

Ensemble and Faculty Concert:

2022-10-06 – University Band, Symphony Band and Jorge Montilla, clarinet



Audio Playlist



Video Playlist

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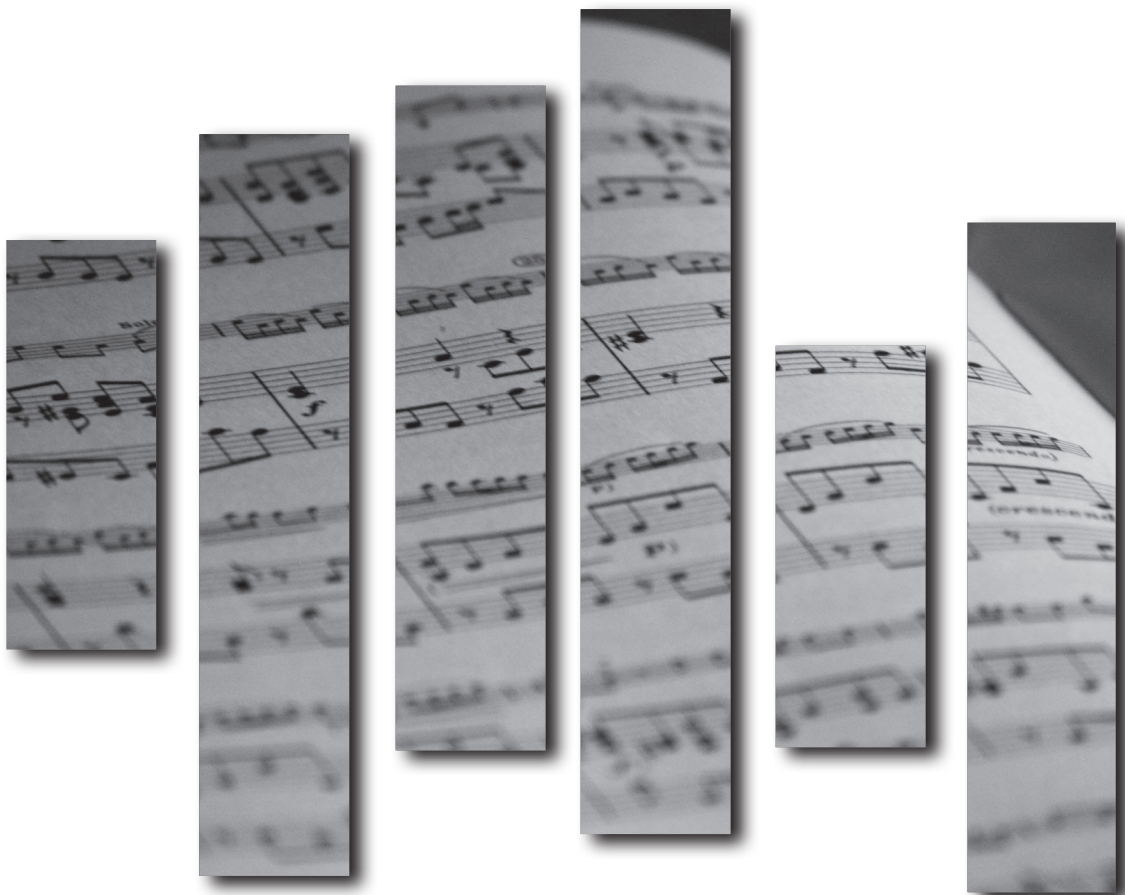


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IOWA

School of Music



ENSEMBLE CONCERT

UI Concert Band & Symphony Band

Eric W. Bush, *conductor*

M. Cory Schmitt, *guest conductor*

Richard Mark Heidel, *conductor*

Jorge Montilla, *clarinet*

Thursday, October 6, 2022 at 7:30pm
Voxman Music Building Concert Hall

PROGRAM

CONCERT BAND

Eric W. Bush, *conductor*

M. Cory Schmitt, *guest conductor*

Break Forth O Beauteous Heavenly Light (1641)

Johann SCHOP (ca.1590-1664)
harm. J.S. Bach

Emily Busche, *organ*

Luminescence (2009)

David BIEDENBENDER (b. 1984)

Transitions (2021)

Cody MYRE (b. 1997)

