

## Ensemble, Guest Ensemble and Guest Artist Concert:

2024-04-18 – Iowa Symphony Band, City High School Wind Ensemble and  
Jim Self, tuba



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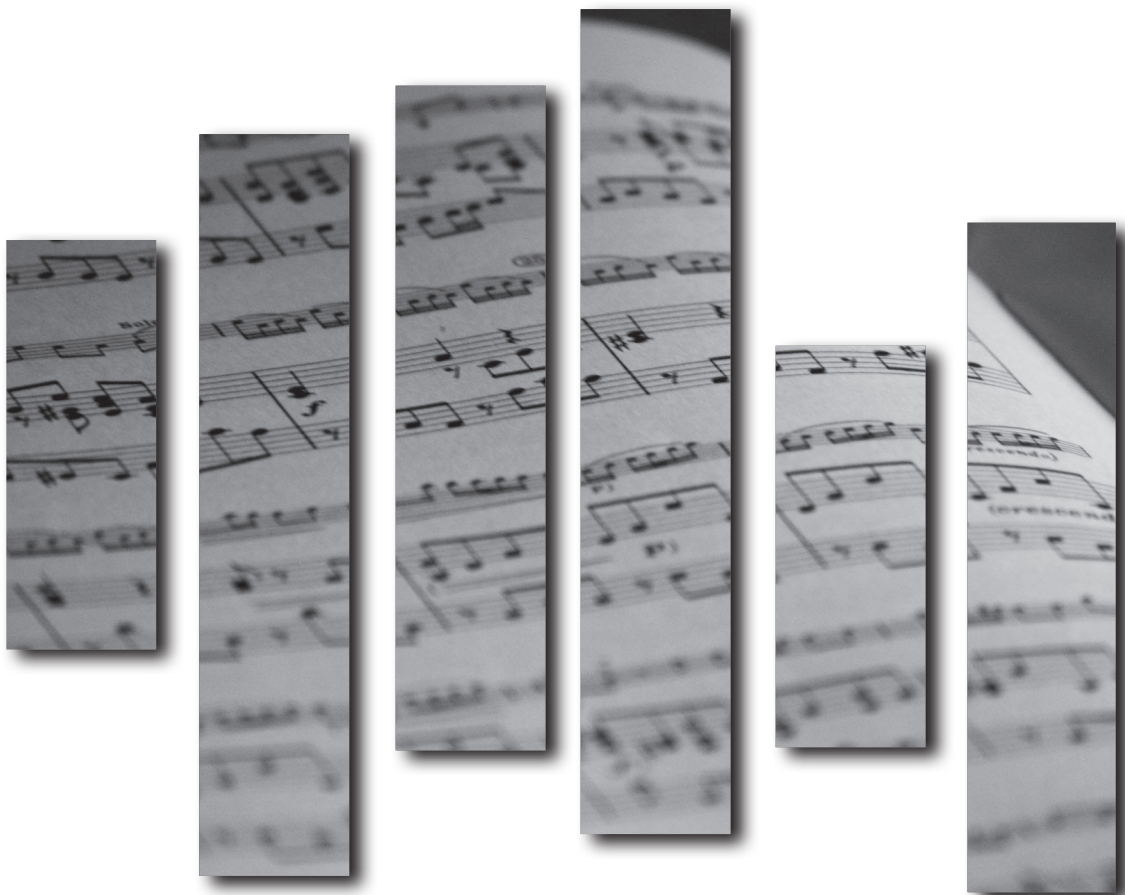


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# IOWA

School of Music



## ENSEMBLE CONCERT

### **City High School Wind Ensemble**

Mike Kowbel, *conductor*

Aaron Ottmar, *guest conductor*

### **Iowa Symphony Band**

Richard Mark Heidel, *conductor*

Jarrid Jaynes, *guest conductor*

Mike Kowbel, *guest conductor*

M. Cory Schmitt, *guest conductor*

Jim Self, *guest artist*

Thursday, April 18, 2024 at 7:30 p.m.  
Voxman Music Building Concert Hall

# PROGRAM

## CITY HIGH SCHOOL WIND ENSEMBLE

Mike Kowbel, *conductor*  
Aaron Ottmar, *guest conductor*

Overture to Candide (1955/1986)

Leonard BERNSTEIN  
(1918-1990)  
trans. Clare GRUNDMAN

Deep River (2021)

Benjamin HORNE  
(b. 1995)

