



## Ensemble and Faculty Concert:

2023-02-27 – Iowa Symphony Band and Jorge Montilla, clarinet



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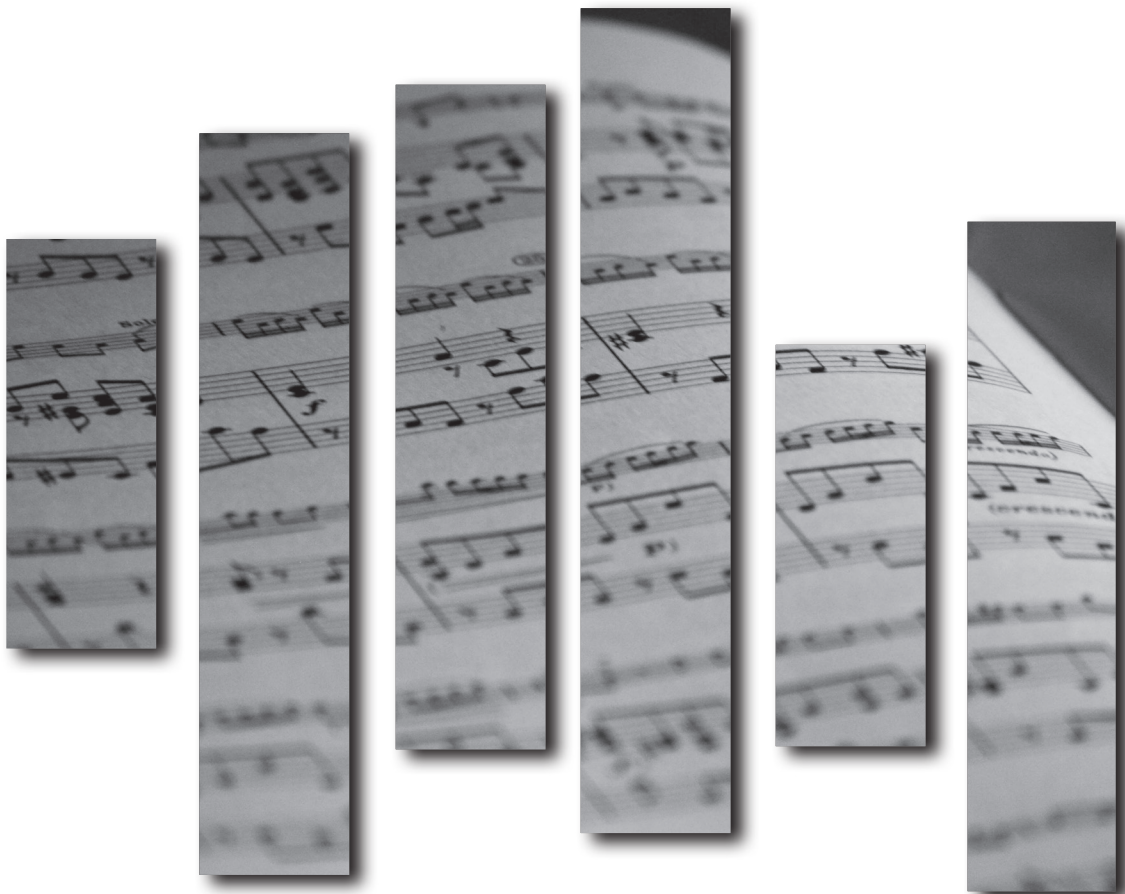


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# IOWA

School of Music



## ENSEMBLE CONCERT

### **Iowa Symphony Band**

Richard Mark Heidel, *conductor*

Eric W. Bush and Myron D. Welch, *guest conductors*

Jorge Montilla, *clarinet*

### **American Bandmasters Association Convention Preview Concert**

Monday, February 27 at 7:30PM

Voxman Music Building Concert Hall

# IOWA SYMPHONY BAND

Richard Mark Heidel, *conductor*

Eric W. Bush and Myron D. Welch, *guest conductors*

Jorge Montilla, *clarinet*

## PROGRAM

Fanfare Politeia (2021)

Kimberly ARCHER  
(b. 1973)

