

Ensemble Concert:

2022-04-11 – University Band



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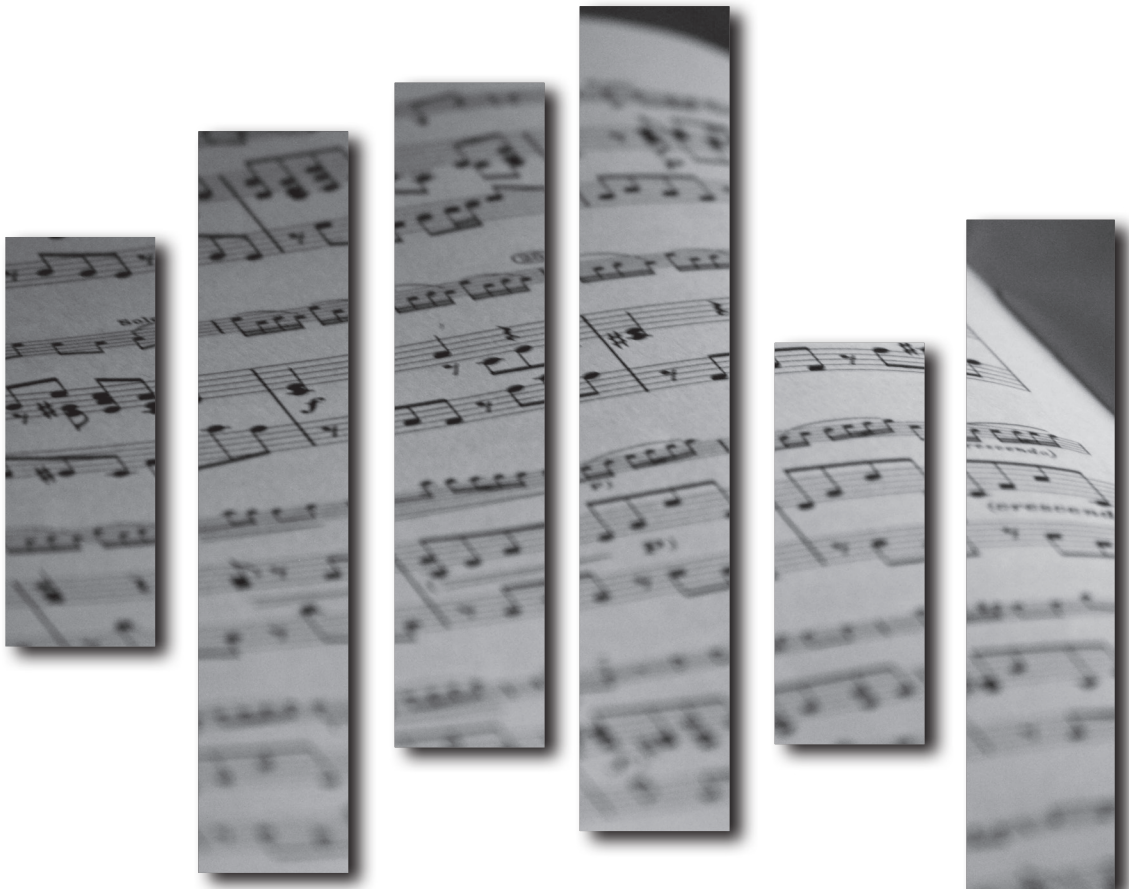


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IOWA

School of Music



ENSEMBLE CONCERT

University Band

Myron Peterson, *conductor*

Tyler Strickland, *guest conductor*

Kara Metzger, *guest conductor*

Monday, April 11, 2022 at 7:30 p.m.
Voxman Music Building Concert Hall

University Band
Myron Peterson, *conductor*
Tyler Strickland, *guest conductor*
Kara Metzger, *guest conductor*

PROGRAM

Foundry (2011) John Mackey (b. 1973)

Cajun Folk Songs (1990) Frank Ticheli (b. 1958)
La Belle et le Capitaine
Belle
Tyler Strickland, *guest conductor*

Letter from Sado (2011) Jodie Blackshaw (b. 1971)

Elements (2010) Brian Balmages (b. 1975)
Air
Water
Earth
Fire
Kara Metzger, *guest conductor*

Spoon River (1929/1967) Percy Aldridge Grainger (1882–1961)
arr. Glenn Cliffe Bainum (1888–1974)

Vignettes of Mount Vernon (2021) *Aaron Perrine (b. 1979)
Playful
Very Free
Joyous!