Sol y Sombra (1961/2001)

George GATES  
(1920-2004)

Aaron Ottmar, *guest conductor*

Molly on the Shore (1920/1998)

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

Symphonies of Gaia (2001)

Jayce John OGREN  
(b.1979)

## INTERMISSION

## IOWA SYMPHONY BAND

Richard Mark Heidel, *conductor*  
M. Cory Schmitt, *guest conductor*  
Jarrid Jaynes, *guest conductor*  
Mike Kowbel, *guest conductor*  
Jim Self, *guest artist*

Variations on “America” (1949/1964/1968) Charles IVES  
(1874-1954)  
trans. William E. RHOADS  
Based on the orchestral version  
by William SCHUMAN

Jarrid Jaynes, *guest conductor*

Aegean Festival Overture (1967/1970) Andreas MAKRIS  
(1930-2005)  
trans. Albert BADER

M. Cory Schmitt, *guest conductor*

Inglesina “The Little English Girl” (1871/2000) Davide Delle CESE  
(1856-1938)  
arr. John R. BOURGEOIS

Mike Kowbel, *guest conductor*

Tour de Force (2008) Jim SELF  
(b. 1943)

Clarinet Polka (1996) Traditional  
arr. Jim SELF

Jim Self, *tuba*

*This program is being presented by M. Cory Schmitt in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Wind Conducting.  
Cory is a student of Dr. Mark Heidel.*

# PROGRAM NOTES

## ***Overture to Candide (1955/1986)***

### **Leonard Bernstein (1918 - 1990)**

Based on Voltaire's 1759 novel, *Candide* opened on Broadway on December 1, 1956. *Candide* was perhaps a bit too intellectually weighty for its first audiences, and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain-raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big numbers: the sweeping, romantic tune is *Candide's* and *Cunégonde's* love duet *Oh, Happy We*, while the wacky, up-tempo themes originate from *Cunégonde's* fabulous send-up of coloratura-soprano arias, *Glitter and Be Gay*. (San Luis Obispo Wind Orchestra program, May 2012)

## ***Deep River (2021)***

### **Benjamin Horne (b. 1995)**

Deep river, my home is over Jordan  
Deep river, Lord, I want to cross over into campground

Oh, don't you want to go to that Gospel feast?  
That Promised Land, where all is peace?

Oh deep river Lord  
I want to cross over into campground

*Deep River* is an arrangement of the traditional spiritual of the same name for wind band. This arrangement is inspired by a popular art song version by Henry Burleigh. His low baritone voice as well as renditions by singers such as Paul Robeson are the motivation for this version's use of solo tuba for the song's initial presentation. Other allusions to Burleigh can be found through the work.

*Deep River* for wind band opens with solos from various voices evocative of short testimonies before we begin the song. The low voice of the tuba then leads us in with the first verse as others join in. At the conclusion of the lyric "peace," an alto saxophone solo "crosses" us over into a new place where the song starts again, but livelier featuring the entire saxophone section. (Benjamin Horne)

## **Sol y Sombra (1961/2001)**

### **George Gates (1920 - 2004)**

The “paso doble” is an iconic style in the country of Spain, making up the majority of Spanish wind band repertoire. Though George Gates was a native Texan, his music often included elements of the Spanish style. *Sol y Sombra* provides an outstanding experience for listener and performer alike.

Meaning the “sun and the shadow” in Spanish, the title refers to the available seats for a bullfight on the sunny or shady side of the arena, with some seats receiving both the “sol y sombra”. Gates uses these opposites to intertwine unique themes that emulate not only the sun and shade, but also the fiery intensity of the bull, along with the graceful dancing of the matador. As the piece unfolds, the themes become complimentary of one another and it transforms into a dance between the bull and matador rather than a conflict. (Mike Kowbel)

### **Molly on the Shore (1920/1998)**

#### **Percy Aldridge Grainger (1882-1961)**

Originally written for symphony orchestra, *Molly on the Shore* was set for military band in July of 1920 by Grainger as a gift to his mother for her birthday. Unlike many of his works from the 1917-21 era, he created a full score of the band setting in order to experiment with a live ensemble and modify the final arrangement. Once he was satisfied with the arrangement, Grainger condensed the score and sent it to New York for publication.