Dr. Eric W. Bush, *conductor*

Blue Lake Overture (1971/2016)

John Barnes CHANCE  
(1932-1972)

ed. Carl Bjerregaard, Donald Flickinger, Myron Welch

Dr. Myron D. Welch, *conductor*

American Guernica (1982/2021)

Adolphus HAILSTORK  
(b. 1941)  
ed. Brent Levine

Only Light (2014)

Aaron PERRINE  
(b. 1979)

2014 Sousa/ABA Ostwald Winning Composition

English Dances Set II (1951)  
V. Allegro non troppo  
VI. Con brio  
VII. Grazioso  
VIII. Giubiloso

Malcolm ARNOLD  
(1921-2006)  
Transcribed by James Sudduth

Concerto for Clarinet and Wind Ensemble (2010)  
III. Riffs for Lenny

Frank TICHELI  
(b. 1958)

Jorge Montilla, *clarinet*

March from "1941" (1979/2004)

John WILLIAMS  
(b. 1932)  
trans. Paul Lavender

Lontano: Symphony for Wind Ensemble (2016)  
III. Horizons

Michael MARTIN  
(b. 1986)  
ed. Tiffany Galus

# PROGRAM NOTES

## ***Fanfare Politeia***

Kimberly Archer

*Fanfare Politeia* is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s examination of justice – a book which we now call *The Republic*, in English – was actually entitled *Politeia* in the original Greek.

Commissioned by “The President’s Own” United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power. (Kimberly Archer)

## ***Blue Lake Overture***

John Barnes Chance

Commissioned by the Blue Lake Fine Arts Camp in Michigan and premiered in 1971, this dynamic composition by John Barnes Chance has a unique history. The outer sections of the work feature a rhythmic intensity created in part by Chance’s free use of eight-note groupings of 2 and 3. However, when first published, the meter was changed to 4/4, resulting in awkward notation of these figures. Through painstaking research by Carl Bjerregaard, Donald Flickinger, and Myron Welch (all connected with Blue Lake) this revised edition restores the asymmetric meters as the composer originally intended. (Boosey and Hawkes)

## ***American Guernica***

Adolphus Hailstork

*American Guernica* was written in remembrance of the September 15, 1963 fire-bombing of the 16th Street Baptist Church in Birmingham, Alabama, a racially-motivated bombing that killed four young girls attending Sunday school (Carol Robertson, 14, Addie Mae Collins, 14, Cynthia Wesley, 14, and Denise McNair, 11), and injured twenty-two others. The work’s title refers to the famous mural by painter Pablo Picasso, which depicts the bombing of the Basque village Guernica by Nazi German and Fascist Italian warplanes on April 26, 1937, a tragic slaughter of mainly women and children. Hailstork’s score employs spatial notation and extended techniques to recount the bombing, outrage, and aftermath of the American tragedy.

The following is an excerpt from the eulogy delivered by Dr. Martin Luther King, Jr. at the funeral service for Addie Mae Collins, Carol Denise McNair, and Cynthia Diane Wesley:

“These children-unoffending, innocent, and beautiful-were the victims of one of the most vicious and tragic crimes ever perpetrated against humanity. And yet they died nobly. They are

the martyred heroines of a holy crusade for freedom and human dignity. And so, this afternoon in a real sense they have something to say to each of us in their death. They have something to say to every minister of the gospel who has remained silent behind the safe security of stained-glass windows. They have something to say to every politician who has fed his constituents with the stale bread of hatred and the spoiled meat of racism. They have something to say to a federal government that has compromised with the undemocratic practices of southern Dixiecrats and the blatant hypocrisy of right-wing northern Republicans. They have something to say to every Negro who has passively accepted the evil system of segregation and who has stood on the sidelines in a mighty struggle for justice. They say to each of us, black and white alike, that we must substitute courage for caution. They say to us that we must be concerned not merely about who murdered them, but about the system, the way of life, the philosophy which produced the murderers. Their death says to us that we must work passionately and unrelentingly for the realization of the American dream.” (University of Maryland)

### ***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**

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 March from “1941”**

John Williams

In Steven Spielberg’s 1979 comedic film *1941*, residents of Los Angeles, California, mistakenly believe they are under attack from the Japanese in the aftermath of the assault on Pearl Harbor. The late John Belushi plays “Wild” Bill Kelso, a somewhat unstable yet affable Air Force pilot at the center of the action. According to John Williams, Kelso’s antics “seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zany patriotic march, that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it.”