Caccia and Chorale (1976)

Clifton WILLIAMS (1923-1976)

M. Cory Schmitt, *guest conductor*

Bridges (2022)

Katahj COPLEY (b. 1998)

The Free Lance (1906)

John Philip SOUSA (1854-1932)

INTERMISSION

SYMPHONY BAND

Richard Mark Heidel, *conductor*

Jorge Montilla, *clarinet*

Canzon Primi Toni from Sacrae Symphoniae (1597)

Giovanni GABRIELI (1557-1612)
ed. Robert King

Cathedrals (2008)

Kathryn SALFELDER (b. 1987)

Only Light (2014)

Aaron PERRINE (b. 1979)

English Dances Set II, Op. 33 (1951)

I. *Allegro non troppo*

II. *Con brio*

III. *Grazioso*

IV. *Giubiloso*

Malcolm ARNOLD (1921-2006)
trans. James Sudduth
ed. Ethan Owens

Concerto for Clarinet and Wind Ensemble (2011)

Frank TICHELI (b. 1958)

III. *Riffs for Lenny*

The Jedi Steps and Finale from Star Wars: The Force Awakens (2015)

John WILLIAMS (b. 1932)
trans. Paul Lavender

PERSONNEL

CONCERT BAND

PICCOLO

Elizabeth Hertzberg

FLUTE

**Elizabeth Hertzberg

**Allie Stolte

Ella Boesen

Anna Christopherson

Isabella Anderson

Elizabeth Wagner

Abigail Townsend

An-Chi Nguyen

OBOE

*Kate Caldwell

Sam Hoying

ENGLISH HORN

Sam Hoying

CLARINET

*Mark Bischoff

Nila Cooper

Kathleen McKeehan

Amber Imming

Tony Wang

Megan Uden

Shemaiah Lara

Olivia Russell

BASS CLARINET

*Alex Arellano

Christian Stogdill

Mae Dolan

BASSOON

*Emily Roberts

Baylea Starkey

SAXOPHONE

Lauren Lettington, alto I

Henry Chan, alto I

Justin Yem, alto II

Jenna Anderson, alto II

Lucas Wiese Ibarra, tenor

Cole Moorhead, tenor

Luke Wymore, baritone

TRUMPET

*Sara Lyons

Joanna Leston

Henry Leaders

Cameron LaPage

Ariya Davis

Jace Barry

Pavin Esbaum

Mason O'Brien

Matthew Freedlund

HORN

*Anna Cullinan

Kailyn Thompson

Anna Boes

Miranda Miller

Karena Jensen

Elizabeth Greene

TROMBONE

*Ty Waters

Larissa Myers

Robby Hoag

Jake Greenlee

Brady McSperrin

Megan Boskey

Killian Ritland

Ethan Baumli

BASS TROMBONE

Courtney Kelly

EUPHONIUM

*Jimmy Pelini

Rochelle Lopez

Nick Kamp

Hazel Alldredge

TUBA

*Dravin Martin

Tyson Baker

Jeremiah Pruessner

PERCUSSION

Ava Chopskie

Peyton Flynn

Drew Hansen

Randall Kinner

Nathan Ortiz

Charli Otto (personnel manager)

