

## Ensemble Concert:

2022-12-05 – Concert Band and University Band



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# IOWA

School of Music



## ENSEMBLE CONCERT

### **Concert Band & University Band**

Eric W. Bush, *conductor*

Kara Metzger, *conductor*

Myron Peterson, *guest conductor*

M. Cory Schmitt, *guest conductor*

Monday, December 5, 2022 at 7:30pm  
Voxman Music Building Concert Hall

# UNIVERSITY BAND

Kara Metzger, *conductor*  
Myron Peterson, *guest conductor*  
M. Cory Schmitt, *guest conductor*

## PROGRAM

Summer Dances (2000)

Brian BALMAGES  
(b. 1975)

Myron Peterson, *guest conductor*

Balladair (1958)

Frank ERICKSON  
(1923-1996)

Voodoo (1984)

Daniel BUKVICH  
(b. 1954)

M. Cory Schmitt, *guest conductor*

Terpsichorean Dances (2009)

Jodie BLACKSHAW  
(b. 1971)

Suncrest, Concert March (2007)

Rick KIRBY  
(b. 1945)

## INTERMISSION

# CONCERT BAND

Eric W. Bush, *conductor*  
Kara Metzger, *guest conductor*

## PROGRAM

Drive! (2015)

Patrick ROSZELL  
(b. 1976)

Sòlas Ané (2006)

Samuel HAZO  
(b. 1966)

Second Suite in F, Op. 28 No. 2 (1911/1984)

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the “Dargason”

Gustav HOLST  
(1874-1934)  
ed. Colin MATTHEWS

Crystals (1985)

Thomas DUFFY  
(b. 1955)

Kara Metzger, *guest conductor*

A Tribute to John Williams (2016/2019)

- I. At the Movies with John Williams
- II. Star Wars: The Rise of Skywalker (excerpts)

John WILLIAMS  
(b. 1932)  
arr. Justin WILLIAMS  
& Jay BOCOOK

*This program is being presented by Kara Metzger and Myron Peterson in partial fulfillment of the requirements for the Doctor of Musical Arts degree in wind conducting. They are students of Dr. Richard Mark Heidel.*

# PERSONNEL

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## UNIVERSITY BAND

### FLUTE

Eira Schaffhausen  
Jess Hebior  
Anna Larson  
Ashley Sheehan  
Emily Severino  
Madison Bockenstedt  
Vanessa Zheng  
Anna Zboril  
Amukta Gantalamohini  
Lucy Ha  
Natalie Gustin  
Isabella Albright  
Promise Garcia

### BASSOON

Owen Haldemann  
Eva Brooks  
Aidan Eubank  
Carmela Cohen Suarez  
Noah Adams

### CLARINET

Nicole Boodhoo  
Allison Nolin  
Lucas Beilby  
Karima Mohammed  
Ashley Goll  
Christian Stogdill  
Sara Johnson  
Matt Koenig  
Hope Cabalfin  
Bri Brands  
Hannah Stuppi  
Nichole Johnson

### BASS CLARINET

Joseph Feingold

### ALTO SAXOPHONE

Miles Kramer  
Olivia Tobin  
Gabi Michalski  
Sophia Ahlrichs  
Evelyn Wethington  
Nick Thedens  
Bianca Hunt  
Alec Bell  
Avery Forde  
Mohit Kamat  
Jobin Terranova  
Kennedy Prickett

### TENOR SAXOPHONE

Danielle Homrighausen  
Tony Wang  
Elaina DeWulf

### BARITONE SAXOPHONE

Jacob Krysl  
Andrew Heim

### TRUMPET

Colin Houts  
Elaina Dawley  
Erin Dowd  
Madelyn Michel  
Sarah Guilfoyle  
Dayanara Vega-Lemus  
Lexie Johnson  
Calli Cairo  
Luke Zaabel  
Chloe Hoag  
Kathy Ford

### HORN

Zoe Olson  
Nick Feingold  
Kanrry Kang  
Priya Larson  
Iris Peimann  
Lily Giddings  
Leo Xiao  
Alyssa Claxton  
Taylor Marske

### TROMBONE

Riley Crawford  
Alayna Armentrout  
Jake Robin  
Jane Jozefowicz  
Connor DeGroot  
Tim Schmadeke  
Jasper Rood

### BASS TROMBONE

Robby Hoag

### EUPHONIUM

Kyle Delaney  
Sydney Smithgall  
Jose Salazar  
Lucy Riebe

### TUBA

Eli Schrader  
Daniel Sebille

### PERCUSSION

Ben Fisher  
Jordan Flies  
Zoe Friedline  
Anna Marine  
Kimmy Moore  
Thomas Pate  
Daniel Peterson  
Sawyer Shiffler  
Eli Yonker

## 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

### 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

### SAXOPHONES

Lauren Lettington alto I

Henry Chun Hang 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)

\*Principal Player

\*\*Co-Principal Players

# PROGRAM NOTES

## **Summer Dances** (Brian Balmages)

Brian Balmages (b. 1975) composed *Summer Dances* at the young age twenty-five, right around the same time he earned his master's degree and starting work for FJH Music Publishing Company. Interestingly, Frank J. Hackinson, founder of FJH, hired Balmages at the beginning of his master's degree program, and paid him an advance on his future royalties to get him through the degree. *Summer Dances* was one of six band pieces Balmages published with FJH in his first year on the job.