A Zillion Nickels (2015) Samuel Hazo (b. 1966)

*University of Iowa Alumni

PROGRAM NOTES

Foundry (2011)

John Mackey

Born: 1973, New Philadelphia, Ohio

Currently resides: San Francisco, California

Duration: 5:00 minutes

John Mackey arrived somewhat atypically to his life as a composer. His father was a professional trumpet player in a military band, and his mother was an amateur flutist and administrative assistant for The Ohio State University School of Music. His grandfather even owned a music store. John, however, never played an instrument growing up (except as he terms it, one-hand piano). His first experience with music came through music notation software at age nine when his grandfather gave him an Apple IIe and with the music notation software Music Construction Set. Using his mother's staff ID, Mackey would check out scores from the music library and enter them into the software—just a few light works such as Bach's *Well-tempered Clavier* and a Brandenburg Concerto or two along the way. With his shortage of traditional performance experience, he had difficulty gaining acceptance to a university school of music, but was accepted at the Cleveland Institute of Music under the guidance of Donald Erb. He went on to do graduate work with John Corigliano at Juilliard, producing significant original works in collaboration with dance choreographers. From there he progressed toward the life he enjoys now as a full-time composer.

Foundry is Mackey's second attempt to write for developing bands in his rhythmic, multi-layered ostinati style. He posted his vision for this piece on his social media platforms. Within a day or two a full consortium formed and *Foundry* was underway. Mackey writes, the piece "celebrates the fact that percussionists have this ability to make just about anything into an instrument." Thus, there are many found percussion instruments included in this work: steel plates struck with hammer, pipes, and steel mixing bowls to name a few. The overall aesthetic of this work might take listeners directly to the steel factory, or *Foundry*. (Myron Peterson)

Cajun Folk Songs (1990)

Frank Ticheli

Born: 1958, Monroe, Louisiana

Currently resides: Pasadena, California

Duration: 6:00 minutes

Frank Ticheli is an American educator and composer of orchestral, choral, chamber, and band music. He received his master's and doctoral degrees in composition from the University of Michigan. Ticheli has been on the composition faculty of the University of Southern California's Thornton School of Music since 1991, and has been writing for band at all levels for over thirty years. His works for band have received numerous awards, including the 2006 National Band Association William D. Revelli Memorial Band Composition Contest for his Symphony No. 2.

"La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet. "Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. (Frank Ticheli)

Letter From Sado (2011)

Jodie Blackshaw

Born: 1971, Wagga Wagga, NSW, Australia

Currently resides: Blue Mountains, NSW, Australia

Duration: 8:00 minutes

She's as student-centered as they come. Jodie Blackshaw grew up in the Riverina, an agricultural area in the southwest portion of New South Wales, Australia. A remote area, Blackshaw refers to it as "a beautiful place to grow and change," yet it did not have abundant musical opportunity. With the support of her parents

and a town youth band, Blackshaw learned to play the clarinet, which spiraled upwards to additional musical opportunities at music camps and larger regional school ensembles. After completing a Bachelor of Music in Composition at the Australian National University, Blackshaw spent nine years as a freelance music teacher in remote communities, providing lessons on clarinet, saxophone, and piano. During these years, she also directed a variety of ensembles of diverse instrumentation. Given the uniqueness of the ensembles, she composed custom music to fit the exact instrumentation and experience-level of the musicians. These formative teaching experiences also shaped her compositional goals of putting students first in her compositions, often placing a great deal of choice in the hands of the performers.

Letter From Sado was commission by the American Composers Forum BandQuest Series, which brings world-class composers together with developing student musicians. Referring to Sado Island in Japan, Blackshaw writes,

[Sado Island] hosts rare and beautiful forests, unusual topography, misty mountain ranges, as well as curious rock formations and a long flat plane right through the middle of the island itself. Historically, it is a place where gold was mined and various artists, religious and military leaders were sent in exile. Today it is a culturally rich island with two famous Taiko drumming groups. It is often said that people “found themselves” during their solitary confinement on Sado Island.

The piece is further inspired by a Haiku poem by Matsuo Bashō.

Stormy Sea:
Stretching over Sado,
Heaven's River.¹

The piece opens and closes with similar aleatoric material, first representing a stormy sea, and then representing Heaven's River (or the Milky Way). The middle of the piece is an expansive layered texture growing in strength throughout. *Letter from Sado* was premiered on May 19, 2014 by the Rosemount Middle School Band, John Zschunke, conductor. (Myron Peterson)

¹Reprinted in Blackshaw's program note with permission from Bashō's Haiku: Selected Poems of Matsuo Bashō by Matsuo Bashō, translated by David Landis Barnhill, The State University of New York Press, 2004, State University of New York. All Rights Reserved.

