

Ensemble Concert:

2020-12-10 – Iowa Symphony Band



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IOWA

School of Music



ENSEMBLE RECITAL

Iowa Symphony Band

Richard Mark Heidel, *conductor*

Tyler Strickland, *guest conductor*

JT Womack, *guest conductor*

Josh Neuenschwander, *guest conductor*

Thursday, December 10, 2020 at 7:30pm
Voxman Music Building Concert Hall

Iowa Symphony Band
Richard Mark Heidel, *conductor*
Tyler Strickland, *guest conductor*
JT Womack, *guest conductor*
Josh Neuenschwander, *guest conductor*

PROGRAM

Little Threepenny Music (1928)

Kurt Weill
(1900–1950)

- I. Overture
- II. The Moritat of Mack the Knife
- III. The Instead-of Song
- IV. The Ballad of the Easy Life
- V. Polly's Song
- VI. Tango-Ballad
- VII. Cannon Song
- VIII. Threepenny Finale

Mother Goose Suite (1910/2018)

Maurice Ravel
(1875–1937)
transcr. Richard Frey

- I. Pavane of the Sleeping Beauty
- II. Tom Thumb
- III. Laideronnette, Empress of the Pagodas
- IV. Conversation of Beauty and the Beast
- V. The Fairy Garden

Tyler Strickland, *guest conductor*

Carmina Burana: Five Movements for Ten Wind Players (1981)

Carl Orff
(1895–1982)
arr. Friedrich Wanek

- I. *Fortune plango vulnera*
- II. *In trutina*
- III. *Tanz*
- IV. *Amor volat undique*
- V. *In taberna*

JT Womack, *guest conductor*

The Good Soldier Schweik Suite (1956)

Robert Kurka
(1921–1957)

- I. Overture
- II. Lament
- III. March
- IV. War Dance
- V. Pastoral
- VI. Finale

Josh Neuenschwander, *guest conductor*

Asclepius (2007)

Michael Daugherty
(b. 1954)

Emma Catherine (2004)

Omar Thomas (b. 1984)

Wiatt Cariveau, *tuba-euphonium ensemble coordinator*

Norwegian Dances, op. 35 (1883)

Edvard Greig
(1843–1907)

I. *Allegro marcato*

II. *Allegretto tranquillo e grazioso*

arr. David Cristóbal Litago

III. *Allegro moderato alla Marcia*

Yo-yo Su, *saxophone ensemble coordinator*

Canzon Primi Toni

Giovanni Gabrieli (c1554–1612)
ed. Robert King

Canzon Septimi Toni No. 2

Canzon Quarti Toni

JT Womack, *guest conductor*

Canzon Duodecimi Toni

Canzona Per Sonare No. 2

Tyler Strickland, *guest conductor*

Sonata XIX a 15

Giovanni Gabrieli
ed. David Smith and Glenn Smith

Josh Neuenschwander, *guest conductor*

PROGRAM NOTES

Little Threepenny Music (Kurt Weill)

Kurt Weill (1900–1950) was a German composer whose musical theatre works have come to exemplify the Weimar Republic period in Germany. He was born in Dessau to Jewish parents. By World War I, when he was a teenager, he was a professional theatre accompanist. He studied composition in Berlin, composing standard instrumental fare like tone poems and an orchestral suite. In the 1920s, he began to make his mark on German music with theatrical pieces that played with American dance rhythms. In many of these works, he collaborated with the writer and political activist Bertolt Brecht. His fortunes turned sour in the early 1930s, as the new Nazi regime ramped up a propaganda campaign against his popular, politically subversive works. He fled first to Paris in 1933, then to the United States in 1935. In America, he continued his successful career as a music theatre composer, collaborating with Ira Gershwin and Langston Hughes, among others. He was still active on the Broadway scene when he died of a heart attack at age fifty.

One of Weill's most famous pieces was *Die Dreigroschenoper* (The Threepenny Opera). He wrote the music in 1928 to words by Bertolt Brecht, based on *The Beggar's Opera* by John Gay. It tells the story of Macheath (Mack the Knife), a murderer in Victorian London. In the spirit of the Weimar Republic, it also lampooned German society and capitalism. It was one of the most popular works of the period: within five years, it had been translated into eighteen languages and performed more than 10,000 times in Europe. It had also attracted the attention of the serious music establishment in Germany. Just four months after its premiere, conductor Otto Klemperer commissioned Weill to create a concert suite from the opera in the tradition of opera suites for winds from Mozart's day. Titled *Little Threepenny Music (Kleine Dreigroschenmusik)*, Weill's suite retains all of the unique character of the opera, with instrumentation that includes saxophones, a rudimentary drum set, and combination of guitar, banjo, and bandoneon among the more traditional wind instruments. He even added some musical material, presumably because the original opera was written for actors who happened to sing rather than trained singers. (Andy Pease)

