



Ensemble and Faculty Concert:

2022-04-14 – Symphony Band and David Puderbaugh, tenor



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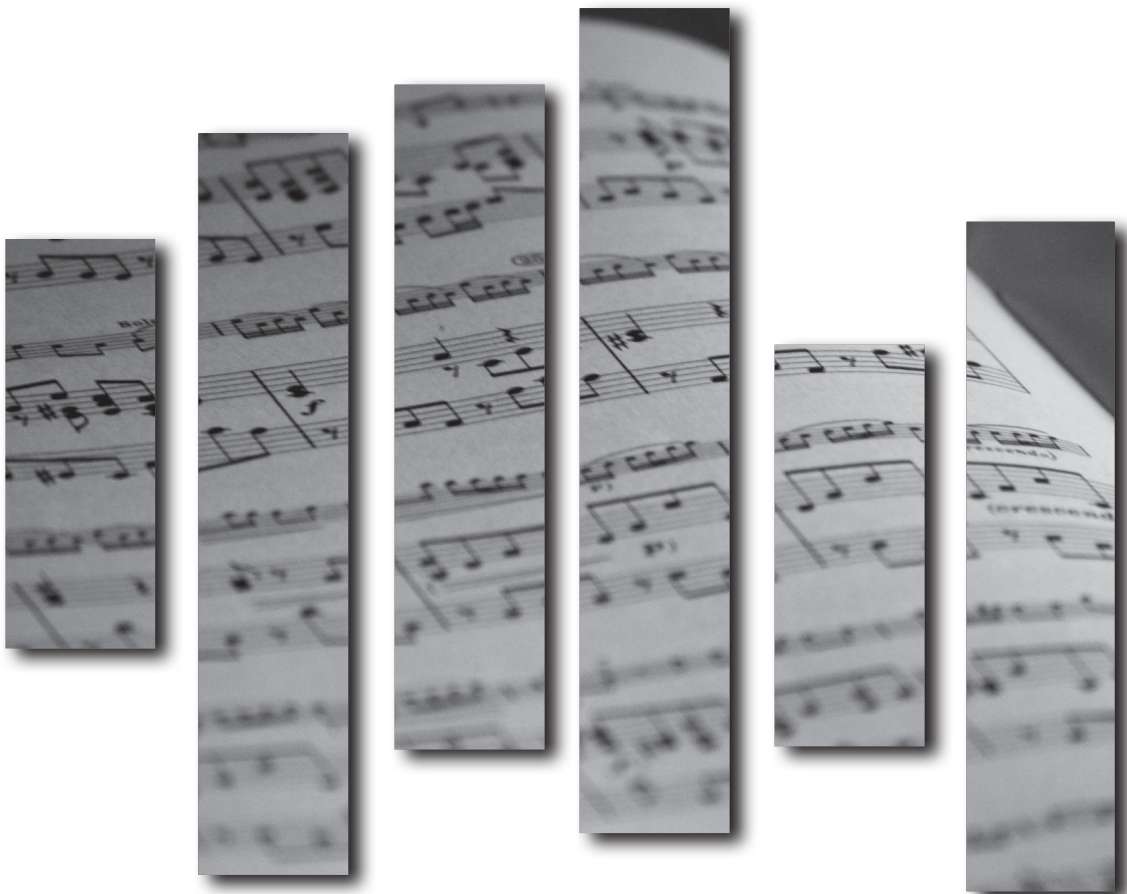


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IOWA

School of Music



ENSEMBLE CONCERT

Symphony Band

Richard Mark Heidel, *conductor*
Kara Metzger, *guest conductor*
Myron Peterson, *guest conductor*
David Puderbaugh, *tenor*

Thursday, April 14, 2022 at 7:30 p.m.
Voxman Music Building Concert Hall

Symphony Band

Richard Mark Heidel, *conductor*
Kara Metzger, *guest conductor*
Myron Peterson, *guest conductor*
David Puderbaugh, *tenor*

PROGRAM

Chester (1957) William Schuman (1910–1992)

Kara Metzger, *guest conductor*

Tarot (2021) Lindsay Bronnenkant (b. 1988)

The Fool
The King of Cups
The Tower

Epiphanies (1994) Ron Nelson (b. 1929)

Myron Peterson, *guest conductor*

Folk Songs and Dances in Lincolnshire Posy

Dr. David Puderbaugh, *tenor*

(First verse of each song only is performed. See program notes.)