Elements (2010)

Brian Balmages

Born: 1975, Baltimore, Maryland

Currently resides: Baltimore, Maryland

Duration: 9:00 minutes

Elements is considered a “petite symphony,” comprising four brief movements. It follows a traditional symphony format based on the development and pacing of each movement (*allegro non troppo*, *largo*, *scherzo*, and *allegro vivace*). Each movement implies an element of nature, I. “Air,” II. “Water,” III. “Earth,” IV. “Fire,” and offers contrasting thematic material and stylistic challenges. The piece was commissioned by the Peak Music Festival in Dallas/Fort Worth, Texas.

Composer, Brian Balmages, holds a Bachelor's and Master's Degree in Music from James Madison University and the University of Miami Florida, respectively. His compositions are in high demand for various levels of musical ensembles within the wind, brass, and orchestra realms. Balmages is the Director of Instrumental Publications with The FJH Music Company, Inc. and the Assistant Director of Bands and Orchestras at Towson University. In addition, Balmages conducts and presents clinics with ensembles worldwide, and is a freelance trumpet player. (Kara Metzger)

Spoon River (1929/1967)

Percy Aldridge Grainger

Born: 1882, Melbourne, Australia

Died: 1961, White Plains, NY

Duration: 6:00 minutes

Australian-American composer, pianist, and folk song collector, Percy Aldridge Grainger, is best known for his settings of British folk music. Primarily thought of as an American composer, his life journey took him from Melbourne, Australia to Frankfurt and London before landing in the United States in 1914. He spent time in the U.S. Army Band playing oboe, saxophone, and directing. Eventually, he found his way to music education where he served as chair of the music department for New York University.

Spoon River is an American folk-dance tune that, like a river, took a winding path until it landed on Grainger's desk. Captain Charles H. Robinson heard it performed by a fiddler at a dance, passed it along to poet Edgar Less Masters (who published a book of poems under a similar title, *Spoon River Anthology*). Masters sent the tune to Grainger who set it for piano, and then orchestra. Glenn

Cliff Bainum (director of bands at Northwestern University from 1926 to 1953) adapted the orchestral version for concert band. With a memorable melody, *Spoon River* is a sixteen-bar tune with symmetrical A and B phrases. This setting has eight verses. In typical Grainger fashion, each verse has its own unique orchestrational flavor. Grainger writes, "My setting (begun March 10, 1919; ended February 1, 1929) aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence." (Myron Peterson)

Vignettes of Mount Vernon (2021)

Aaron Perrine

Born: 1979, St. Cloud, Minnesota

Currently resides: Aitken, Minnesota

Duration: 8:00 minutes

Aaron Perrine, a favorite son so-to-speak, holds a PhD in composition from the University of Iowa. He grew up in rural Minnesota, the son, and grandson, of band directors. He spent several years following in their footsteps as a high school band director before feeling to call to study and pursue composition fulltime. From compositions he wrote while the University of Iowa, Perrine twice earned the Sousa-American Bandmasters Association-Ostwald composition award: for his 2011 composition *Pale Blue on Deep* (awarded in 2013), and for his 2014 composition *Only Light* (awarded in 2015). More important than the accolades he has earned is his commitment to an aesthetic ideal. He composes with a freedom and flexibility to bend or break the rules to achieve "the aesthetic landscape he wants to achieve."

Perrine writes,

While it's difficult to choose, autumn just might be my favorite season. The turning of colors and crisp air tend to evoke various memories of growing up. Most recently, however, I'm reminded of my time spent teaching in Mount Vernon, Iowa. I wanted [to write] something reminiscent of this period in my life. *Vignettes of Mount Vernon* consists of three short movements, each representative of a slightly different mood I associate with the changing seasons in Iowa.

Perrine only provides the following clues for the scene of each vignette: I. Playful. II. Very Free. III. Joyous! From there, listeners get to conjure their own Iowa seasonal imagery as they take in these three *Vignettes of Mount Vernon*.