Mother Goose Suite (Ma Mère l'Oye) (Maurice Ravel/transcr. by Richard Frey)

Maurice Ravel (1875–1937) was a French composer of piano, vocal, and orchestral music. He was one of the most original and sophisticated musicians of the early twentieth century, and his instrumental writing explored new possibilities that he developed at the same time as, or even before, his contemporary Claude Debussy. Ravel worked slowly with great attention to detail which resulted in fewer compositions than many other composers of his time.

Mother Goose Suite is a five movement work originally written by Ravel in 1910 for four hands on one piano. He then orchestrated it in 1911 for a ballet and added an additional prelude, movement, and four interludes. The transcription by Richard Frey for chamber ensemble contains the original five movements, as is the standard played by orchestras. Each movement is meant to bring to mind a fairy tale scene: a haunting lullaby for Sleeping Beauty; Tom Thumb wandering in the forest, lost after the birds eat the bread crumbs he left behind to help find his way home; and a rather lively conversation between Beauty and the Beast, are a few of the scenes that are depicted in this suite. (Tyler Strickland)

Carmina Burana: Five Movements for Ten Wind Players (Carl Orff/arr. Friedrich K. Wanek)

Originally composed by Carl Orff (1895–1982) in 1936, *Carmina Burana* immediately appealed to the public and has remained a favorite of audiences ever since. The full cantata contains twenty-five songs, set to a large collection of secular poems of the twelfth and thirteenth centuries. Apart from a few poems that are morally encouraging in nature, most celebrate worldly pleasures, such as drinking, gambling, dancing, and lust. The work is divided into three main sections, depicting “Spring” with rustic dances and songs, “In the Tavern” where different characters describe their fate, and the “Court of Love” which celebrates the joys of love from both the female and male perspectives.

In this arrangement for ten wind players, Friedrich K. Wanek selects five movements that suit the unique instrumentation well. The arrangement strives to maintain the power of the original while allowing elegant solo performance. The first movement, *Fortune plango vulnera* (I bemoan the wounds of Fortune), begins with solo bassoon and quickly gains in intensity. *In trutina* (in balance) is a love song set with solo English Horn. The cheerful dance is well crafted in the next movement, entitled *Tanz* (dance). *Amor volat undique* (love flies everywhere) is a delicate ode to love featuring a flute duet. Finally, *In taberna* (in the tavern) is a coarse drinking song that comes to a shouted conclusion. (JT Womack)

The Good Soldier Schweik (Robert Kurka)

The Good Soldier Schweik is a concert suite for chamber winds based on the anti-war satiric novel *The Good Soldier Schweik and his Fortunes in the World War* by Jaroslav Hašek. A programmatic work, *The Good Soldier Schweik* portrays a story in which Schweik, a generally good natured character, is conscripted into a war for which he has no interest. While Schweik’s superiors tend to think of him as unaware and unintelligent, Schweik finds ways in which he can outsmart those in charge and work the situation to his advantage. Throughout even the darkest parts of this work, you can hear themes that resemble Schweik’s positive attitude and good natured spirit, including his final triumph at the conclusion of the piece with a return to material from the opening movement.

The Good Soldier Schweik is set in six contrasting movements. The Overture and Finale both portray Schweik’s resilient spirit, upbeat nature, and ultimately his triumph over those who wish to use him for their own gain. The Lament shows the sad and heavy hearts as the continent goes to war. The March and War Dance provide music to move soldiers across the countryside and to portray the generals pushing the soldiers to war. The Pastoral is quite different from a typical Pastoral, representing the countryside as destitute, war torn, and lonely. Following the premier of *The Good Soldier Schweik*, Robert Kurka composed an opera of the same title which premiered after his death in 1958. (Josh Neuenschwander)

Asclepius (Michael Daugherty)

Asclepius Fanfare for Brass and Percussion was commissioned by Dr. Cyrus Farrehi for the grand opening of the University of Michigan Cardiovascular Center. The work was premiered June 7, 2007 by the CVC Brass and Percussion Ensemble, conducted by Emily Threinen. The title refers to Asclepius [pronunciation: as-klee’-pee-uhs], the Greek God of medicine. Using the pulse of a beating heart as a musical metaphor, the majestic fanfare celebrates men and women who devote their lives to the noble cause of medical research and healing. (Michael Daugherty)

