

## Ensemble Concert:

2021-05-04 – Iowa Symphony Band Chamber Ensembles



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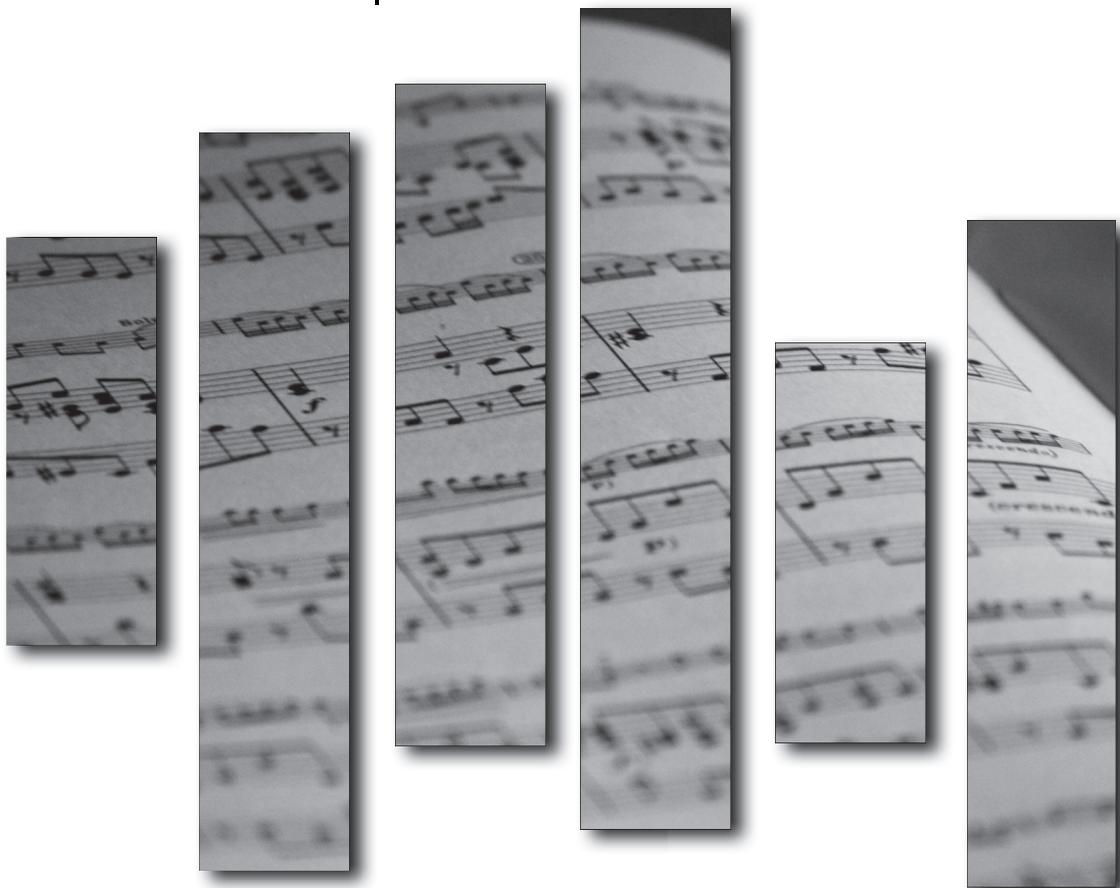


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# IOWA

School of Music



## ENSEMBLE RECITAL

**Iowa Symphony Band**  
**Chamber Ensembles**

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

Tuesday, May 4, 2021 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**

**Vienna Philharmonic Fanfare (1924/2015)**      Richard Strauss (1864–1949)  
arr. Joshua Hobbs

**Mare Tranquillitatis (Sea of Tranquility)(2007/2018)**      Roger Zare (b. 1985)

**More Old Wine in New Bottles**      Gordon Jacob (1895–1984)  
I. Down Among the Dead Men  
II. The Oak and the Ash  
III. The Lincolnshire Poacher  
IV. Joan to the Maypole  
Tyler Strickland, *guest conductor*