*The March from 1941* is indeed a fun-filled romp from beginning to end and is most certainly among Williams’ best efforts in the genre of martial music. The première performance of this concert band transcription was given by the Marine Band in 2003, conducted by the composer. (U.S. Marine Band concert program, 17 August 2016)

## **Lontano: Symphony for Wind Ensemble**

Michael Martin

*Lontano: Symphony for Wind Ensemble* was commissioned by Mallory Thompson and the Northwestern University Symphonic Wind Ensemble in honor of Thompson’s 20th anniversary as director of bands at Northwestern. In writing it, Martin said he wanted to create something “huge in scale and meaningful, not just for Mallory and the current Symphonic Wind Ensemble, but all past and future ensemble members,” who forever connect the past to the future, and ground the future in the past.

The word *lontano* is an Italian term, used in music to suggest something heard from a distance. The work is in three movements, beginning with *In the Void, Alone*, and progressing through the middle *Interlude: Spiral* movement to the final triumphant *Horizons*, which Martin said at the work’s May 22, 2016, world premiere, was “a celebration of our community.”

“The piece itself IS a journey, travelling from the depths of loneliness to the heights of joy,” Martin wrote in his website blog. “It’s about traveling through the vastness and the blackness of space to arrive at a beautiful horizon.” (Gigi Sherrel Norwood)

# SYMPHONY BAND PERSONNEL

## PICCOLO

Caleb J. Estrada-Valentín, MA Flute Performance, Coppell, TX  
Octavia Barbulescu, BM Flute Performance, Cedar Rapids, IA

## FLUTE

\*Caleb J. Estrada-Valentín, MA Flute Performance, Coppell, TX  
Kim Lybrand, BA Music and BA Human Services, Ashland, MO  
Octavia Barbulescu, BM Flute Performance, Cedar Rapids, IA  
Ana Clark, BM Flute Performance, Ankeny, IA  
Zoe Dorr, BM Percussion Performance, Polk City, IA  
Jessica Fisher, BM Flute Performance and BA Music Education,  
Columbia, MO

## OBOE

\*Lauren Palkovic, BA Music and BA Health Sciences (Pre-Pharmacy),  
Ankeny, IA  
Amelia Johnson, BM Oboe Performance and BA Art History, Bay  
Village, OH  
Lisa Ryoo, DMA Oboe Performance and Pedagogy, Lowell, IN

## ENGLISH HORN

Amelia Johnson, BM Oboe Performance and BA Art History, Bay  
Village, OH

## BASSOON

\*Carlos M. López, DMA Bassoon Performance and Pedagogy,  
Mexico City, Mexico  
Elliott Beauchamp, BM Bassoon Performance, Iowa City, IA  
Sara Remoy, DMA Bassoon Performance and Pedagogy, Rogers, AR

## CONTRABASSOON

Sara Remoy, DMA Bassoon Performance and Pedagogy, Rogers, AR

## E-FLAT CLARINET

Arianna Edvenson, DMA Clarinet Performance and Pedagogy,  
Russells, IA

## CLARINET

\*Sayyod Mirzomurodov, DMA Clarinet Performance, Tashkent,  
Uzbekistan  
Lea Banks, BM Clarinet Performance, Cedar Rapids, IA  
Mina Jerome, BM Clarinet Performance, Iowa City, IA  
Shelby Mutter, BM Clarinet Performance and BA Music Education,  
Fort Madison, IA  
Jordan Flies, BM Clarinet Performance and BA Music Education,  
Geneseo, IL  
Ana Locke, DMA Clarinet Performance and Pedagogy, Chipley, FL  
Sara Sample, BM Clarinet Performance and BA Music Education,  
Waukee, IA

## BASS CLARINET

Gabby Johnson, BA Theatre and BA Business Management,  
Davenport, IA  
Amber Imming, BM Clarinet Performance and BA Music Education,  
Moline, IL