Emma Catherine (Omar Thomas)

Emma Catherine was composed as a gift to my trombone professor at James Madison University, Dr. Andrew Lankford, and for his wife, Dr. Heather Lankford, as they were expecting the birth of their first child, Emma Catherine Lankford. When spoken naturally, the syllables “Emma Catherine” fall into a rhythmic pattern of two shorter notes followed by two longer notes. This became the primary rhythmic motive of the piece. At the premiere of the piece in the spring of 2004, Emma had just been born and was able to hear the lullaby written in her honor. This piece was originally written for trombone sextet and afterwards converted to a tuba quartet instrumentation via a commission by the University of Georgia Graduate Tuba-Euphonium Ensemble. Years later, I had the idea of creating a men’s choir version and employing the lyrical talents of my friend, John Coons. (Omar Thomas)

Norwegian Dances, op. 35 (Edvard Grieg)

Edvard Grieg (1843–1907) was the fourth of five children born to a Scottish father and a Scandinavian mother, a gifted pianist. At the age of fifteen, Grieg began study at the Leipzig conservatory and from that experience became grounded in the German pianistic and symphonic traditions of both Mendelssohn and Schumann.

Grieg also had a profound sense of his Norwegian heritage, reflected in his work through the use of dance rhythms and modal turns of harmony, to his musicological interest in the transcriptions of Scandinavian folk fiddling with the legendary Ole Bull. Grieg’s works therefore frequently call to mind the character of Norwegian folk music. This nationalistic flavor combined with the conservatory tradition assured Grieg’s continuing popularity, just as Dvorak, Tchaikovsky, and Fauré’s music did for them and their countries.

Grieg’s *Norwegian Dances* exemplify this nationalistic blend. The folk song collection “Mountain Melodies Old and New” by Ludvig Mathias Lindeman was Grieg’s inspiration for this collection of four dances – and while they were originally written as piano duets, audiences are more familiar with the current orchestral version. (Alyce Stokke)

Canzoni (Giovanni Gabrieli)

Giovanni Gabrieli (1557–1612), widely considered to be the leading composer of the Venetian High Renaissance, spent most of his life around St. Mark’s Basilica in Venice. In 1585, he took over the position of music director and organist from his uncle and teacher, Andrea Gabrieli, and remained in the position until his death in 1612. The acoustical properties of St. Mark’s inspired the antiphonal writing, with the different choirs divided among the cathedral’s upper balconies. By utilizing antiphonal choirs, impressive color contrasts and dynamic changes are created, giving the audience a sense that they are surrounded by sound.

Gabrieli’s canzoni (songs), written for brass, are taken from a volume called the *Sacrae Symphoniae*, a monumental work comprising of forty-five vocal songs and sixteen instrumental pieces. The brass works range from eight to fifteen parts, with the instruments arranged in up to three different choirs, posed antiphonally to capture the acoustic effects. The names of each of the canzoni refer to the specific modal scale in which the piece is based. Not to be confused with canzoni, the *Canzona Per Sonare No. 2* refers to an imitative polyphonic form that frequently begins with a “canzona rhythm,” consisting of a long note and two short notes. Finally, the *Sonata XIX a 15* appears in a group of works published posthumously in 1615 entitled *Canzoni e Sonate*. (JT Womack)

BIOGRAPHIES

Richard Mark Heidel is Director of Bands and Professor of Music in the School of Music at the University of Iowa where he conducts the Iowa Symphony Band, teaches graduate courses in conducting and band literature, guides the graduate band conducting program, and oversees all aspects of the University of Iowa band program. Ensembles under Dr. Heidel's direction have performed at national, regional, and state conferences including those of the College Band Directors National Association, Music Educators National Conference, Iowa Bandmasters Association, Wisconsin Music Educators Association, Illinois Music Educators Association, and National Band Association-Wisconsin Chapter. He has also led concert tours to the Republic of Ireland and the United Kingdom as well as throughout the Midwest.