SYMPHONY BAND

PICCOLO

Caleb J. Estrada-Valentín

Octavia Barbulescu

FLUTE

*Caleb J. Estrada-Valentín

Kim Lybrand

Octavia Barbulescu

Ana Clark

Zoe Dorr

Jessica Fischer

OBOE

*Lauren Palkovic

Amelia Johnson

Lauren Carley

ENGLISH HORN

Amelia Johnson

CLARINET

*Sayyod Mirzomurodov

Lea Banks

Mina Jerome

Shelby Mutter

Jordan Flies

Sara Sample

Mitchell Baccam

Chen-You Wu

Kaylee Herr

BASS CLARINET

*Jaeden Scheller

Gabby Johnson

BASSOON

*Carlos M. Lopez

Elliott Beauchamp

Sara Remoy

SAXOPHONE

*Lingxiao Li, alto

Chris Hunley, alto

Matt Nicholson, tenor

Henry Cao, baritone

TRUMPET

*Kevin Sells

M. Cory Schmitt

Cole Hobza

Emma Cryer

Anna Kelly

Jada Spooner

Odysseus Orr

HORN

*Kristen Ronning

Ben Makins

Delaney Hajek

Keelie Kruse

Renee Thomas

Yonghao Zhang

TROMBONE

*Kolbe Schnoebelen

Ethan Sherer

Ben Copeland

Myron Peterson

BASS TROMBONE

Ryan Carter

EUPHONIUM

*Drew Bonner

Kara Metzger

TUBA

*Grace Bergstrom

Matt Sleep

Bennett Walker

DOUBLE BASS

Natalia Terra

PERCUSSION

Michael Hill

Kraig Leahy

Nick Miller, section

leader

Logan Newhouse

Hannah Oberhoffer

Anabel Perez-Brennan

Wilder Voelker

PIANO

Kendra Hunt

HARP

Pamela Weest-Carrasco

*Principal Player

**Co-Principal Players

PROGRAM NOTES

Luminescence (David Biedenbender)

Luminescence is based on fragments from the melody Break Forth O Beauteous Heavenly Light, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach. (It may enrich the overall musical experience, both for the ensemble and for the audience, to hear the original chorale before the piece is played.)

Break Forth O Beauteous Heavenly Light was first known as “Ermuntre dich, mein schwacher Geist” (Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist’s *Himmlische Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably found an altered version of the tune in Johann Crüger’s *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his Christmas Oratorio from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as Break Forth O Beauteous Heavenly Light. (David Biedenbender)

Transitions (Cody Myre)

As with all things in life, the present is fragile. At any given moment we may know what we want and how to get there, but the world has a way of teaching us humility. It grounds us in reality and makes us face some often unfortunate truths about ourselves and our motivations. It molds us into a version of ourselves that often bears little resemblance to our previous, optimistic visions, but it also leads us down exciting paths and through remarkable adventures.

I have spent a lot of time over the last year contemplating my life, whether it is best to initiate change or go with the flow. I have thought long about what it means to be not only a musician, but a father and, to the best extent that I can be, a provider for more than just myself. This has prompted me to consider in my life the aspect of change; Is it okay to press on knowing that the now is better than before, or is it okay to mourn your past simply for the sake of nostalgia? “Transitions” is my ode to conflict, in that sense, and my way of putting to rest any doubts about my life choices, both recent and long past. It is a song about self-forgiveness, and a call for a future that looks better than the past.

In short, it’s a work about change, and I want to share it with everybody. (Cody Myre)

Caccia and Chorale (Clifton Williams)

Clifton Williams was a prolific composer who contributed dozens of works to the wind band medium, many of which are now considered staple repertoire. Written on Williams' deathbed, Caccia and Chorale is a two-part reflection on the ideas of, in the words of the late composer, "preoccupation to the material world" through the Caccia (Italian for hunt or chase) section, and "a return to religious or ethical concepts" in the Chorale portion. The tribulation of this music could be likened to the journey that the composer took during his end of life battle with illness, as he originally intended that Caccia be a standalone piece. Subsequent to a successful procedure, Williams composed the Chorale as a hymn of thanksgiving for health and life. The unrelenting nature of Caccia is reminiscent of the compositional style of Williams' main composition teacher, Howard Hanson. One can also hear Williams' and Hanson's influence in the works of Williams' student Francis McBeth, who wrote one of his most famous works Kaddish in the same year as Caccia and Chorale. This late 20th century work is fervent with chordal harmonic structures, aggressive rhythmic ostinatos, and grandiose melodic themes, all of which perfectly encapsulate the stylistic idiom of Clifton Williams. (Cory Schmitt)

Bridges (Katahj Copley)

While looking for more inspiration for this piece, there was this quote from Greek writer Nikos Kazantzakis I stumbled upon: "True teachers are those who use themselves as bridges over which they invite their students to cross; then, having facilitated their crossing, joyfully collapse, encouraging them to create their own."