Lincolnshire Posy (1937) Percy Aldridge Grainger (1882–1961)

Lisbon
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

ed. Frederick Fennell

This concert is presented by Kara Metzger and Myron Peterson in partial fulfillment of the requirements for the Doctor of Musical Arts in Wind Conducting. They are students of Dr. Richard Mark Heidel.

PROGRAM NOTES

Chester (William Schuman)

William Schuman was a widely versed composer and educator within American history. Schuman began college in 1928 as a business student. He was interested in composition and music and included music and composition on the side of his business studies. A few years into his degree, Schuman switched into the music education realm and eventually gained significant composition and teaching roles. Most notably in his education career included his time at Sarah Lawrence College and his teaching/presidency at the Juilliard School of Music. During his time at Juilliard, Schuman composed *Chester: Overture for Band*.

Chester is a long-standing staple to the wind band repertoire. This piece originated from a suite for orchestra by William Schuman titled, *New England Triptych* (1956). "Chester" was the final movement in this work. The overture for band was written in 1957. Unlike other orchestral transcriptions at this time, *Chester* proved to be significantly different from its original setting by altering scoring and overall development. The melodic material stems from early American composer and educator, William Billings. It was first published in 1778. The tune was originally made popular throughout the American Revolution. (Kara Metzger)

Tarot (Lindsay Bronnenkant)

Gustav Holst was incredibly interested in Indian culture, going so far as to teach himself Sanskrit. Some evidence suggests that he tried to incorporate Indian *rāgas* into his works, and after investigating Holst's resources and analyzing his *Planets*, I believe that Holst tried to reference *rāgas* that evoked similar characters to those of the planets in his suite. Holst's access to authentic performance of Indian music was limited, however, and like many composers -- especially as a British composer entrenched in modal composition during the English folk song revival of the early twentieth century -- he took what he understood of *rāgas* and filled in the gaps with Western theoretical knowledge, resulting in the treatment of what were once *rāgas* as scales or modes.

I decided to compose a suite that traces Holst's footsteps but applies his musical experimentation to a new topic: *Tarot*. Like astrology, Tarot cards have been used for divination, and as each planet in modern astrology represents specific characteristics and personality traits, so too does each Tarot card. Some elements of the Hindustani *thāts*, *Karnātak mēlakarta rāgas*, and pitch sets Holst references in his *Planets* are referenced in *Tarot* using a similarly Western approach to portray Tarot card analogs.

In *Tarot*, the Fool represents someone who dives head-first through open doors with enthusiasm (and sometimes with a blissful ignorance of any looming danger). The card represents new beginnings, playfulness, naïveté, and optimism. The first movement, "The Fool," contains several intentionally comedic moments as the Fool, unaware of the luck manifesting from his will, manages to skip through a minefield unharmed. The movement references the pitches of the *Kalyān* that are found in "Jupiter," a benefic planet of good fortune, to represent the Fool's beginner's luck. The movement also uses the whole-tone scale hinted at in some of Holst's themes for "Uranus," a chaotic and unpredictable planet, to depict the unintentional mayhem that inevitably follows each of the Fool's steps.

In *Tarot*, the suit of cups corresponds with emotional energy and the element of water. A deeply empathic soul, the King of Cups tempers his emotions by balancing his heart with his head. The King leads diplomatically through compassion. The second movement, "The King of Cups," references the pitches of *mēlakarta rāga Dhavalāmbari* from "Neptune" as a nod to a fellow intuitive and ruler of the sea, and additionally employs the pitches of the *Bhairavī* that are found in "Venus" to allude to the King's kind and gentle countenance.