Frederick Fennell wrote Grainger in 1959 in preparation to play the piece with the Eastman Wind Ensemble, asking for annotations and a recording. Grainger responded, “In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.” (Mike Kowbel)

### **Symphonies of Gaia (2001)**

#### **Jayce John Ogren (b.1979)**

“Growing up in the Pacific Northwest shaped my life in a number of important ways. I have always felt more comfortable at the rain forest, ocean, or mountains than in the concrete walls of city life. My deep love of nature and close proximity to intense environmental conflict in my hometown were my greatest influences in writing *Symphonies of Gaia*. The work depicts the mystical beauty of the earth, as well as the disrespect and abuse it has endured throughout time.

The title of the work uses language of the ancient Greeks. “Symphonies” refers not to an established genre or form, but simply means “a sounding together.” Gaia is the Titan goddess of the earth in Greek mythology, and has since become a universal symbol for ecological stewardship and wisdom. My most sincere hope is that *Symphonies of Gaia* will, in some form, inspire others to understand and take action against the environment crises we now so desperately face.” (Jayce Ogren)

## **Variations on “America” (1949/1964/1968)**

### **Charles Ives (1874-1954)**

While composer Charles Ives is known today as a notable figure of American classical music, he was better known as a successful insurance salesman for most of his life. After graduating from Yale in 1898, Ives became an insurance salesman and while composing on the side. In 1907, Ives founded his successful partnership, Ives & Myrick, and even invented the concept of estate planning. Ives' style was deeply integrated with his American roots and was highly unconventional. His compositions were ingrained with quotations from American folk songs, hymns, military calls, and barn dances, but used unorthodox compositional techniques such as multiple key signatures and time signatures. Almost all his music was written before 1915 and wasn't played until late in his life, such as his *Second Symphony* which premiered 50 years after it was written.

*Variations on America* was originally written for organ by Ives in 1891 when he was 17 while he was the organist for a local church. It is a theme and variations based on the American song *My Country 'Tis of Thee*, which was an unofficial national anthem until *The Star-Spangled Banner* was adopted in 1931. While he wrote it at a young age, *Variations* still displays many of Ives' hallmarks found throughout the composer's works, such as multiple key signatures, patriotic themes, and wit. The piece went unpublished until 1948 after the organist E. Power Biggs discovered and performed the work. *Variations* was arranged for orchestra in 1962 by William Schuman, with William E. Rhoads arranging it for wind band in 1968. (Jarrod Jaynes)

## **Aegean Festival Overture (1967/1970)**

### **Andreas Makris (1930-2005)**

A native of Salonika, Greece, Andreas Makris (1930-2005) first studied music formally at Greece's National Conservatory. His determination to learn more about music led him to travel across the world. In 1950, he moved to America to attend the Mannes School of Music in New York. Years later, he went to Paris to study with the legendary pedagogue and composer Nadia Boulanger. An accomplished composer, Makris has the distinction of being the first contemporary composer whose work premiered at the Kennedy Center Concert Hall in 1971. Years later, Makris received a grant from the National Endowment of the Arts in 1976 for his work on the *Aegean Festival Overture*.

The *Aegean Festival Overture* (1967) was originally written as an orchestral overture for Howard Mitchell and the Washington National Symphony, where Makris was violinist and composer-in-residence for twenty-eight years. The piece was so successful that they ensemble played it on tour, sparking the collaboration Major Albert Bader of the United State Air Force Band to arrange the piece for wind band. Prior to his assignment as Major, Bader was the Assistant Conductor of the U.S. Air Force Band as well as the Chief Instructor at the U.S. Air Force School of Music. As a musical evocation of Makris's Greek nationality, *Aegean Festival Overture* is a three-part composition in arch form. The spirited, highly rhythmic nature of the music invokes the spirit of Greece and its people. (M. Cory Schmitt)

## **Inglesina “The Little English Girl” (1871/2000)**

### **Davide Delle Cese (1856-1938)**

*L'Inglesina (The Little English Girl)*, was written in 1871 by Italian composer, Davide Delle Cese. A concert march or *marcia sinfonica*, it is composed in a more flexible form than the standard military march. Its phrases and sections are often asymmetrical. Various elements are reintroduced to create dramatic effect, along with sudden dynamic shifts and wide-ranging expressiveness. This piece is an important part of the march repertoire, particularly as an example of the late nineteenth-century, Italian concert march style. This edition by John Bourgeois, former director of the United States Marine Band, brings new excitement and freshness to the original European classic. (John Hersey High School Symphonic Band concert program, February 2018)

### **Tour de Force (2008)**

#### **Jim Self (b. 1943)**

How does one describe *Tour de Force* in style? Certainly not classical, profound or ground breaking. It may be exciting, beautiful and occasionally dissonant, fun, mildly provocative, rhythmically interesting, jazzy, bluesy, and Latin at times. There are a few musical clichés too.