And from there the title BRIDGES came to me. Bridges pays tribute to the teachers that have influenced and inspired us. This piece is dedicated to the passion and commitment of Dr. Terry Flowers and his work with the St. Philip's School and Community Center. For nearly 40 years, Dr. Flowers' work with St. Philip's has influenced and inspired hundreds of students to be more than what the world sees them as. Using the styles of some of his favorite artists: Aretha Franklin and Patti LaBelle while honoring his upbringings within the Gospel world, I wanted to tell the story of the "superhero" Dr. Terry Flowers. I also wanted to highlight how teachers are not only superheroes but they're also our bridges to a brighter future. (Katahj Copley)

The Free Lance (John Philip Sousa)

"The Free Lance" march, taken from Sousa's operetta of the same name, has a lengthy and unorthodox construction when compared with most other Sousa marches. There were so many spirited march tunes in the operetta that perhaps Sousa felt obligated to include most of them when piecing together the march. Actually, there were enough for two separate marches.

The "free lance" of the operetta was Sigmund Lump, a clever goatherd who hired himself out as a mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations.

The trio of the march corresponds to the song "On to Victory" in the operetta, and some editions of the march were published under that title. (Paul E. Bierley)

Canzon Primi Toni (Giovanni Gabrieli)

In the waning years of the Renaissance, northern Italy emerged as an epicenter of musical breakthroughs. While Rome hewed to sublime, classic counterpoint—a stabilizing influence, as the conservative Vatican saw it—proud and powerful Venice, at the northern tip of the Adriatic, grew ever more audacious in its musical experiments. Musicians from all the northern Italian cities and from foreign lands aspired to appointments there, and the Doges supported their musical enterprises lavishly, nowhere more exorbitantly than at the Basilica of San Marco.

Some of the other churches of Venice—where notable churches stand on nearly every square—echoed San Marco’s enthusiasm for lavish music, though none exceeded it. One of San Marco’s defining characteristics was architecture that supported the separation of the performers into discrete units that could be stationed in various balconies around the church. These *cori spezzati* (“spaced-out choirs” might serve as a jocular translation) gave rise to a repertory of polychoral vocal and instrumental music that has rarely been matched for sheer splendor.

Giovanni Gabrieli proved especially adept with instrumental writing of this sort. Schooled by his uncle Andrea Gabrieli and enriched by work and study with Orlando di Lasso at the Bavarian court in Munich from 1575 to 1579 (during which he fortunately avoided a plague that devastated Venice), the composer returned to his native city in 1584. In a surprise move, the reigning organist of San Marco, Claudio Merulo, resigned his post to move to Parma (a step down, in terms of prestige); and at an open competition for his successor, held on New Year’s Day of 1585, Gabrieli was unanimously accepted to join the basilica’s staff as deputy to his uncle, who ascended to the principal organist’s post. A month later Gabrieli assumed a concurrent position as organist at the Scuola Grande di San Rocco, which became second only to San Marco as a hotbed of sumptuous music making. From then until 1612, when he died of a kidney stone and was buried in the parish church of San Stefano, Gabrieli composed prolifically, leaving a legacy of motets, madrigals, organ works, canzonas, and sonatas. In fact, he appears to have been the first composer to employ the term “sonata,” which he used in a generalized way to describe instrumental works that didn’t adhere to any other established form. *Canzon septimi toni à 8* was published as part of the *Sacrae symphoniae* collection of 1597. (James M. Keller)

Cathedrals (Kathryn Salefelder)

Cathedrals is a fantasy on Gabrieli’s *Canzon Primi Toni* from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark’s Cathedral in Venice, the canzon is transcribed for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (It. ‘broken choirs’), which forms the basis of much of Gabrieli’s writing.

Cathedrals is an adventure in ‘neo-renaissance’ music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often

evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion. (Kathryn Salfelder)

Only Light (Aaron Perrine)

The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

In the fall of 2012, one of my best friend's mother lost her battle with cancer. A year later, while thinking of ideas for what was eventually to be *Only Light*, I found myself thinking of him and his family quite often. At about this same time, I was on social media late one night -- procrastinating rather than composing -- and discovered a post written by another friend, written in reference to his wife. Here is an excerpt:

A timeline. Oh, the dark places I've dwelt this morning. The "hows," "what ifs," and "whys" pouring over me. But, I digress. There is no timeline at this time. There is only, "we aren't done with you yet." There is, "we've got more things to try." There is, in a word, hope. I need me some of that. Toni has pointed out that there are times that I can find the dark cloud behind any silver lining. (Had you only known me before I met you, young lady. Now that Tim could really find darkness where there was only light.) The medical team is set to battle on.