The Tower represents surprise, upheaval, and destruction. It represents the collapse of structure, the crumbling of façades based on faulty foundations. The final movement references "Mars, the Bringer of War" with two similar pitch sets: the one Holst uses in "Mars," as well as a theme that Holst may have meant to draw from, *Bhairav*. (Lindsay Bronnenkant)

Epiphanies (Fanfares and Chorales) (Ron Nelson)

"I should confess that I don't like the sound of the band—that is, the typical band," Ron Nelson said in a 1997 interview with broadcaster Bruce Duffie. Nelson was referring to the sound of a band playing orchestral transcriptions, which earlier in the history of the wind band was a substantial portion of the repertoire. With three degrees from the Eastman School of Music (BM, MM, DMA) and further studies at the Paris Conservatory, Dr. Nelson benefitted greatly from the wind band's hunger for new music—for its own music. His education at Eastman was formative in his journey with the band medium. Nelson's attendance there in the early 1950s aligned with Frederick Fennell's advocacy of the Eastman Wind Ensemble concept using flexible instrumentation, and typically one player per part. "I love that visceral sound of that medium, and it ... opened my eyes. Then I found the percussion section, and through the percussion and the keyboard section I started to do things with band colors that other people happened not to be doing. So, there I arrived."

Nelson's *Epiphanies (Fanfares and Chorales)*, takes it a colorful step farther including his use of synthesizer with organ-like timbres (performed tonight on this magnificent pipe organ in the Concert Hall). The piece explores extremes in dynamics and a journey from dissonance to consonance. Based primarily on the C-octatonic scale, Nelson opens with dissonant brass fanfares and bold virtuosic timpani proclamations. The brilliant fanfares are contrasted with warm, gentle chorales. These eventually give way to a robust allegro section with Nelson's quintessential sound of layered ostinati surrounding sustained melody. The piece culminates with soaring horns celebrating the main theme en route to the final epiphany in C-major.

Epiphanies (Fanfares and Chorales) was commissioned and premiered by the University of Illinois, James Keene, director, on April 8, 1994 in celebration of MENC's national convention. (Myron Peterson)

Lincolnshire Posy (Percy Aldridge Grainger)

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone. (Percy Aldridge Grainger)

As a young boy in Australia, Percy was given a section of the family garden to cultivate. He promptly discarded the flower and vegetable seeds his parents had given him and instead collected as many different weeds and wildflowers as he could find. When asked about his strange taste in horticulture, he replied, 'What's the difference? I think the weeds are just as pretty as the other flowers.' His 1905-06 folksong collection from Lincolnshire, England, represented his own musical wildflowers and weeds and hence the title, *Lincolnshire Posy* - 'dedicated to the singers who sang so sweetly to me.'

Cheryl J. Wierman writes, "Lisbon Bay [Lisbon, Dublin Bay]: Its brisk and jaunty tune is indicative of the sailor's song that it is. The parallel harmonies sound strangely and appropriately archaic. A countermelody played midway through by horns and trumpet is based on the first phrase of another folk song, "The Duke of Marlborough." The setting is a theme and variations.

"Horkstow Grange" is another set of variations on a theme. The mood of the song, however, is quite different from the first, resulting in a dark, beautifully somber sound.

"Rufford Park Poachers" narrates the events surrounding the poaching of game from a private hunting reserve. [The singer Joseph] Taylor's free rhythms led Grainger to score this song in a series of changing meters, making it one of the more challenging movements of this work. The opening phrases are presented in canon at the octave between the piccolo/ alto clarinet and the oboe/bassoon. The same group of

instruments returns near the end, again in canon, however, this time the melody is presented at different pitch levels, resulting in a passage of polytonality.

The sprightly “Brisk Young Sailor” is about a young man returning to wed his true love. The use of theme and variations provides some challenging accompaniment patterns for the woodwinds in the first and second variations and a canon for the oboe and soprano saxophone in the third variation. The gradual slowing of tempo near the end is accompanied by increasingly dissonant harmonies.

