

Ensemble Concert:

2023-04-13 – Iowa Symphony Band



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IOWA

School of Music



ENSEMBLE CONCERT

Iowa Symphony Band

Richard Mark Heidel, *conductor*

M. Cory Schmitt, *guest conductor*

Kara Metzger, *guest conductor*

Thursday, April 13 at 7:30PM

Voxman Music Building Concert Hall

IOWA SYMPHONY BAND

Richard Mark Heidel, *conductor*
M. Cory Schmitt, *guest conductor*
Kara Metzger, *guest conductor*

PROGRAM

Scherzo for Band (1864/1977)

Gioacchino ROSSINI
(1792-1868)
arr. William Schaefer

Watchman, Tell Us of the Night (1996)

Mark CAMPHOUSE
(b. 1954)

M. Cory Schmitt, *guest conductor*

Deciduous (2023)

Viet CUONG
(b. 1990)

A Grainger Set

Colonial Song (1919/1997)

Percy Aldridge GRAINGER
(1882-1961)
ed. R. Mark Rogers

Molly on the Shore (1920/1998)

Percy Aldridge GRAINGER
ed. R. Mark Rogers

Kara Metzger, *guest conductor*

Gloriosa: Symphonic Poem for Band (1990/2013)

I. Oratio
II. Cantus
III. Dies Festus

Yasuhide ITO
(b. 1960)

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

PROGRAM NOTES

Scherzo for Band (1864/1977)
Gioacchino Rossini (1792-1868)

This original composition for band by Rossini was recently rediscovered, and it was rescored for contemporary band instrumentation by William A. Schaefer. The music, true to its title, moves rapidly in triple (3/8) meter, and must be performed sprightly and gently for the most part. There are opportunities for the brasses to demonstrate that they can perform boldly with vigor and almost immediately thereafter produce dainty staccato sounds. The woodwinds are required to show their technical dexterity throughout much of the work. The music is a welcome addition to the band repertoire. (Source: Program Notes for Band)

Watchman, Tell Us of the Night (1996)
Mark Camphouse (b. 1954)

Mark Camphouse is Faculty Emeritus (retired Director of Concert Bands/Composition & Conducting) at George Mason University in Fairfax, Virginia. His wind band compositions are performed worldwide, as he has been commissioned by the William D. Revelli Foundation, the U.S. Army Band, and the U.S. Marine Band. Camphouse was the winner of the 1991 National Band Association (NBA) Composition Contest, and has also been runner-up in the American Bandmasters Association (ABA) Ostwald Composition Contest.

Watchman, Tell Us of the Night is a symphonic tone poem that serves as a musical tribute to the victims and survivors of child abuse, as seen through the eyes of the child. The title of the work is taken from John Bowring's 1825 setting of George Elvey's church hymn of the same name. Dichotomous in nature, the mood of the piece is evident in its innocent beauty (the hymn tune itself, or the purity of a child) juxtaposed against its haunting power (the harmonic palette, timbre, and textures on which the composer sets the hymn, or the act of abuse). Despite being written nearly thirty years ago, this piece still serves as a reminder that the atrocity of child abuse must not be accepted or tolerated in our world, and that we must do all we can to end it. (Source: M. Cory Schmitt)

*Watchman, tell us of the night. For the morning seems to dawn;
Traveler, darkness takes its flight; Doubt and terror are withdrawn;
Watchman, let thy wanderings cease; Hie thee to thy quiet home;
Traveler, yet; it brings the day. Healing wholeness now has come!*

Colonial Song (1919)

Molly on the Shore (1920)

Percy Aldridge Grainger (1882-1961)

Percy Aldridge Grainger is one of the best known composers in the wind band profession today. He was famous for his countless efforts to champion the wind band as a serious medium and his work in the early twentieth century to preserve folk songs native to England, Australia, and the United States. One compositional element that Grainger often utilized was the use of multiple mixed meter sections to change the flow of musical phrases to be similar to sung styles. Grainger was, of course, an advocate of the saxophone within the ensemble.

The two works programmed this evening, *Colonial Song* and *Molly on the Shore*, were originally published together creating a nice coincidence for the set they will be making this evening. *Colonial Song*, though not a folk song, has a sonic resemblance to many of his folk song pieces. Grainger wrote in a letter to Fredrick Fennell that *Colonial Song* was “an attempt to write a melody as typical of the Australian countryside as Stephen Foster’s exquisite songs are typical of rural America.” The lovely melodies in this work take twists and turns from sparsely scored presentations to robust sections with intriguing counterpoints. While *Colonial Song* is decidedly nostalgic, *Molly on the Shore* is light-hearted and dance-like. Insistent and articulate technical passages can be heard throughout in tuneful melodies. (Source: Kara Metzger)

Gloriosa: Symphonic Poem for Band (1990/2013)

Yasuhide Ito (b. 1960)

Gloriosa is inspired by the songs of the Kakure-Kirishitan (Crypto-Christians) of Kyushu who continued to practice their faith surreptitiously after the ban of Christianity, which had been introduced to that southern region in the mid-16th century by Roman Catholic missionary Francisco Xavier. The worship brought with it a variety of western music.