In an instant, I was reminded of how delicate life is and how things can change at a moment's notice. Reflecting upon these events inspired me to expand upon and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing. (Aaron Perrine)

Only Light was commissioned and premiered by Dr. Richard Mark Heidel and the University of Iowa Symphony Band.

English Dances Set II, Op. 33 (Malcolm Arnold)

Arnold's two sets of *English Dances*, Op. 27 (1950) and Op. 33 (1951) find the composer at his most tuneful and warmly lyrical. They originated in a suggestion from his publisher at the time that he should attempt an English equivalent of Dvořák's *Slavonic Dances*. Both sets are full of variety and inventiveness and form a well-balanced sequence. They are not conventional dances, but rather a series of colourful vignettes that capture the flavour of English folk music without using any traditional tunes, the material being all Arnold's own. The lilting, spontaneous-sounding opening dance from the first set is graced by a beguiling string tune, typical of the composer. The vibrant, light-hearted second dance is over in the blink of an eye. By contrast, the following folk-like dance, initiated by an eloquent bassoon, is wistful and introspective. With brass to the fore, the final dance in the set is raucous, irrepressible and crowned by whooping horns. (Paul Conway)

English Dances is dedicated to Bernard de Nevers and was first performed by the London Philharmonic under Sir Adrian Boult on April 14, 1951.

Concerto for Clarinet and Wind Ensemble (Frank Ticheli)

I had been hoping to compose a clarinet concerto for years, and so I was delighted when a commission offer came my way from Swedish-American clarinetist Hakan Rosengren. His fiery virtuosity, combined with his poignantly beautiful sound, had a direct influence on my creative decisions throughout the work.

The concerto's three movements are composed as tributes to three 20th-century American icons: George Gershwin, Aaron Copland, and Leonard Bernstein.

While composing the final movement, *Riffs for Lenny*, I imagined Bernstein perched on a pulpit (a podium?), passionately preaching about Music as a powerful and necessary force for humanity. In a sense, I pay tribute to his lifelong enthusiasm, unleashed through his conducting, composing, performing, teaching, and in countless other ways. Like the opening movement, *Riffs for Lenny* is somewhat jazzy, but now in a more, sultry, gospel-like manner. It swoons, sighs, seduces, and then suddenly takes off in double-time, dancing all the way. (Frank Ticheli)

The Jedi Steps and Finale from Star Wars: The Force Awakens (John Williams)

Film music in the 1960s drew on a range of styles, from jazz and Avant Garde to rock, and pop. While there were a few orchestral scores for films like *Lawrence of Arabia* and *Doctor Zhivago*, those films were aimed at the WWII generation. As the Baby Boomers came of age in the 1970s, they had not yet found a film, or a film score, to define their generation. Until *Star Wars*.

From that first glimpse of the Imperial Star Destroyer, *Star Wars* gave Boomers something absolutely new: spectacular special effects; heroes instead of anti-heroes; a philosophy that resonated; and a soundtrack to launch even the wildest heroic fantasies. Establishment critics scoffed at this low-budget science fiction film from a virtually unknown director, which made it just that much more fun for the slightly post-counterculture generation who came of age between Woodstock and the disco era.

Although Williams had been composing film scores since the early 1960s, it was *Star Wars* that made him the most beloved American composer of his time. Drawing inspiration from Hollywood's Golden Age, and such composers as Erich Wolfgang Korngold and Franz Waxman, Williams re-introduced the idea of musical themes to identify characters and didn't shy away from sweepingly melodic romanticism.

The result was grand, and an industry-wide game changer. The film quickly surpassed *Jaws* as the top grossing film in history, and still stands as the third highest-grossing film in the world. The two-LP album for *Star Wars* became the best-selling score-only soundtrack of all time. Williams won the Oscar for Best Original Score in 1977, and the American Film Institute ranks *Star Wars* at #1 on its list of best film scores ever.

Williams expanded on his work when the sequel, *The Empire Strikes Back*, was released in 1980, introducing Imperial March as a theme for Darth Vader. In 2012, George Lucas sold the rights to the Star Wars franchise to The Walt Disney Company. Disney immediately began plans to complete Lucas' original vision of three interrelated film trilogies by creating three new films set after the conclusion of the original *Star Wars*/*Empire Strikes Back*/*Return of the Jedi* trilogy. As he had with the six previous *Star Wars* films, Williams stepped forward to compose the score for the final Star Wars trilogy and for several spin-off films that followed.