***Pavane pour une infante défunte***      Maurice Ravel  
**(Pavane for a Dead Princess) (1899/1910/2020)**      (1875–1937)  
trans. Malcolm Binney  
JT Womack, *guest conductor*

**Three Fugues by J.S. Bach**      Johann Sebastian Bach  
**from *The Well-Tempered Clavier* (1722/2020)**      (1685–1750)  
Fugue No. 2 in C minor      arr. Steve Danyew (b. 1983)  
Fugue No. 16 in G minor  
Fugue No. 23 in B-flat major  
JT Womack, *guest conductor*

**Yiddish Dances (1997/2020)**

Adam Gorb (b. 1958)

- I. Khosidl
- II. Terkische
- III. Doina
- IV. Hora
- V. Freylachs

Josh Neuenschwander, *guest conductor*

**Bull's-Eye (2019)**

Viet Cuong (b. 1990)

# PROGRAM NOTES

## **Vienna Philharmonic Fanfare** (Richard Strauss)

Although we typically only think of Strauss's contributions to the wind band medium in terms of four pieces (Suite Op. 4, Serenade Op. 7, Sonatina No. 1, Symphony or Sonatina No. 2), he also wrote a good deal of brass band music. Among these contributions is his Wiener Philharmoniker Fanfare. Born into a musical family, Richard Strauss proved early that he was a composer to watch out for. Conductor Hans von Bülow called the composer's *Serenade for Thirteen Winds* (1881), written when Strauss was just seventeen, evidence that the young man was "by far the most striking personality since Brahms." Strauss is perhaps best known for popularizing and refining the form of the tone poem, with works such as *Don Juan* (1888–89), *Till Eulenspiegel* (1894–95), and *Also Sprach Zarathustra* (1895–96), as well as for operas such as *Salome* (1903–05) and *Der Rosenkavalier* (1909–10). However, Strauss also had a long and fruitful career as a conductor, leading the Berlin Royal Opera, the Berlin Philharmonic, the Vienna State Opera, and the Vienna Philharmonic. Strauss even took the Vienna Philharmonic on a tour of South America in 1920 and collaborated on several works for the group, including the fanfare heard in today's concert.

The *Fanfare für die Wiener Philharmoniker* was written in 1924 for the organization's first benefit ball, which raised money for the musician's pension fund. Held on March 4 of that year, the ball took place during the holiday called Fasching in German-speaking countries, and known as Carnival or Mardi Gras in others. The piece was played while honored guests, such as the Matron of the Ball, arrived at the event. The work has been played every year since at the Philharmonic's annual balls. (Barbara Heninger)

## **Mare Tranquillitatis (Sea of Tranquility)** (Roger Zare)

*Mare Tranquillitatis* translates to "Sea of Tranquility" and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions – tranquil beauty and restless isolation. All of the musical material is derived from only two ideas – the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and solo instruments emerge, juxtaposing the lush full textures with a delicate and intimate passage. After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment. (Roger Zare)

## **More Old Wine in New Bottles** (Gordon Jacob)

Gordon Jacob hailed from Upper Norwood, London, where he grew up studying piano and percussion. Jacob served in World War I and was held prisoner of war in Germany for two years. During his time as a POW, he formed a small ensemble and arranged music for the prisoners to play and enjoy amidst their dire circumstances. Later released, Jacob studied with Ralph Vaughan Williams at the Royal College of Music in London. He enjoyed a long tenure at the RCM (1924–1966) where he instructed internationally acclaimed composers such as Holst, Arnold, and Cannon. With over 400 compositions, Jacob's most notable contributions to wind band literature include *William*

*Byrd Suite* (1922), *Music for a Festival* (1951), and *Giles Farnaby Suite* (1967). *More Old Wine in New Bottles*, composed between 1976 and 1977, is a staple of chamber wind repertoire. As a sequel to *Old Wine in New Bottles*, the piece was composed for thirteen instruments and emphasizes unique textures, clear formal structures, and recognizable English folk songs and variations. The four movements contrast nicely; the first is a raucous old English drinking song, the second a beautiful song of longing for home which can be heard in the English Horn, the third reflects sentiments towards poaching with the mood mirrored in the piccolo writing, concluding with a light and cheerful children's song in the fourth movement. Jacob's transparent compositional style compliments the timbre of each instrument and through the prevalent use of thin scoring. The tutti sections are employed primarily for impact such as in the chorus sections of the folk songs.