The piece was commissioned by the North Central

Iowa Bandmasters Association, premiered on January 8, 2022, in Mason City, Iowa, by that organization's 11th–12th grade honor band, with Perrine conducting. (Myron Peterson)

A Zillion Nickels (2015)

Samuel R. Hazo

Born: 1966, Pittsburgh, Pennsylvania

Currently resides: Pittsburgh, Pennsylvania

Duration: 4:00 minutes

Samuel Robert Hazo never left The City of Bridges, Pittsburgh, Pennsylvania. He grew up in a household where art and education were valued—not surprising with an accomplished poet laureate for a father. He earned a bachelor's and master's degree from Duquesne University, right in the heart of the city. He taught at Upper St. Clair public school in suburban Pittsburgh, where he lamented the shortage of quality compositions for beginning and young bands. His journey to life as a fulltime composer began there. Now, his compositions have been performed by students and professionals across the globe. Hazo, his wife and children, still call Pittsburgh home.

His father, Samuel John Hazo, once commented about the sea in general, "the waves glitter like a zillion nickels." The younger Hazo decided to coin that term as the title for this piece, which depicts nostalgic feelings about "The Jersey Shore." The piece also heavily features the percussion section as an ode to legendary drummer Steve Smith, of Journey fame. Hazo writes,

The piece was shaping into a chronological mood piece about the shore with pre- and post-Hurricane [Sandy] sections. Most prevalent were the sound of swells symbolizing the progression and regression of the waves and tides in micro and macro lengths. There were peaceful sections and turbulent sections. But, of greatest importance were the sections representing hope that close the composition

A Zillion Nickels was commissioned by Toms River (NJ) North, East, and South High Schools. (Myron Peterson)

BIOGRAPHIES

Myron Peterson, a graduate teaching assistant at the University of Iowa, previously spent twenty-one years as a director of bands at Urbandale High School in Urbandale, Iowa. During his tenure, the Urbandale Wind Ensemble performed as the class 4A honor band at the Iowa Bandmasters Association (IBA) Conference. The band also appeared three times at the IBA Conference as a clinic session band. Peterson led performances with the Urbandale bands across the United States, performing concerts and collaborating with bands in Iowa, Minnesota, Ohio, Indiana, New Jersey, Connecticut, Hawaii, and Missouri. Prior to his arrival at Urbandale, Peterson taught for two years in the Oskaloosa Community School District, also in Iowa.

Peterson is currently pursuing a DMA in wind conducting at the University of Iowa under the primary instruction of Dr. Mark Heidel. He holds an MM in wind conducting (2021) from Colorado State University (CSU) studying with Dr. Rebecca Phillips. Peterson earned his bachelor of music education from the University of Northern Iowa (UNI) in 1995. As a leader, Peterson is a past president of the Iowa Bandmasters Association (IBA), past president of the South Central Iowa Bandmasters Association (SCIBA), and was the founding treasurer of the Jazz Educators of Iowa (JEI). In addition to his professional affiliations with the IBA, SCIBA, and JEI, Peterson is also affiliated with the National Band Association, and College Band Directors National Association.

Tyler Strickland is in his third 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, AL for six years, and Director of Bands at Ackerman High School in Ackerman, MS 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

marking contests across the state of Alabama. Mr. Strickland also enjoyed playing lead alto sax in The Auburn Knights Orchestra from 2012 to 2017, a big band style jazz ensemble with an 85-year history.

Mr. Strickland holds a Master of Music Education degree as well as a 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 four Labrador Retrievers.

Kara Metzger is originally from Waukesha, WI. She earned a bachelor's in music education and a certificate in adaptive music from the University of Wisconsin-Eau Claire and has recently earned a master's degree in music education from the University of Minnesota Duluth. While at UMD, she was a teaching assistant within the band department, conducted the concert band, and assisted with the athletic bands.

Since 2016, Kara has been Brass and Visual Caption Head for the Colt Cadets Drum and Bugle Corps. She has also served as a Baritone Technician at the Colts Drum and Bugle Corps since 2020. Prior to pursuing her master's degree, Kara was the director of bands at Whitman Middle School and associate director of bands at West High School in Wauwatosa, Wisconsin where she was responsible for middle school concert bands, jazz ensembles, and assisted with all high school ensembles. She has held additional staff positions at the Blue Stars Drum and Bugle Corps as well as various high schools throughout Wisconsin and Minnesota. Kara is currently the drill writer for Champlin Park and Waukesha South High School.

Kara is also an active low brass player and enjoys performing in many ensembles on tenor/bass trombone, euphonium, and tuba. She is excited to be a part of the University of Iowa's band program!