Although he revived themes from the original films for such characters as Luke, Leia, and Han, he also developed new music to support new characters and settings. "It's all a continuation of an initial set of ideas," he said of the process. "It's a bit like adding paragraphs to a letter that's been going on for a number of years." (Gigi Sherrell Norwood)

BIOGRAPHIES

Eric W. Bush is Associate Director of Bands and Director of the Hawkeye Marching Band in the School of Music at the University of Iowa. In this role, he leads the athletic band program, conducts the Iowa Concert Band, and teaches various other courses, including marching band techniques and band arranging.

From 2015-18, Bush served as Assistant Director of Bands and Jazz Studies at The Pennsylvania State University. He was actively involved with all operations of the Marching Blue Band and volleyball, basketball, and hockey pep bands. Also a member of the conducting, jazz, and graduate faculties, Bush worked with concert bands, taught undergraduate conducting, coached jazz combos, and directed the Inner Dimensions jazz ensemble.

From 2012-15, Bush served as a graduate teaching assistant at the University of Iowa where he earned the Doctor of Musical Arts degree in Band Conducting and published his thesis titled The History of the Big Ten Band Directors Association (1971-2015). His duties at Iowa included serving as guest conductor of the concert ensembles as well as being a staff member for the Hawkeye Marching Band and the Iowa Pep Band. He performed regularly as a trumpet player in the University of Iowa Symphony Band under the direction of Richard Mark Heidel, holding the position of principal trumpet from 2013-14. He also worked extensively with the Jazz Department at Iowa, where he played lead trumpet in Iowa's premiere jazz big band, Johnson County Landmark, under the direction of John Rapson. He also served as director of the Jazz Repertory Ensemble. In spring 2015, Bush joined the faculty of Cornell College (Mt. Vernon, IA) as Visiting Director of Bands where he served as conductor of the wind ensemble and jazz ensemble.

Bush is very active in the music community, as he guest conducts, clinics, and adjudicates regularly. His professional affiliations include the College Band Directors National Association (CBDNA), National Band Association (NBA), Big Ten Band Directors Association (BTBDA), and the Iowa Bandmasters Association (IBA). Bush has served as faculty advisor to both the Penn State and University of Iowa collegiate chapters of the national music fraternity Phi Mu Alpha Sinfonia. In this capacity, he was recently honored with the coveted Orpheus Award. Dr. Bush lives in Iowa City with his wife, Alex, and their son, Brecken.

M. Cory Schmitt is a first year DMA Wind Conducting student and Teaching Assistant for the University of Iowa bands. Originally from Virginia, Cory earned his Bachelor of Music Education degree in 2012 from James Madison University in Harrisonburg, VA. While at JMU, Cory played trumpet and cornet in numerous ensembles, and was also the Drum Major for the 450-member Marching Royal Dukes. In 2014, Cory earned his Masters Degree in Wind Band Conducting and Trumpet Performance at the University of Northern Iowa, where he conducted the UNI Pep Band and UNI Concert Band. He also performed with the award-winning UNI Jazz Band One, and traveled internationally on tour to Thailand.

In 2014, Cory began an 8-year career as the Director of Bands at Forest City High School and Middle School. At Forest City schools, Cory taught grades 6-12, conducted 4 different bands, and had over 200 students in his program. Under Cory's direction, the FCHS Concert and Marching Band grew from 58 to 120 members. His ensembles earned numerous Division I superior ratings at state-level events, as well as 1st place finishes at the Adventureland Festival of Band and the Algona Band Days Marching Contest. In 2017, Cory joined the music staff at Waldorf University, where he assumed the role of Director of Wind Symphony as well as Adjunct Professor of Music.

Cory is happily married to his wife Teresa, and is the proud father of his son Edward, his daughter Charlotte, and his dog Luna.

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 and 2022.