*Summer Dances* is a light and lively piece worthy of its namesake. Structured in contrasting sections, ABA', the piece opens with the effervescence of sparkling woodwinds followed immediately with the energetic main theme played by the trumpets and horns. The theme returns frequently accompanied in a new manner with each reprisal. The slow, lyrical B section contains its own miniature rounded binary form (aba'), with frequent use of chamber-like scoring. After its return to the "energetically" section, the piece ramps up again with an extended transition of woodwind polyphony before the main theme returns in the trumpets and horns. Whether it is actually summer or winter, Balmages's *Summer Dances* strives to emulate the many summer music festivals and civic celebrations around Columbia, Maryland. (Myron Peterson)

## **Balladair** (Frank Erickson)

Frank Erickson has been a well-known name in the band world for many years. He began his compositional career in high school and continued this in addition to other roles in music for his life. He performed trumpet and was a staff arranger with the United States Air Force Bands from 1942-1946. Mr. Erickson then graduated in the 1950's from the University of Southern California with both a bachelor's and master's degree in music. In addition to wind band music, Mr. Erickson also worked within the educational method book and jazz worlds. In his piece, *Balladair*, Mr. Erickson combines traditionally beautiful melodic and harmonic elements to create his work for wind band. This piece is written to emulate a modern dance style at the time. Its form, A-A-B-C-A, adds one additional section to what would typically be heard in dance music forms at the time. (Kara Metzger)

## **Voodoo** (Daniel Bukvich)

*Voodoo* is a compositional exploration of unconventional techniques employed through the use of conventional wind band instruments. The listener will encounter several unique elements, such as the use of flashlights, sound effects, arm waving, and singing from the players of the ensemble. Musicians will also use altered techniques such as playing into mutes and slides of the instrument to create intriguing timbral qualities. This piece is not a direct reflection of the Africa-based religion of Vodun, but rather a depiction of the scenery of a jungle. Bukvich had a distant cousin who was a nun who spent time doing missionary work in Guatemala, and she explained to him the sounds

she heard at night while trying to sleep reminded her of “those old voodoo movies.” The piece was commissioned in 1984 by the Idaho All-State Band as an experiment in having students memorize music and a rigorous listening exercise to catch aural cues from other musicians. The composer encourages performers to perform this piece with the lights totally off so that the memorization and listening skills can come to the fore, but tonight’s performance will be performed with minimal lighting and with sheet music.

### **Terpsichorean Dances** (Jodie Blackshaw)

*Terpsichorean Dances* is a collection of three dances compiled by German Composer Michael Praetorius (1571-1621). They originally stemmed from a set of dances from the royal courts in France in the early 1600. Praetorius began setting these works in three to six part voicing to keep the music in circulation. Jodie Blackshaw, now, has set these pieces for band. Since Praetorius enjoyed and was infatuated with various musical instruments, Blackshaw has kept this spirit intact by having many featured sections and contrasting colors of thematic statements. Blackshaw includes her own personal upbringing in Australia to the piece by adding the less commonly known, Lagerphone, into the percussion section. Blackshaw has devoted her life to the combination of music education and composition. She has written award winning pieces for young band and has championed the concept of writing exceptional pieces of music for musicians at a beginning and intermediate level. (Kara Metzger)

### **Suncrest, Concert March** (Rick Kirby)

Rick Kirby is originally from Massachsets and grew up in the New England area. In spite of this, Mr. Kirby moved to Wisconsin for most of his professional career and currently still resides in the Waukesha area. He was primarily a music educator until his retirement in 2001 from the Waukesha School District. Upon retirement, Mr. Kirby began composing fulltime and has written several works for band and arranges for many award winning high school marching bands. Until 2017, Mr. Kirby was the Director of the Waukesha Area Symphonic Band.

*Suncrest* was the first piece Rick Kirby ever wrote for publication. At the time, he was working at Waukesha South High School and had limited instrumentation. The piece focuses on many educational skills, rhythmic and harmonic, that he wanted the ensemble to learn and provide. As for the musical elements of this march, it opens with a fanfare-like statement followed by a very typical main thematic statement. The trio of the work follows a more traditional approach to English marches by changing color and timbres of the ensemble. The original thematic events recur throughout the piece and the final coda like statement to bring a bombastic end to the University Band Program. (Kara Metzger)

### **Drive!** (Patrick Roszell)

A native of Oxford, Alabama, Patrick Roszell composes and arranges band, orchestra, and choral literature, and his wind works have been performed extensively. His professional background includes instrumental editorial work at Warner Bros. Publications in Miami, FL—now Alfred Music—and the FJH Music Company of Fort



Lauderdale, FL. About *Drive!*, the composer writes:

We get so much love and enjoyment out of our four-legged friends. In my family, there are two Yorkshire Terriers: Harley and Chloe. Harley, as you can imagine, used to love to ride with my parents on their Harley Davidson. Chloe, on the other hand, doesn't like the motorcycle, but prefers to ride in the car, if a car door is open in the yard or the garage, she hops in. Whatever you do, don't mention the words "Bye-Bye" or "Go" in the house, because the ears perk up, and it's time to *Drive!*

### **Sòlas Ané** (Samuel Hazo)

"Sòlas" and "Ané" are two Gaelic words meaning Joy (Solas) and Yesterday/Yesteryear (Ané). It was named for the absolute pleasure Margene Pappas, Director of Bands at Oswego High School in Oswego, Illinois, had spending every day living the music with her students. This is what Margene enjoyed the most. Sure, the byproducts of her teaching included Oswego High School's performances at the Midwest Clinic, Tournament of Roses Parade, and IMEA All-State Convention. And yes, her accolades included the Sudler Legion of Honor, Phi Beta Mu Hall of Fame, Mr. Holland's Opus Award, and far too many more to list. But Margene is the epitome of the phrase, "Winners aren't in it for the race. They just love to run." Turning on the band room lights every morning for 37 years was Margene Pappas' passion.

*Solas Ané* was premiered on May 28th, 2006. That day was declared "Margene Pappas Day" in Oswego and the concert featured her present band as well as an Oswego High School alumni band comprised of some of the top professional musicians and music professors in the world. Sadly, the title, *Sòlas Ané*, gained a deeper and most unfortunate meaning as, one half hour after her final concert, on the day named after her, Margene's father passed away of pneumonia in Champaign, IL. (Samuel Hazo)

### **Second Suite in F, Op. 28 No. 2** (Gustav Holst)

Gustav Holst was a prolific composer of the late-nineteenth and early-twentieth centuries, providing some of the first significant works for wind band. Like the *First Suite in E-flat* of 1909, his *Second Suite* had more than a decade between its writing and its premiere. *The Second Suite in F* did not receive a public performance until June 20, 1922, when the band of the Royal Military School of Music played it at Royal Albert Hall in London. The program note for the performance states that the piece had been "put aside and forgotten" after 1911. *The Second Suite in F* is based entirely on material from folk songs and English folk dances consisting of rhythmic stepping called Morris dances. The opening march utilizes three tunes: a lively Morris dance, the lyrical melody of "Swansea Town," and the lilting style of "Claudy Banks." The second movement, *Song without Words*, is a slow tender setting of an English love song, "I'll Love My Love." It is a story of two lovers separated by their parents and the deep love they would always have for one another. *Song of the Blacksmith*, the third movement, demonstrates Holst's inventive scoring with a lively rhythm imitating the sound of a blacksmith's anvil. The final movement, *Fantasia on the 'Dargason'*, is based on an English country-dance and folk song dating from the sixteenth century. (University of North Texas)

## **Crystals** (Thomas Duffy)

Thomas Duffy received a Doctor of Musical Arts from Cornell University and learned from notable teachers such as Karel Husa and Steve Stucky. Currently, he teaches at Yale University in the band department. He is a lifelong scholar and typically engages in scholarship revolving under many wide categories. These categories include the brain, non-tonal analysis, jazz, and wind band history. Some of which are explored in his work, *Crystals*.

The piece, *Crystals*, brings non-tonal and chance music to the wind band medium through the use of aleatoric moments. Many sections of the piece are left up for performer interpretation and are notated in non-traditional styles. At its core, the work is a single movement tone-poem that reflects various types of crystals. Dark Ice, Underwater Rubies, Cyanide, and Monolith are the four distinct sections heard throughout the piece that represent a type of crystal. Each section is heard to have a different musical style. (Kara Metzger)

## **A Tribute to John Williams** (John Williams; arr. Justin Williams and Jay Bocook)

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Mr. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films. (Gorfaine/Schwartz Agency)

On this program, we honor John Williams' legacy with a performance of two arrangements that highlight music from *Superman*, *Hook*, *Home Alone*, and *Star Wars: The Rise of Skywalker*.

## 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.

**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. Currently, Kara works as a teaching assistant at the University of Iowa and primarily works with the Hawkeye Marching Band and Iowa Pep Band.

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 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, Wauwatosa East, 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 loves being 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 Doctor of Musical Arts 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.

**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.

### **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](https://arts.uiowa.edu).

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## DECEMBER 2022

6	1:30pm	UI Lab Ensemble	Concert Hall
6	7:30pm	Faculty/Guest Artist Recital: UNCSA & Iowa Double Reed Faculty	Stark Opera
6	7:30pm	Composers' Workshop II 	Concert Hall
7	7:30pm	Faculty Chamber Recital: Oboe, Bass, and Piano Recital	Concert Hall
8	4:00pm	Opera Workshop Performance	Stark Opera
8	7:30pm	Chamber Music Residency Program: Recital #1 	Recital Hall
9	7:30pm	Double Bass Studio Recital	Choral Room
9	7:30pm	Chamber Music Residency Program: Recital #2 	Recital Hall

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