The fifth movement, “Lord Melbourne,” a war song, is set by Grainger in the fiercest fashion. Brass and percussion instruments are predominant in this work, which is rhythmically notated in both changing meters and free time—passages in which the conductor may vary the lengths of the beat according to his or her ‘rhythmic fancy’. The melody is a variant of “The Duke of Marlborough,” which was used as a countermelody in ‘Lisbon Bay.’

The final movement is “The Lost Lady Found,” a dance song notated by Lucy Broadwood from her Lincolnshire nurse, Mrs. Hill. Once again, Grainger uses theme and variation to set this song. The final variation calls for the addition of ‘tuneful percussion’—glockenspiel, xylophone, hand bells, and tubular chimes—all of which help to bring this masterpiece of wind literature to a proper and fitting close.”

Thomas P. Lewis writes in *A Source Guide to the Music of Percy Grainger* (biographical reminiscences, lists of works, and commentaries), “Grainger’s attachment to two fully-staffed military bands (during World War I) offered him a ready laboratory for composition and instrumental experimentation pursued between numerous official requests for his services as one of the outstanding pianists of his day, and this love affair with the band lasted to the end of his life. Shepherd’s Hey and other tunes which he subsequently made familiar to listeners everywhere eventually led to his magnum folk song opus, *Lincolnshire Posy*, a six-movement achievement which he composed in White Plains, New York during the first three months of 1937. Three of these (1, 4, 6) related to the adaptational stylistic setting used for *Shepherd’s Hey* while movements 2, 3 and 5 depart from that concept and pursue compositional and textural dimensions which, in music for the military band, were unique, extraordinary—far out! (Eddie R. Smith)

Lisbon – Sailor’s Song (Mvt. 1)

’Tis on a Monday morning all in the month of May,
Our ship she weigh’d her anchor, all for to sail away.
The wind it blew from the southwest for Lisbon we
was bound,
The hills and dales were covered with pretty girls
around.

The Duke of Marlborough (Mvt. 1)

You generals all and champions bold, that take
delight in the field,
That knock down palaces and castle walls, but now
to death must yield.
Oh! I must go and face the foe, with sword and
shield;
I always fought with merry men, but now to death
must yield.

Horkstow Grange (Mvt. 2)

In Horkstow Grange there liv’d an old miser.
You all do know there I’ve heard say.
It’s him and his man that was named John Bowlin’,
They fell out one market day.
Pity them what see him suffer, Pity poor old Steel-
eye Span,
John Bowlin’s deeds they will be remember’d,
Bowlin’s deeds at Horkstow Grange.

Rufford Park Poachers (Mvt. 3)

They say that forty gallant poachers they were in a
mess,
They ’ad often been attack’ted when their number it
was less.
So poacher bold as I unfold, keep up your gallant
heart,
And think about those poachers bold, That night in
Rufford Park.

The Brisk Young Sailor (Mvt. 4)

A fair maid walking all in her garden,
A brisk young sailor she chanc’d to spy.
He stepp’d up to her thinking to woo her,
Cried this “Fair maid, can you fancy I?”

Lord Melbourne (Mvt. 5)

I am an English man born by birth, Lord Melbourne
is my name,
In Devonshire I firth drew be-reath, that place of
noble fame.
I was beloved by all of my men, by kings and princ-
es likewise.
I never failed in anything, but one great victory.

The Lost Lady Found (Mvt. 6)

’Twas down in a valley a fair maid did dwell,
She lived with her uncle as all knew full well,
’Twas down in the valley where violets were gay,
Three gypsies betrayed her and stole her away.

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 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 Ireland and the United Kingdom as well as throughout the Midwest and east coast.

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 the Certificate of Excellence from the National Band Association in 2016.

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 and for 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!

Myron Peterson, a 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.