## CONTRABASS CLARINET

Gabby Johnson, BA Theatre and BA Business Management,  
Davenport, IA

## ALTO SAXOPHONE

\*Maria Torres-Melgares, DMA Saxophone Performance,  
Barcelona, Spain  
Yang Zhou, DMA Saxophone Performance, Iowa City, IA

## TENOR SAXOPHONE

Matt Nicholson, MA Saxophone Performance, Clive, IA

## BARITONE SAXOPHONE

Eugene Ryoo, DMA Saxophone Performance, College  
Station, TX

## TRUMPET

\*Kevin Sells, DMA Trumpet Performance and Pedagogy,  
McKinney, TX  
M. Cory Schmitt, DMA Wind Conducting, North Liberty, IA  
Cole Hobza, BM Trumpet Performance and BA Music  
Education, Norfolk, NE  
Emma Cryer, BM Trumpet Performance, Cedar Falls, IA  
Anna Kelly, BM Trumpet Performance and BA Linguistics,  
Marion, IA  
Jada Spooner, BM Trumpet Performance and BA Music  
Education, Waukee, IA  
Odysseus Orr, BA Trumpet Performance and BS  
Psychology, Muscatine, IA

## HORN

\*Kristen Ronning, DMA Horn Performance and Pedagogy,  
Davis, CA  
Ben Makins, BM Horn Performance, Quincy, IL  
Delaney Hajek, BA Music and Pre-Occupational Therapy,  
Algonquin, IL  
Keelie Kruse, MA Horn Performance, Brentwood, TN  
Renee Thomas, BM Horn Performance and BA Music  
Education, Iowa City, IA  
Yonghao Zhang, BM Horn Performance, Beijing, China

## TROMBONE

\*Kolbe Schnoebelen, BM Trombone Performance and BBA  
Accounting, Iowa City, IA  
Ethan Sherer, BM Trombone Performance, Muscatine, IA  
Ben Copeland, BM Trombone Performance and BA  
Economics, New Glarus, WI  
Myron Peterson, DMA Wind Conducting, Windsor Heights,  
IA

## BASS TROMBONE

Ryan Carter, BM Trombone Performance and BA Music  
Education, Adelaide, SA, Australia

\*Principal Player



## **SYMPHONY BAND PERSONNEL**

### **EUPHONIUM**

\*Drew Bonner, DMA Euphonium Performance and Pedagogy, Tamaqua, PA  
Kara Metzger, DMA Wind Conducting, Waukesha, WI

### **TUBA**

\*Grace Bergstrom, BM Tuba Performance and BA Music Education, Houghton, MI  
Matt Sleep, BM Tuba Performance, Thousand Oaks, CA  
Bennett Walker, BM Tuba Performance and BA Music Education, Macomb, IL

### **DOUBLE BASS**

Natália Terra, DMA Double Bass, Campos, RJ, Brazil

### **PERCUSSION**

Gabriel Albertus, BM Percussion Performance, Council Bluffs, IA  
Peter Grubisich, DMA Percussion Performance and Pedagogy, New Lenox, IL  
Michael Hill, BM Percussion Performance and BA Music Education, Davenport, IA  
Kraig Leahy, BM Percussion Performance and BA Music Education, Eldridge, IA  
\*Nick Miller, Section Leader, DMA Percussion Performance and Pedagogy, St. Louis, MO  
Hannah Oberhoffer, BM Percussion Performance and BA Music Education, Dubuque, IA  
Anabel Perez-Brennan, BM Music Therapy, Wheeling, IL  
Wilder Voelker, BM Percussion Performance, Des Moines, IA

### **PIANO**

Kendra Hunt, BM Piano Performance, Keokuk, IA

### **HARP**

Pamela Weest-Carrasco, Guest Artist, Iowa City, IA

### **ORGAN**

Yu-Hsiang Chen, DMA Organ Performance, Taipei, Taiwan

\*Principal Player

# 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, where he also serves as Ensemble Area Head. He leads the athletic band program, conducts the Iowa Concert Band, and teaches various other courses, including marching band techniques and band arranging.