UNIVERSITY BAND

FLUTE

Luanne Xiao
Hannah Bissen
Ashley Sheehan
Ellie Ruppenkamp
Amukta
Gantalamohini
Lucy Ha
Jesse Meadows
Erin Stresow

OBOE

Micah Williams
Carly O'Connor

BASSOON

Linfeng He
Eva Brooks
Aidan Eubank
Noah Adams

CLARINET

Shelby Mutter
Hannah Stuppi
Sydney Heuton
Ashley Goll
Lauren Asman
Matthew Koenig

BASS CLARINET

Volta Adovor
Alyvia Weigel
Breanna Baney
Chris Munwam

ALTO SAXOPHONE

Brandon Alpers
Miles Kramer
Isaac Mize
Finn Grogan
Dylan Miller
Alec Bell
Mikaela Tarrence
Liann Heisterkamp
Zachary Osgood
Mason Tan

TENOR

SAXOPHONE

Emma Freyermuth
Danielle
Homrighausen
Ryan Baker
Elaina DeWulf

BARITONE SAXOPHONE

Topher Wallerich
Heaven-Leigh
Robbins

TRUMPET

Anna Stinson
Colin Houts
Alecci Young
Jessalyn Elder
Matthew Salas
Madelyn Michel
Xandra Abel
Lucas Spain

HORN

Benjamin Makins
Michaela Sperry
Miranda Miller
Miranda Basart
Jordyn Sorenson

TROMBONE

Eric Biedke
Juliana Karl
Mitch Majure
Rhys Eshelman
Nicholas Kamp
Liah Moeller
Anthony Mundt
Landon McPike
Frankie Mesec
Max Sobel

EUPHONIUM

Robert Hoag
Sydney Smithgall
Xander Cruz
Illy Hoekstra

TUBA

Robyn O'Neal
Leiz Chan
Christopher Hunter
Kody Wixom
Daniel Peterson
Nicholas Feingold
Daniel Seville

PERCUSSION

Thomas Duong
Grayson Block
Ethan Borchard
Eddie Grant
Shuntaro Kawasaki
Patrick Koehler
Kennedy Sullivan

PIANO

Klyde Ledamo
(Balmages)
Bowen Liu
(Grainger)

IOWA BANDS STAFF

Richard Mark Heidel, Director of Bands
Eric W. Bush, Associate Director of Bands
Myron Welch, Director of Bands Emeritus
Kevin Kastens, Associate Director of Bands Emeritus
Kathy Ford, Administrative Coordinator, Bands
Kara Metzger, graduate assistant
Nick Miller, graduate assistant
Myron Peterson, graduate assistant
Tyler Strickland, graduate assistant
Courtney Kelly, Band Manager
Jordan Flies, Head Librarian
Samuel Kelly, Ethan Sherer, and Mark Rappel, Work Crew

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 (2015-17), Joshua Neuenschwander (2018-21), and Myron Peterson (2021-present).

UPCOMING EVENTS

For the most up to date listing of concerts and recitals, please visit arts.uiowa.edu.

All events are FREE unless otherwise indicated.

View livestreamed concerts at music.uiowa.edu/livestream.

APRIL			2022
14	7:30 p.m.	Symphony Band	Concert Hall
15	7:30 p.m.	Johnson County Landmark	Concert Hall
18	7:30 p.m.	Guest Chamber Recital: Gotham Winds	Recital Hall
19	7:30 p.m.	Guest Artist Recital: Marco Fusi, <i>violin</i>	Concert Hall
20	7:30 p.m.	Guest Artist Recital: Michelle Kesler, <i>cello</i>	Recital Hall
20	7:30 p.m.	Celebrating Beethoven: Complete 32 Sonatas UI Festival, Concert #9	Concert Hall
22	7:30 p.m.	Black Jazz Combo	Stark Opera Studio
22	7:30 p.m.	H.M.S. Pinafore	Coralville Center for the Performing Arts
23	3:00 p.m.	Faculty Chamber Recital: Iowa Brass Quintet	Concert Hall
24	3:00 p.m.	Faculty Chamber Recital - Benjamin Coelho and the UI Bassoon Studio	Concert Hall
24	7:30 p.m.	Center for New Music Ensemble IV	Concert Hall
25	7:30 p.m.	Latin Jazz Ensemble	Concert Hall
26	7:30 p.m.	Jazz Repertory Ensemble	Concert Hall
29	7:30 p.m.	Faculty Recital: Volkan Orhon, <i>double bass</i>	Concert Hall
30	1:00 p.m.	Gold Jazz Combo	Stark Opera Studio

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