When I was a young professional musician, I looked around and was surrounded by great talent. I realized early-on that the real artists in music were the improvisers and the composers. Part of me knew that I had to point my growth toward those things to fully realize a creative musical life. First came jazz—which, for a tuba player, has to be a labor of love. I have had some success as a jazz musician but “know” I’ll spend the rest of my life trying to be a better soloist. But it did lead to composing. Finally I could hear and imagine all kinds of stuff and now I am on that journey too. Together they keep me challenged and healthy.

Stacked perfect 4ths play a very prominent role in the harmonic structure. I like them because they are not quite major or minor sounding (although they are more major than minor). Modern jazz musicians often use the same sounds. They call them Sus 4 chords—which means the perfect 4th (one half step above the major 3rd) sort of hangs there without resolving. The flat 7th is the other interval which also leans toward resolving to the 3rd but doesn’t resolve either. Stacked 4ths have a very “open” sound and, when used over certain bass notes, create modal and bi-tonal harmonies. To me the sound is fresh without being as sweet as major or as subtle as minor. Copland, Britten and Bill Evans liked them—that’s good enough for me.

A listener may hear parts of *Tour de Force* and say “that sounds familiar” because at times they are “like” other pieces. I hate the use of the word “commercial” to describe my music but many of my ideas come out of the commercial world that I live in. Commercial somehow means making a profit—and that surely is not my music. William Bolcom especially impresses me with his eclectic style. I am a devoted jazz lover and that stuff is in my head for sure. Often in my life I have played boring, aleatoric, sound effect, new music. In films it can be very effective to the drama but in the concert hall it’s often composers writing for other composers or trying to be deliberately “out”—that’s fine—but not for me. My subjective sensibilities tell me that if one is trying to engage listeners and players there must be melody, rhythm, beauty, and some simplicity in music. Save the experimental stuff for the college professors—but, take it from me, few of them like it either. My music will not lead to any brave new world but is rather a synthesis of my world.

The nine episodes in *Tour de Force* were each composed separately. Then I wrote transitions



and interludes to connect them to affect tempo changes and modulations. Episodes One and Seven are for a “ripieno” group of nine soloists. I wrote this music first. Episodes Eight and Nine are an extended ending utilizing and developing many of the idea from earlier episodes.

The percussion are quite busy throughout and are the glue. I trust the musicians will rely on them for the “feel” and placement of notes. Over the years I have written many works for brass, woodwind and string chamber music. But combining all the forces of a large orchestra presented many challenges. Orchestration, doubling, balance and forward motion became critical to me, as did the complexities of instrument ranges, writing for harps and a great variety of percussion instruments—all great learning experiences and great fun for me.

Throughout I tried to write interesting individual solo and section parts. Musicians are easily bored. In *Tour de Force* the performance challenges are not so much technical but rhythmic. The “grooves” must be there. The Pacific Symphony has so many seasoned studio musicians and reading complex music is one of our strengths. I hope everyone will find *Tour de Force* interesting and satisfying to play- and to hear. (Jim Self)

### **Clarinet Polka (1996)**

#### **Traditional**

Some fans of folk music may tell you that the *Beer Barrel Polka* is the most famous polka in the world. To that, we say...there is another! The *Clarinet Polka* (often catalogued as “Klarinett-Polka” or “Klarinettpolka”) is known the world over for possessing one of the most infectious folk melodies ever created. Its upbeat, twirling nature is synonymous with the polka genre, and its simple brilliance has inspired numerous modern renditions. Every clarinetist worth their chops has been inspired to play this at some point in their career. It is odd, then, that (after more than 100 years in existence) the compositional authorship of this beloved tune should still be so hotly contested. The *Clarinet Polka* is believed to have been written by Polish composer Karol Namysłowski, originally titled “Dziadunio Polka” (after the Polish word for “grandfather”). However, many folk music historians (along with hosts of the popular Polish radio show “Lato z Radiem”, who use the song as an intro to their broadcasts) claim the song was not penned by Namysłowski at all! They insist that the polka in question was composed years earlier in Austria (not Poland) by a composer named A. Humpfat.