Dr. Heidel maintains a busy schedule as guest conductor, adjudicator, and clinician, and he currently serves on the Board of Directors of the American Bandmasters Association and National Band Association. Dr. Heidel has presented clinics and workshops at numerous state

music conferences, and he has appeared as a guest conductor, adjudicator and clinician in more than 30 states, Washington, D.C., Vietnam, Austria, Republic of Ireland, and the Canadian provinces of Ontario and Manitoba. His list of more than 30 publications includes articles in the National Band Association Journal, Teaching Music Through Performance in Band series, Teaching Music, Iowa Bandmaster Magazine, and Iowa Music Educator. Dr. Heidel holds memberships in the National Band Association, Iowa Bandmasters Association, Big Ten Band Directors Association, and College Band Directors National Association.

Clarinetist, educator, and composer **Jorge Montilla Moreno**, was praised by The American Record Guide as “somebody who can perform with great enthusiasm and know how to make the repertoire of his native continent jump off the page with effortless technique, subtle dance accents and tasteful vibrato”. His major accomplishments encompass successes in performance, education, and creativity. Montilla Moreno is best known for being a spokesperson for both Latin American music and the E-flat clarinet. Jorge Montilla Moreno is the first Latin American clarinetist to record under the distinguished British label “Clarinetclassics.”

Jorge Montilla Moreno is one of the many fine musicians produced by Venezuela’s “El Sistema.” Also found on the major social media networks as clarinetevzla, Jorge is often invited to perform live, with notable partners, in colleges, music festivals, and concert series worldwide. In his personal career, he has appeared as soloist, recitalist, composer, and/or pedagogue in stages across the United States, Asia, Europa, and Larin-America. Montilla Moreno began his clarinet studies at the age of ten in his native country Venezuela. A believer in educating younger generations, he has been the Chairman of the Clarinet Department at the Conservatory of Music Simón Bolívar and clarinet professor at the Latin American Academy of Venezuela. In the United States Montilla Moreno’s teaching experience includes teaching at Arizona State University and Longy School of Music of Bard College. Mr. Montilla received a Master Degree and an Artist Diploma from Indiana University Jacobs School of Music, where he studied with Howard Klug. Other notable teachers include Luis Rossi, Eli Eban, James Campbell, Walter Boeykens, Antony Pay, and Ricardo Morales. Former Principal Clarinet of the Simon Bolivar Symphony Orchestra, Montilla Moreno was also a founding member and Artistic Director of the Caracas Clarinet Quartet. His many compositions and arrangements have made him one of today’s most pre-eminent composer/arranger for clarinet ensembles.

At present, Jorge Montilla is Assistant Professor of Clarinet at the University of Iowa School of Music. He is also a columnist for the International Clarinet Association’s magazine The Clarinet and keeps a hectic international career as a soloist and clinician. Jorge Montilla represents: Rossi Clarinets, D’Addario Reeds, Clarinetclassics, Royal Music Products, Lefreque sound bridges, and BG Ligatures. His compositions and arrangements are published by Woodwindiana Editions and Montilla Brothers Editions (co-founded with brother Javier Montilla). Jorge Montilla Moreno is represented worldwide by QuatreKlammer.

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
Drew Bonner, graduate assistant
Kara Metzger, graduate assistant
Nick Miller, graduate assistant
Myron Peterson, graduate assistant
M. Cory Schmitt, graduate assistant
Courtney Kelly, Band Manager
Jordan Flies, Head Librarian
Miranda Basart, Jake Greenlee, Nick Kamp, 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.

Performances that are being livestreamed are marked with an asterisk (*).

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

OCTOBER 2022

10	5:30pm	Guest Lecture Series: Music Momentum Mondays	Recital Hall*
11	7:30pm	Black Combo Concert	Recital Hall
12	7:30pm	Gold Combo Concert	Recital Hall
13	7:30pm	Guest Artist Recital: Daniel Shapiro, piano	Recital Hall
14	1:30pm	Guest Artist Masterclass: Daniel Shapiro, piano	Recital Hall
14	7:30pm	Fall Opera: Domenico Cimarosa's <i>Il matrimonio segreto</i>	Coralville Center for the Performing Arts
15	7:30pm	Fall Opera: Domenico Cimarosa's <i>Il matrimonio segreto</i>	Coralville Center for the Performing Arts
16	4:00pm	Band Extravaganza	Xtream Arena, Coralville

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