### **Pavane pour une infante défunte (Pavane for a Dead Princess) (Maurice Ravel)**

Maurice Ravel began his musical career at the age of seven as a pianist, studying privately with Henri Ghys, and started learning harmony at the age of twelve. After winning first prize in a piano competition in 1891, he progressed to the Conservatoire in Paris. His progression was slow in performance, and he was dismissed from the piano classes in 1895. It was at this point that Ravel decided to put his full effort into composition, and he returned to the Conservatoire to study with Gabriel Fauré. He began to compose specifically for piano, and out of his studies with Faure he composed the original version of *Pavane pour une infante défunte* in 1899. Ravel described the work as "an evocation of a pavane that a little princess might, in former times, have danced in a Spanish court." In 1910, Ravel published a revised edition of the work for orchestra, and it was premiered in Manchester, England in 1911.

Malcolm Binney transcribed the orchestral version of Ravel's *Pavane pour une infante défunte* in 2020 for woodwinds and saxophones. Binney started his career as a freelance violinist, performing with the major London orchestras. He soon found that he had a gift for conducting and studied at the Guildhall School of Music with Rafael Kubelik and Sir Georg Solti. Malcolm Binney is currently Professor of Conducting at the Royal Marines School of Music in Portsmouth, England. Other notable works for winds by Malcolm Binney include two original compositions, *Four Character Studies* and *Visions of Light*, as well as his contribution as editor of Ottorino Respighi's *Huntingtower*. (JT Womack)

### **Three Fugues by J. S. Bach from *The Well-Tempered Clavier* (Johann Sebastian Bach)**

*The Well-Tempered Clavier, Book 1* by J. S. Bach is a collection of preludes and fugues in all twenty-four major and minor keys. The term "well-tempered" refers to the well-tempered tuning system, in which all keys sound in tune, as opposed to the meantone temperament system, in which accidentals would sound out of tune when performed in a key other than intended. After Bach's death in 1750, the well-tempered system became the standard for keyboard instruments. Clavier is a name for a variety of keyboard instruments, including harpsichord, clavichord, and organ. Both volumes of the *Well-Tempered Clavier* are considered among the most important works in the history of classical music.

In response to the worldwide COVID-19 pandemic, many composers opted to write or arrange works for four to five part flexible instrumentation to aid ensembles that needed to socially distance and reduce the numbers of performers in ensembles. Steve Danyew arranged *Three Fugues by J. S. Bach* for such a flexible ensemble in four parts with an optional timpani line. Danyew is an active

composer and teacher, and currently serves as an instructor in the Arts Leadership Program at the Eastman School of Music. He credits his formative experience of playing saxophone in the University of Miami Wind Ensemble with Gary Green as the catalyst for his compositions for wind band. Danyew has received numerous awards from organizations such as ASCAP, CBDNA, Ithaca College, Society of Composers, and Octarium. (JT Womack)

### **Yiddish Dances** (Adam Gorb)

Klezmer music has its origins in Ashkenazi Jewish culture dating back to the 9th century. Rooted in Yiddish folk traditions, Klezmer blends influences from Jewish liturgical music with forms from gypsy, peasant, and Eastern European art music. By the 17th century, this style of music had spread throughout Europe, and a boom in immigration in the 19th century brought Klezmer music to the United States. Yiddish theater productions and professional recordings helped to popularize Klezmer music in the 20th century. Although rooted in folk and layman musician traditions, Klezmer has attracted many professional musicians, including virtuoso violinist Itzhak Perlman.

