and Orchestra New England. He was also instructor of trombone and low brass at Choate-Rosemary Hall and Central Connecticut State University, and performed with numerous professional ensembles, including the New Haven and Hartford Symphony Orchestras, the New Orchestra of Westchester, and Keith Brion's Peerl Sousa Band. Gier is currently principal trombonist of the Quad City Symphony and the Cedar Rapids Opera Theater.

Gier spends summers with his family in Colorado, where he recently completed his thirteenth season as principal trombonist of the Breckenridge Festival Orchestra, under the direction of Gerhardt Zimmermann. He is a graduate of the University of Michigan and Yale University, where he completed the Doctor of Musical Arts degree in 1992.

Personnel

Piccolo

Abigail Kegel

Flute

Brandy Hudelson
Shivhan Dohse
Lynn Bowes
Abigail Kegel
Jennifer Dietz
Sara Haack
Amanda Maas²
Jennifer Tangeman
Megan Luljak¹

Oboe

Mark Fitkin²
Stuart Brezinski^{1 & 2}
Sara Rogis⁵

English Horn

Sara Rogis

Bassoon

Michele Bowen
Cindy Mickens
Leia Barrett
Shaye Bowman

Contra-Bassoon

Cindy Mickens

E♭ Clarinet

Karen Kress

Clarinet

Karen Kress
Carl Collins
Ashley Marr
Tom Yu
Jennifer Heacock
Yuen Fung Lorraine Yeung
Joseph Anderson
Monica Steinbrech
Molly Heim
Cheryl Poduska
Lauren Silverman²

Bass Clarinet

Daniel Sorce
April Kress

Soprano Saxophone

Christopher Anderson

Alto Saxophone

Christopher Anderson
Jane Williams

Tenor Saxophone

Mikiko Kanemitsu

Baritone Saxophone

Andrew Brobston

Cornet

Fritzgerald Barrau
Joel Crawford
Meagan Gugliano¹
Theresa Anderson
June Teoh⁸
Leah Ledtje
Daniel Terrell

Trumpet

Steven Wheeler¹
Matthew Farmer

Horn

Patrick Creel
Peter Kortenkamp
Dani Reynolds^{3 & 4}
Betsy Skat³
Suzanne Fox³
Heong-yeong Tam^{3 & 4}
Trent Bender⁴

Trombone

Brad Miller²
Christopher Nicholas
Lucas Moore
Ryan Van Gilder
Duane Warfield
Laura Weaver
Josh Toenges

Bass Trombone

Michael Albarracin
Zack Morton²

Euphonium

Amy Letcher
Scott Jastrow
Thomas Issacson

Tuba

Gregory Mazunik
Josh Calkin
Jeremy Crawford⁷

String Bass

Kevin França
Gregory Mazunik

Percussion

Ashley Jogerst
Michelle Colton²
Shelley May⁶
Raymond Mictus
Michael Mochlmann
Todd Rosendahl

Piano

Sara Haack
Evan Mazunik

Celeste

Sara Haack

Librarian

Amy Letcher

Stage Crew

Joel Crawford
Daniel Terrell

Graduate Assistants

Carl Collins
Jennifer Dietz
Karen Kress
Christopher Nicholas
Larry Petersen
Duane Warfield

Scholarship Recipients

- ¹ Meredith Willson Scholarship
- ² Himie Voxman Scholarship
- ³ Rose & Angelo Garizo Scholarship
- ⁴ Paul Anderson Scholarship
- ⁵ Annetta-Marie Jackson Scholarship
- ⁶ Ester Madison Scholarship
- ⁷ Iowa Center for the Arts Scholarship
- ⁸ Donald L. Briceland Scholarship

Upcoming Events

November 16 & 17*	Band Extravaganza Symphony Band Johnson County Landmark Hawkeye Marching Band 7:30 p.m., Hancher Auditorium
December 8	University Band/Concert Band Christopher Nicholas/Kevin Kastens, conductors 8:00 p.m., Clapp Recital Hall
February 19	Symphony Band Myron Welch, conductor John Manning, tuba 8:00 p.m., Hancher Auditorium
February 20	Iowa Honor Band Dr. Terry Austin, guest conductor 2:30 p.m., Hancher Auditorium
March 7	University Band/Concert Band Carl Collins/Kevin Kastens, conductors 8:00 p.m., Clapp Recital Hall
April 20	Symphony Band/Jefferson High School Wind Symphony Myron Welch/Thad Driskell, conductors 8:00 p.m., Hancher Auditorium
April 27	University Band/Concert Band Larry Petersen/Kevin Kastens, conductors 8:00 p.m., Clapp Recital Hall
May 4	Chamber Wind Ensembles Carl Collins, Christopher Nicholas, Larry Petersen, conductors 2:00 p.m., Voxman Hall
May 13	Symphony Band Myron Welch, conductor Iowa Bandmasters Association Conference 8:00 p.m., Hotel Ft. Des Moines
June 5-24	All-State Music Camp

*Admission charged - call 1-800-HANCHER for tickets
For All-State 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/asmc/index.html>