During Bush's tenure as Director of the Hawkeye Marching Band, the ensemble has earned national recognition for innovative show design, dynamic collaborations, and exponential growth in engagement among students, alumni, and the Hawkeye community. He is proud to have designed noteworthy shows such as "Superheroes," a 2018 collaboration with the University of Iowa Stead Family Children's Hospital Kid Captain program; "HMBTV" (2019); and 2022's celebration of the 120th anniversary of the birth of Meredith Willson, which featured 76 trombones on the field in Kinnick Stadium. In 2020, he designed and implemented an entire season of "Virtual Game Days" at the height of the COVID-19 pandemic. The Hawkeye Marching Band collaborated with The Ohio State University Marching Band in the 2022 season to perform a fully integrated halftime show celebrating the music and career of Sir Elton John, which gained national attention and recognition from Elton John himself.

As Associate Director of Bands, Bush continues a tradition of excellence with the Iowa Concert Band, and also enjoys opportunities to conduct the Iowa Symphony Band. Notable performances include the Midwest premiere of Aaron Perrine's *A Dream of Trees* at the 2020 College Band Directors National Association North Central Division conference and a highly acclaimed performance of *Carnevale di Venezia* featuring trumpet superstar Allen Vizzutti at the 2022 Iowa Bandmasters Association conference.

From 2015 to 2018, 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. In 2015, he served as Visiting Director of Bands at Cornell College in Mt. Vernon, IA, and from 2008 to 2012, he served as Director of Bands and assistant professor at Suffolk County Community College on Long Island, NY.

Originally from Michigan, Bush earned his bachelor's degree in music education from Central Michigan University. He holds a master's degree in trumpet performance from the University of Montana, where he served as graduate teaching assistant for bands. From 2012 to 2015, 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, *The History of the Big Ten Band Directors Association (1971-2015)*.

Bush is very active in the music community, as he guest-conducts, clinics, and adjudicates regularly, and he is frequently invited for guest speaking engagements. 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 honored with the coveted Orpheus Award. Dr. Bush lives in Iowa City with his wife, Alex, and their son, Brecken.

**Myron D. Welch** retired as Professor of Music and Director of Bands at The University of Iowa in 2008. During his twenty-eight year tenure at Iowa he conducted the Symphony Band and Chamber Wind Ensemble, coordinated the graduate program in band conducting, and taught courses in instrumental methods, conducting and band literature. In 2001, Dr. Welch was named a Collegiate Fellow in the UI College of Liberal Arts and Sciences for his years of outstanding teaching, service and dedication to the college.

Prior to coming to Iowa, Dr. Welch was Director of Bands and Coordinator of Music Education at Wright State University, Dayton, Ohio. He was also band and orchestra director at Okemos High School, Okemos, Michigan, where he developed superior ensembles in both mediums. A native of Michigan, he received the Bachelor of Music and Master of Music degrees from Michigan State University, with majors in clarinet and bassoon. He earned the Doctorate in Music Education from the University of Illinois where he was selected as the first candidate for the Band Conductor Internship program and studied conducting with Dr. Harry Begian.

Ensembles under his direction have performed at state and national conventions for the Michigan School Band and Orchestra Association, Ohio Music Education Association, Iowa Music Educators Association, Music Educators National Conference, Iowa Bandmasters Association, College Band Directors National Association, and the American Bandmasters Association. The University of Iowa Symphony Band presented a concert in Carnegie Hall in March of 2008. Dr. Welch was a reviewer of new music for The Instrumentalist and is a frequent guest conductor, adjudicator and clinician. He has appeared with the Goldman Band of New York City, numerous all-state bands and honor bands, and served on the conducting faculties of Interlochen Center for the Arts, Blue Lake Fine Arts Camp and music camps throughout the country.

Dr. Welch is Past-President of the American Bandmasters Association, Past-President of the Iowa Bandmasters Association, Past-President and Treasurer of the Big Ten Band Directors Association, and holds membership in the College Band Directors National Association (Past-President, North Central Division), National Band Association (College/University Representative), Phi Mu Alpha Sinfonia (Past-Faculty Advisor), and Music Educators National Conference.