Adam Gorb said that *Yiddish Dances* joins his “two abiding musical passions – the symphonic wind ensemble and klezmer.” Commissioned by conductor Timothy Reynish for his 60th birthday, *Yiddish Dances* sets five Klezmer forms for band. The first dance, Khosidl, is a stately dance, set by Gorb in a way that moves between “satire, sentimentality, and pathos,” followed by the second dance, Terkische, which is similar to a tango. Doina is a recitative, passing solo lines between instruments and providing for cadenza passages across the ensemble. The work then moves to a Hora, a traditional circle dance in 3/8, and closes with the boisterous Freylachs, quoting earlier movements and bringing the work to a boisterous completion. Originally composed for wind band, this setting was reworked for chamber ensemble by the composer for performance by reduced ensembles during the 2020 COVID-19 pandemic. (Josh Neuenschwander)

### **Bull's-Eye** (Viet Cuong)

I've always been intrigued by Picasso's line drawings, where he captures the energy and personality of a subject – often an animal – with just a line or two. Picasso's "Bull" (1945) includes a simple line drawing of a bull in this fashion. However, this drawing is also preceded by a series of ten lithographs depicting his process of simplification and abstraction. The first lithograph is a fully-formed bull that, over its next two iterations, increases in opacity and detail. Then, over the next eight panels, layers are gradually peeled away to reveal just the essence of the bull. While *Bull's-Eye* is not an exact one-to-one depiction of these eleven drawings, the piece follows the same narrative: musical material is presented, made more complex, then distilled. The distillation process in the second half of the piece reveals the way the music preceding it is orchestrated, almost as if you were to mute and unmute certain section of the ensemble. (Viet Cuong)

# 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.

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 Master of Music degree in Instrumental Conducting from Oakland University in Rochester, Michigan, and a Bachelor of Music Education degree from VanderCook College of Music in Chicago, Illinois. His conducting teachers include Dr. Richard Mark Heidel, Dr. Eric Bush, and Dr. Gregory Cunningham. 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, the Iowa Music Educators Association, and the College Music Society. He lives in Coralville with his wife, Heather, and sons, Alex and Zachary.

# IOWA SYMPHONY BAND

## PICCOLO

Kate Weldon <sup>1</sup>

## FLUTE

Jessica Fisher <sup>2,6</sup>  
Amanda Happel <sup>3,4</sup>  
Elizabeth Hertzberg <sup>4</sup>  
Kim Lybrand <sup>2,6,8</sup>  
Claire Thomsen <sup>1</sup>  
Kate Weldon <sup>4</sup>

## CLARINET

Arianna Edverson <sup>3</sup>  
Adelaine Horan <sup>2,6</sup>  
Ben Hukvari <sup>3</sup>  
Sam Kelly <sup>2,6,8</sup>  
Ana Locke <sup>1</sup>  
Abigail Temple <sup>4</sup>  
Chen-You Wu <sup>4</sup>

## BASS CLARINET

Jaeden Scheller <sup>2,3,6</sup>  
Tyler Strickland <sup>1</sup>

## OBOE

Lexi Doremus <sup>3,4</sup>  
Amelia Johnson <sup>4</sup>  
Allyson Kegel <sup>2,6,8</sup>  
Lauren Palkovic <sup>2,6</sup>

## BASSOON

Keegan Hockett <sup>3,4</sup>  
Alyson Holevoet <sup>2,4,6</sup>  
Carlos Manuel Lopez <sup>4,8</sup>  
Sara Remoy <sup>2,6</sup>

## SAXOPHONE

Maxwell Borah <sup>1,2,6</sup>  
Charlotte Leung <sup>1,8</sup>  
LingXiao Li <sup>2,3,6</sup>  
Yo-yo Su <sup>1</sup>  
Chengyue Wang <sup>2,6</sup>  
JiChen Zhang <sup>1</sup>  
Ruiqian Zhang <sup>2,6</sup>

## TRUMPET

Drew Duncan <sup>3,5,8</sup>  
Ethan Good <sup>1,7</sup>  
John Hammes <sup>3,5,7</sup>  
Cole Hobza <sup>4,7</sup>  
Anna Kelly <sup>4,5</sup>  
Jada Spooner <sup>5,7</sup>

## HORN

Delany Hajek <sup>3,5,7</sup>  
Ethan Owens <sup>4,5,7</sup>  
Amanda Thomas <sup>1,5,7</sup>  
Renee Thomas <sup>4,5,7</sup>