David Puderbaugh is Assistant Director of Choral Activities at the University of Iowa, where he conducts University Choir and teaches graduate choral literature and undergraduate choral conducting. He is also Associate Director of the School of Music and Director of Graduate Studies, overseeing the department's vibrant graduate program. A native Iowan, Dr. Puderbaugh holds a bachelor's degree from Drake University, a master's degree from the University of Missouri, and a doctorate from the University of Iowa. Dr. Puderbaugh is Music Director of Chamber Singers of Iowa City; under his leadership, the ensemble has performed such works as Beethoven's *Mass in C Major*, Handel's *Messiah*, Haydn's *The Seasons*, Orff's *Carmina Burana*, and Rachmaninov's *All-Night Vigil*.

Dr. Puderbaugh's current research interest centers on Estonian choral music, a fascination that resulted in a Fulbright Fellowship to conduct dissertation research on that country's national song festivals during the Soviet occupation. He is committed to bringing the Baltic region's vast choral treasury to the United States through performance as well as the creation of performing and critical editions. His recording with the Estonian chamber choir Voces Tallinn, *A Black Birch in Winter* (MSR Classics, 2019), featured new choral music from Estonia and the U.S. and won Recording of the Year in Estonia in 2020.

Dr. Puderbaugh is active in several professional organizations, and serves as president-elect of the Midwestern American Choral Directors Association. Additionally, Dr. Puderbaugh is a member of the National Collegiate Choral Organization, College Music Society, and Pi Kappa Lambda music honor society. In addition to his conducting and scholarly activities, Dr. Puderbaugh is an active tenor soloist. Among his solo credits are Handel's *Messiah*, Haydn's *The Creation*, Mozart's *C-Minor Mass*, and the Evangelist role in Bach's *Christmas Oratorio* and Schütz's *St. John Passion*.

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).

IOWA SYMPHONY BAND

PICCOLO

Caleb J. Estrada-
Valentín
Katie Woody

FLUTE

*Caleb J. Estrada-
Valentín
Kim Lybrand
Ana Clark
Katie Woody
Octavia Barbulescu
Zoe Dorr

OBOE

*Lexi Doremus
Amelia Johnson, *English
horn*
Lauren Carley
Lauren Palkovic

BASSOON

*Carlos López
Alyson Holevoet
Sara Remoy

CONTRABASSOON

Carlos López

CLARINET

*Arianna Edvenson
Ana Maria Locke
Samuel Kelly
Adelaine Horan
Abigail Temple
Chen-You Wu
Mina Jerome
Jordan Flies

BASS CLARINET

*Tyler Strickland, *alto,
contrabass*
Jaeden Scheller

SAXOPHONE

*Eugene Ryoo, *soprano
and alto*
Matthew Nicholson, *alto*
Jonathan Hart, *alto*
Lauren Lettington, *alto*
Charlotte Leung, *tenor*
Maxwell Borah, *baritone*
Matthew Nicholson,
bass

TRUMPET

*Ciarra Kirst
Anna Kelly
Jada Spooner
Joanna Leston
Ariya Davis
Sara Lyons
Henry Leaders

HORN

*Yi-Hsun Tang
Ben Makins
Delaney Hajek
Renee Thomas
Anna Cullinan

TROMBONE

**Kolbe Schnoebelen
**Myron Peterson
Ethan Sherer
Amy Kenneson

BASS TROMBONE

Ryan Carter
Kara Metzger

EUPHONIUM

*Drew Bonner
Joseph Horne

TUBA

*John Reyna
Grace Bergstrom
Wiatt Cariveau

PERCUSSION

Phil Bueche
Tom Corbridge
Nick Miller, *personnel
manager*
Logan Newhouse
Kraig Leahy
Wil Voelker
Gabriel Albertus

STRING BASS

Bennett Walker

PIANO

Kendra Hunt

HARP

Pam Weest-
Carrasco

ORGAN

Yu-Hsiang Abby Chen

*Principal Player

**Co-Principal Player

UPCOMING EVENTS

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