Dr. Welch was awarded the National Band Association's Citation of Excellence in 1998. In 2000, he was recognized in the Music Educators National Conference publication, Teaching Music, as an accomplished teacher for his teaching skills and efforts to advance music in the education of young people. He was named the winner of the National Federation of State High School Associations "Outstanding Music Educator Award" for Iowa, 2004-2005, the regional award winner for 2005-2006, and the national award winner in 2009. The Iowa Music Educators Association presented him with the IMEA Distinguished Service Award in December 2004, and he was selected as the 2005 Outstanding Bandmaster by Phi Beta Mu International. In 2006, Dr. Welch received the Karl L. King Distinguished Service Award from the Iowa Bandmasters Association. The Association of Concert Bands presented him with the Mentor Ideal Award in 2007 and The University of Iowa Graduate College honored him as an Outstanding Graduate Mentor for 2007. Dr. Welch received the Orpheus Award from Phi Mu Alpha Sinfonia in 2008 and was honored with the "Friend of the Iowa Bandmasters Association" award at their 2008 annual conference and Honorary Life Membership in 2019. He was named an Honorary Life Member of the American Bandmasters Association at their annual convention in 2022.

**Richard Mark Heidel** is Director of Bands and Professor of Music in the School of Music at the University of Iowa where he conducts the Iowa Symphony Band, teaches graduate courses in conducting and band literature, guides the graduate band conducting program, and oversees all aspects of the University of Iowa band program. Ensembles under Dr. Heidel's direction have performed at national, regional, and state conferences including those of the College Band Directors National Association, Music Educators National Conference, Iowa Bandmasters Association, Wisconsin Music Educators Association, Illinois Music Educators Association, and National Band Association-Wisconsin Chapter. He has also led concert tours to the Republic of Ireland and the United Kingdom as well as throughout the Midwest.

A native of Texas, Heidel holds the Bachelor of Music Education and Master of Music in Conducting from Texas Tech University in Lubbock, Texas as well as the Doctor of Education in Music Education from the University of Illinois at Urbana-Champaign. His principal teachers include James F. Keene, James Sudduth, Gary E. Smith, Keith Bearden, Donald Schleicher, John Grashel, Eunice Boardman, Richard Tolley, and Michael Ewald.

Prior to his appointment to the University of Iowa faculty in 2008, Dr. Heidel served as Director of Bands at the University of Wisconsin-Eau Claire, Shippensburg University of Pennsylvania, and as a teaching assistant in the School of Music at the University of Illinois at Urbana-Champaign. In addition to his university teaching experiences, Heidel taught in Texas for nine years serving as Director of Bands at Muleshoe High School, Levelland High School, and Monterey High School in Lubbock.

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 he was elected to membership into the prestigious American Bandmasters Association in 2008. Dr. Heidel received the Collegiate Teaching Award from the UI College of Liberal Arts and Sciences in 2012, and a Citation of Excellence from the National Band Association in 2016 and 2022.

Dr. Heidel has presented clinics and workshops at state music conferences and universities in Florida, Georgia, Illinois, Iowa, Michigan, Minnesota, Missouri, New Mexico, Ohio, Pennsylvania, South Dakota, West Virginia, Wisconsin, and Wyoming, and he has appeared as guest conductor and clinician in more than 35 states, Washington, D.C., and the Canadian provinces of Ontario and Manitoba. In 2003, Heidel served as an adjudicator for the Limerick International Marching Band Competition and the 100th St. Patrick's Day Festival in Dublin, Ireland. Dr. Heidel was the conductor of the Asia Pacific Activities Conference APAC Band in Hanoi, Vietnam in 2016, and he was conductor of the Association of Music in International Schools High School Honor Band in Salzburg, Austria in 2019.

Heidel has three commercial compact discs to his credit including *TRADITION* featuring live performances of the Iowa Symphony Band released by Equilibrium in 2017, *Martyrs for the Faith* featuring Kenneth Tse, saxophone with the Iowa Symphony Band released by MSR Classics in 2012, and *The Voxman Project* released in 2021 featuring chamber works of Weill, Milhaud, and O'Riordan.