Dr. Heidel has been distinguished with memberships in numerous national and international honor societies and fraternities including Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Kappa Kappa Psi, Phi Eta Sigma, Phi Kappa Phi, Kappa Delta Pi, Pi Nu Epsilon, and Golden Key. He was the recipient of the Outstanding Musician award at Texas Tech University in both 1985 and 1986, and in 1997, he received the A. A. Harding award at the University of Illinois for the "highest possible achievement, service, and devotion to the University Bands." In 2002, Dr. Heidel was named to the "Who's Who Among America's Teachers," and in 2003 and 2010 he received the Citation of Excellence from the Wisconsin Chapter of the National Band Association. In 2005, he was initiated into Sigma Alpha Iota as a National Arts Associate, and in 2008, he was elected to membership into the prestigious American Bandmasters Association. Dr. Heidel received the Collegiate Teaching Award from the UI College of Liberal Arts and Sciences in 2012, and a Citation of Excellence from the National Band Association in 2016.

Dr. Heidel has presented clinics and workshops at state music conferences and universities in Florida, Georgia, Illinois, Iowa, Michigan, Minnesota, Missouri, New Mexico, Ohio, Pennsylvania, South Dakota, West Virginia, Wisconsin, and Wyoming, and he has appeared as guest conductor and clinician in more than thirty states, Washington, D.C., and the Canadian provinces of Ontario and Manitoba. In 2003, Heidel served as an adjudicator for the Limerick International Marching Band Competition and the 100th St. Patrick's Day Festival in Dublin, Ireland. Dr. Heidel was the conductor of the Asia Pacific Activities Conference APAC Band in Hanoi, Vietnam, in 2016, and conductor of the Association of Music in International Schools High School Honor Band in Salzburg, Austria, in 2019. Heidel has two commercial compact discs to his credit including *TRADITION* featuring live performances of the Iowa Symphony Band released by Equilibrium in 2017, and *Martyrs for the Faith* featuring Kenneth Tse, saxophone with the Iowa Symphony Band released by MSR Classics in 2012.

Tyler Strickland is in his second year as a Graduate Teaching Assistant for University Bands at the University of Iowa and is currently enrolled in the D.M.A. in wind conducting program. His duties include conducting concert ensembles and serving as a graduate staff member for the Hawkeye Marching Band and Iowa Pep Band. His administrative duties include assisting with the Iowa Honor Band and instrument inventory for the Iowa Bands.

Before arriving in Iowa City, Mr. Strickland was the Director of Bands at Reeltown High School in Notasulga, Ala. for six years and Director of Bands at Ackerman High School in Ackerman, Miss. for the two years prior. During his time at both schools, he taught band to students in grades five

through twelve and was responsible for all aspects of the band programs including concert bands, jazz band, marching band, and pep bands. At Reeltown, his concert ensembles received superior ratings, and his marching bands consistently won their class at marching contests across the state of Alabama. Mr. Strickland has also enjoyed playing lead alto sax in The Auburn Knights Orchestra, a big band style jazz ensemble with an 85-year history. Mr. Strickland holds the Master of Music Education degree as well as the Bachelor of Music Education degree from Auburn University. He holds memberships in the National Association for Music Education and Phi Mu Alpha Sinfonia. He currently resides in Iowa City with his wife Ashley, whom he met in the marching band at Auburn, and their three Labrador Retrievers.

JT Womack currently serves as a D.M.A. candidate in wind conducting at the University of Iowa, beginning in August 2018, under the direction of Dr. Richard Mark Heidel. Prior to his Teaching Assistantship, he was the Director of Bands at Greenbrier Middle School in Greenbrier, Tennessee, and was the Assistant Director of Bands at Greenbrier High School from 2008–2018. He earned his B.S. in music education and his M.M.A in instrumental conducting from Austin Peay State University in Clarksville, Tenn., under the direction of Dr. Gregory Wolyneec, Douglas Droste, and Bob Lee. Before beginning his teaching career, JT was a trombonist with Royal Caribbean Cruise Lines, and was the principal trombonist of the Rome Festival Orchestra in Rome, Italy. Prior to his transition to Iowa, in addition to teaching, JT was an active trombonist, guest conductor, and clinician in the greater Nashville area. He and his wife, Madeline, currently reside in Coralville, Iowa, where they work and study at the University of Iowa.

Joshua Neuenschwander is a third year Graduate Teaching Assistant and D.M.A. candidate in wind conducting at the University of Iowa. His teaching duties include assisting with the 250-member Hawkeye Marching Band, the Iowa Pep Band, and the three concert bands. In addition to his work at the University of Iowa, Mr. Neuenschwander is the Director of the Grinnell College Symphonic Band and the Director of the Iowa City New Horizons Band. Mr. Neuenschwander holds a Bachelor of Music Education degree from VanderCook College of Music in Chicago, Illinois, and a Master of Music degree in instrumental conducting from Oakland University in Rochester, Michigan. Prior to coming to the University of Iowa, Mr. Neuenschwander taught grades 6–12 band in the Avondale and Haslett school districts in Michigan. Mr. Neuenschwander holds memberships in the College Band Directors' National Association, the National Band Association, the Iowa Bandmasters Association, the National Association for Music Education, and the College Music Society. He lives in Coralville with his wife, Heather, and sons Alex and Zachary.