## TROMBONE

Amy Kenneson <sup>5,7</sup>  
Lydia Rose <sup>8</sup>  
Kolbe Schnoebelen <sup>5,7</sup>  
Ty Waters <sup>3</sup>  
JT Womack <sup>7</sup>

## BASS TROMBONE

Ryan Carter <sup>7,8</sup>  
Wade Carter <sup>5</sup>

## EUPHONIUM

Joseph Horne <sup>5,7</sup>  
Sam Shea <sup>3</sup>

## TUBA

Grace Bergstrom <sup>3,8</sup>  
Wiatt Cariveau <sup>5,7</sup>

## PERCUSSION

Gabe Albertus <sup>8</sup>  
Phil Bueche <sup>7,8</sup>  
Tom Corbridge <sup>5,8</sup>  
Connor LaPage <sup>3,8</sup>  
Kraig Leahy <sup>8</sup>  
Nick Miller, Coordinator <sup>1,2</sup>  
Logan Newhouse <sup>3,8</sup>  
Ben Stone <sup>1,5</sup>

## PIANO

Ghadeer Abaido <sup>1</sup>

<sup>1</sup> Cuong  
<sup>2</sup> Danyew  
<sup>3</sup> Gorb  
<sup>4</sup> Jacob  
<sup>5</sup> Rautavaara  
<sup>6</sup> Ravel  
<sup>7</sup> Strauss  
<sup>8</sup> Zare

*Performers listed alphabetically*

## **IOWA BANDS STAFF**

Richard Mark Heidel, *Director of Bands*  
Eric W. Bush, *Associate Director of Bands*  
Myron D. Welch, *Director of Bands Emeritus*  
Kevin Kastens, *Associate Director of Bands Emeritus*  
Kathy Ford, *Administrative Coordinator*  
Nick Miller, *graduate assistant*  
Josh Neuenschwander, *graduate assistant*  
Tyler Strickland, *graduate assistant*  
JT Womack, *graduate assistant*  
Madeline Womack, *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.

## **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), Joe Cernuto (2015–18), and Joshua Neuenschwander (2018–2021).

# UPCOMING EVENTS

For the most up to date listing of concerts and recitals please visit [arts.uiowa.edu](https://arts.uiowa.edu)

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MAY		2021	
05	5:30 p.m.	DMA Recital: Dominique Archambeau, <i>viola</i>	Livestream
05	7:30 p.m.	UI Symphony Orchestra	Livestream
06	5:30 p.m.	Senior Recital: Louis Barker, <i>violin</i>	Livestream
06	7:30 p.m.	All-University String Orchestra	Livestream
07	5:30 p.m.	DMA Recital: Ghadeer Abaido, <i>piano</i>	Livestream
07	7:30 p.m.	UI Choirs Broadcast	Livestream
08	11:30 a.m.	Senior Recital: Christopher Arp, <i>organ</i>	Livestream
08	1:30 p.m.	DMA Recital: Yi Wang, <i>piano</i>	Livestream
08	3:00 p.m.	Senior Recital: Megan McCrary, <i>soprano</i>	Livestream
08	7:30 p.m.	Iowa Steel Band	Livestream
09	1:30 p.m.	DMA Recital: Nick Miller, <i>percussion</i>	Livestream
09	3:30 p.m.	DMA Recital: Emily Airhart, <i>cello</i>	Livestream
09	5:30 p.m.	DMA Recital: Xingyu Huo, <i>soprano</i>	Livestream
09	7:30 p.m.	Electronic Music Studio Concert 2	Livestream
10	7:30 p.m.	String Quartet Residency Program Chamber Music	Livestream
11	7:30 p.m.	Faculty Recital: Rachel Joselson, <i>soprano</i> "Songs and Chamber Works of Stella Lerner"	Livestream
12	7:30 p.m.	DMA Recital: Amy Anderson, <i>violin</i>	Livestream
13	1:30 p.m.	DMA Recital: Feiyang Li, <i>piano</i>	Livestream
16	3:00 p.m.	Summer Chamber Tour Concert	Livestream

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