Dr. Heidel currently serves on the Board of Directors of the National Band Association and American Bandmasters Association, is the State of Iowa Representative for the College Band Directors National Association, and is Past President of the Big Ten Band Directors Association. His list of more than 30 publications includes articles in the National Band Association Journal, *Teaching Music*, *Teaching Music*

Through Performance in Band, Iowa Bandmasters Association Magazine, and Iowa Music Educator. Dr. Heidel is Director of the Iowa Summer Music Camps, and he has taught for summer programs at the Shell Lake Arts Center (WI), Texas Tech University Band and Orchestra Camp, Illinois Summer Youth Music Program, and the International Music Camp. Heidel is an active trumpet player who frequently performs with orchestras and big bands in Iowa. Mark and Kelly, his wife of more than 30 years, live in Iowa City.

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 Eb 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, Japan, Martinique, France, Puerto Rico, Colombia, Costa Rica, Czech Republic, China, Peru, Spain, Mexico, Italy, Chile, Barbados, Sta. Lucia, Puerto Rico, China, Ecuador and Brazil.

Montilla Moreno began his clarinet studies at the age of 10 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 Masters 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 D. 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  
Cory Schmitt, graduate assistant  
Jordan Flies, Head Librarian  
Miranda Basart, Jake Greenlee, and Nick Kamp, Work Crew

### **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).

### **UNIVERSITY OF IOWA WIND AND PERCUSSION FACULTY**

Dr. Tammie Walker, Director, School of Music  
Nicole Esposito, flute  
Courtney Miller, oboe  
Benjamin Coelho, bassoon  
Jorge Montilla Moreno, clarinet  
Kenneth Tse, saxophone  
Michael Gause, trumpet  
Katy Ambrose, horn  
Jonathan Allen, trombone  
John Manning, tuba/euphonium  
Daniel Moore, percussion

### **THE IOWA SYMPHONY BAND**

The first mention of a band on the University of Iowa campus was in 1865, but the first official band, the University Battalion Band, did not appear until September 14th, 1881. The band was under student leadership until 1906. Since then, there have been seven conductors: Henry C. Cox, 1906-1911; O. E. Van Doren, 1911-1937; Charles B. Righter, 1937-1954; Frederick C. Ebbs, 1954-1967; Frank Piersol, 1967-1980; Myron D. Welch, 1980-2008; and Richard Mark Heidel, 2008 to present.

Today more than 800 students participate in the Iowa Band program. The Symphony Band is the premier wind band and it showcases 60 of the University of Iowa's most talented wind and percussion students. The Symphony Band performs the finest traditional and contemporary wind literature, frequently premieres new works for wind band, and regularly features internationally recognized artists as soloists and guest conductors. The Iowa Symphony Band enjoys a rich history of performances for conventions of the Iowa Bandmasters Association, College Band Directors National Association, Music Educators National Conference, and the American Bandmasters Association. In 2008, the Iowa Symphony Band, under the direction of Dr. Myron Welch, performed at historic Carnegie Hall in New York City.

# UPCOMING EVENTS



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

All events are FREE unless otherwise indicated 

Performances that are being livestreamed are marked with 

View livestreamed concerts at [music.uiowa.edu/livestream](https://music.uiowa.edu/livestream).

## MARCH 2023

3	7:30pm	Jazz Repertory Ensemble	Concert Hall
4	7:30pm	21st Annual Cello Dayz Concert	Concert Hall
5	1:30pm	Piano Sundays at the Old Capitol: Uriel Tsachor & Studio	Old Capitol Museum
5	7:30pm	Johnson County Landmark	Concert Hall
6	5:30pm	Guest Lecture Series: Music Momentum Mondays 	Recital Hall
6	7:00pm	Guest Artist Masterclass: Scott Thornburg, <i>trumpet</i>	Concert Hall
6	7:30pm	Faculty Chamber Performance: "We've Still Got It!" Duet Recital 	Recital Hall
6	7:30pm	Guest Artist Masterclasses: Gotham Winds	Choral Room
7	7:30pm	Guest Chamber Concert: Gotham Winds	Recital Hall

# IOWA

School of Music