IOWA SYMPHONY BAND

PICCOLO

Kate Weldon ¹
Elizabeth Hertzberg ⁴

FLUTE

Kate Weldon ^{1,2}
Amanda Happel ^{3,4}
Claire Thomsen ¹
Madeline Womack ³
Kim Lybrand ²
Jessica Fisher ⁴
Elizabeth Hertzberg ⁴

CLARINET

Arianna Edverson ¹
Ana Locke ³
Ben Hukvari ^{1,2}
Sam Kelly
Chen-You Wu ⁴
Abigail Temple ²
Adelaine Horan ⁴

BASS CLARINET

Jaeden Scheller ²
Tyler Strickland ³

OBOE

Lexi Doremus ³
Allyson Kegel ³
Amelia Johnson ⁴
Lauren Palkovic ⁴

BASSOON

Keegan Hockett ^{1,3}
Carlos Manuel Lopez ^{3,4}
Alyson Holevoet ⁴
Sara Remoy ^{1,2}

SAXOPHONE

Maxwell Borah ⁷
Jonathan Hart ⁷
Charlotte Leung ⁷
LingXiao Li ⁷
Eugene Ryoo ^{1,7}
Yo-yo Su ⁷
Chengyue Wang ^{1,7}
JiChen Zhang ^{2,7}
Ruiqian Zhang ⁷

TRUMPET

Ethan Good ^{3, 8a, 8b, 8e}
Drew Duncan ^{1, 8a, 8b, 8d}
Anna Kelly ^{3, 8c, 8d, 8e}
Bailey Leuth ^{1, 5, 8c, 8d}
John Hammes ^{5, 8a, 8b, 8d, 8e}
Cole Hobza ^{5, 8a, 8b, 8c, 8d}
Jada Spooner ^{5, 8c, 8d, 8e}

HORN

Amanda Thomas ^{3, 5, 8d, 8e}
Renee Thomas ^{2, 4, 5, 8d}
Ethan Owens ^{3, 5, 8c}
Delaney Hajek ^{2, 5, 8c, 8d, 8e}

TROMBONE

Kolbe Schnoebelen ^{1, 8e}
Amy Kenneson ^{3, 8e}
Ty Waters ^{5, 8a, 8b, 8d}
JT Womack ^{5, 8a, 8b, 8d}
Lydia Rose ^{8a, 8b, 8d, 8e}

BASS TROMBONE

Wade Carter ^{5, 8d, 8e}
Ryan Carter ^{8a, 8b, 8d, 8e}

EUPHONIUM

Joseph Horne ^{6, 8e, 8f}
Sam Shea ^{6, 8c, 8e}
Blaine Schmidt ^{8a, 8b, 8c, 8e}

TUBA

Grace Bergstrom ^{1, 6, 8c, 8f}
Wiatt Cariveau ^{5, 6, 8c, 8e}

PERCUSSION

Phil Bueche ^{2,5}
Tom Corbridge ³
Kraig Leahy ³
Nick Miller, *coordinator* ¹
Logan Newhouse ^{2,5}
Ben Stone ^{2,5}
Patrick Vecera ¹

PIANO

Ghadeer Abaido ^{1,2}

¹ Weill

² Ravel/Frey

³ Kurka

⁴ Orff

⁵ Daugherty

⁶ Thomas

⁷ Grieg

⁸ Gabrieli:

^{8a} *Canzon Primi Toni*

^{8b} *Canzon Septimi Toni No. 2*

^{8c} *Canzona Per Sonare No. 2*

^{8d} *Sonata XIX a 15*

^{8e} *Canzon Quarti Toni*

^{8f} *Canzon Duodecimi Toni*

UPCOMING EVENTS

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DECEMBER			2020
11	12:30 p.m.	Holidays with the Hawkeyes feat. Holiday Tubas	Livestream
11	7:30 p.m.	DMA Recital: Jichen Zhang, <i>saxophone</i>	Livestream
13	7:30 p.m.	Electronic Music Studio Concert 1	Livestream
13	11:30 a.m.	DMA Recital: Dennis Kwok, <i>saxophone</i>	Livestream

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