Though Christianity was proscribed in 1612 by authority of the Tokugawa Shogunate in Edo (today Tokyo), Kakure-Kirishitan continued advocating sermons and disguised songs. Melodies and lyrics such as Gregorian chant were obliged to be “Japanized”. For example, the Latin word “*Gloriosa*” was changed to “*Gururiyoza*.” This adaptation of liturgy for survival inspired Ito to write this piece in order to reveal and solve this unique cultural mystery.

The composer explains:

Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan’s only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually ‘Japanized’ during the 200 years of hidden practice of the Christian faith. That music forms the basis of *Gloriosa*.

I. Oratio

The Gregorian chant “Gloriosa” begins with the words, “O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere.” The first movement Oratio opens with bells sounding the hymn’s initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians.

II. Cantus

The second movement, *Cantus* showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on San Juan-sama no Uta (The Song of Saint John), a 17th-century song commemorating the “Great Martyrdom of Nagasaki” where a number of Kyushu Christians were killed in 1622.

III. Dies Festus

The third and final movement, *Dies Festus*, takes as its theme the Nagasaki folk song, Nagasaki Bura Bura Bushi, where many Crypto-Christians lived.

Gloriosa, fusing Gregorian chant and Japanese folk music, displays the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra.

(Source: Yasuhide Ito)

PERSONNEL

PICCOLO

Caleb J. Estrada-Valentín
Octavia Barbulescu

FLUTE

*Caleb J. Estrada-Valentín
Kim Lybrand
Octavia Barbulescu
Ana Clark
Zoe Dorr
Jessica Fisher

OBOE

**Amelia Johnson
**Lauren Palkovic
**Lisa Ryoo

ENGLISH HORN

Amelia Johnson

E-FLAT CLARINET

Arianna Edvenson

CLARINET

*Sayyod Mirzomurodov
Mina Jerome
Sara Sample
Lea Banks
Jordan Flies
Shelby Mutter
Ana Locke
Arianna Edvenson

BASS CLARINET

*Gabby Johnson
Amber Imming

CONTRABASS CLARINET

Gabby Johnson

BASSOON

*Carlos M. López
Sara Remoy
Elliott Beauchamp

CONTRABASSOON

Sara Remoy

SAXOPHONE

*Lingxiao Li
Chris Hunley
Matt Nicholson
Henry Cao

TRUMPET

*Kevin Sells
M. Cory Schmitt
Emma Cryer
Jada Spooner
Anna Kelly
Odysseus Orr
Cole Hobza

HORN

**Kristen Ronning
**Keelie Kruse
Ben Makins
Delaney Hajek
Renee Thomas
Yonghao Zhang

TROMBONE

*Kolbe Schnoebelen
Myron Peterson
Ben Copeland
Ethan Sherer

BASS TROMBONE

Ryan Carter

EUPHONIUM

*Drew Bonner
Kara Metzger

TUBA

*Grace Bergstrom
Matt Sleep
Bennett Walker

BASS

Natalia Terra

PERCUSSION

Gabriel Albertus
Michael Hill
Kraig Leahy
Nick Miller, section leader
Hannah Oberhoffer
Charli Otto
Anabel Perez-Brennan
Wilder Voelker

PIANO

Kendra Hunt

Assisted by Jimmy Pelini, *euphonium*

*PRINCIPAL

**CO-PRINCIPAL

BIOGRAPHIES

Richard Mark Heidel is Director of Bands and Professor of Music in the School of Music at the University of Iowa where he conducts the 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.

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 Master's 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 contests and festivals throughout the state. 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 and his daughter Charlotte.

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!

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. Richter, 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 700 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 American Bandmasters Association, College Band Directors National Association, Music Educators National Conference, and the Iowa Bandmasters Association.

UPCOMING EVENTS



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APRIL 2023

15	5:30pm	Brass Showcase	Stark Opera Studio
15	7:30pm	Guest Artist Recital: Winston Choi, <i>piano</i>	Recital Hall
15	7:30pm	Guest Artist Recital: Vincent David & the Iowa Saxophonists' Workshop 	Concert Hall
17	7:30pm	Concert Band 	Concert Hall

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