Similar accounts trace the *Clarinet Polka* (titled “A Hupfata”) to the late 1890s. A vinyl recording of “A Hupfata” was released in 1907 that featured the musical stylings of the Band of the 14th Bavarian Infantry Regiment. This recording preceded Namysłowski’s 1913 copyright of “Dziadunio Polka” (as well as its subsequent 1915 recording in Chicago) by several years. Surely the existence of these records was proof positive that Karol was a folk music thief who somehow pulled off the greatest polka heist of all time...or was he? It turns out that neither the pro-Namysłowski nor the pro-Humpfat camps are exactly spot on in their respective beliefs surrounding the *Clarinet Polka*’s “true composer”. There was indeed a piece of folk music that resembles the *Clarinet Polka* as we know and love it today, and its origins can be traced to the end of the 19th century. Composed in today’s Austria (then Bavaria), it was originally titled “Klarinetten Muckl” and appeared printed for the first time in 1906 (in a collection of “Known Songs and Dances” arranged for accordion by Otto Thirsfeld and published by J. Weinberger). A copy of this collection’s first edition can still be viewed at the Austrian National Library in Vienna.

The timing and cultural significance of Namysłowski’s rise to fame as a composer cannot be overstated enough. Having attended grade school in Lublin while Poland was still partitioned and under Russian control, he was forbidden to speak his own language or engage in any

display of cultural pride. In retaliation for this suppression, and after years of sneaking out of his parents' home to listen to folk bands at local inns and taverns, Karol graduated from the Warsaw Institute of Music to form the Namysłowski Peasant Orchestra. Based in Zamość, Poland, the band was composed of talented farmers who had learned to play their respective instruments from Karol. Everyone in the group wore traditional Polish cultural dress, as did Karol who served as the group's bandleader. Karol's decision to totally embody Polish pride within his group was praised by polka historian Joe Oberaitis, who fondly remarked that "he wrote polkas as nobody else could do it... even supplying [bandmates] with instruments at his own expense! [Karol Namysłowski] literally wore his Polishness – much to the dismay of the authorities – and the countryside was filled with the beautiful strains of mazurs, krakowiaks, obereks and of course, a wealth of rousing polka compositions." After lighting a flame of national pride for the people of Poland, Namysłowski traveled to the United States to establish himself as a composer of international renown. Copyrighting his re-orchestrated "polka chart topper" in 1913, Namysłowski used the *Clarinet Polka* and its first recording in 1915 to singlehandedly secure the reputation of his band throughout the continental United States.

So it was that, nearly ten years later, the players of the Namysłowski Peasant Orchestra traveled to the United States for one of the biggest international tours in Polish folk music history: 3 months, 80 concerts, spread out over 14 states. Holding their first concert of the tour at the Metropolitan Opera House in New York City, they were invited to perform at the White House for President Calvin Coolidge. Victor Records jumped at the opportunity to sign the group to its label, and at the conclusion of their tour invited Karol and the musicians of the NPO to make 10 back-to-back records in Camden, New Jersey. Namysłowski didn't just find a diamond in the rough with the *Clarinet Polka*. He saw in its simple and repetitive refrain an endless array of opportunities for musical expression, especially for his homeland's improvisatory folk music traditions. The Namysłowski Peasant Orchestra is still in existence today as the Polish Symphony Orchestra, and although their founder penned hundreds of folk compositions during his long and successful career, none is remembered with more pride by the people of Poland than the (literal) grandfather of all polkas: the *Clarinet Polka*. (Program note excerpt from [sakatoonsymphony.org](http://sakatoonsymphony.org))

# BIOGRAPHIES

**Mike Kowbel** is in his fifth year serving as the Assistant Director of Bands at City High School where he conducts the Wind Ensemble, Concert Band, and Jazz Workshop. Additionally, he co-directs the Little Hawk Marching Band, pep band, and teaches brass and saxophone lessons. Before his time at City High School, Mike served as the Director of Bands at Southeast Junior High for one year, and the Director of Bands at Monticello High School in Monticello, IA for three years. Bands under his direction have consistently received superior ratings at state festivals, and have been competitive on the jazz and marching band circuits. Mike's concert bands have been selected to perform at the Iowa Bandmasters Conference two times; in 2018 with the Monticello High School Concert Band, and for the 2024 conference with the City High Wind Ensemble.

Mike holds both a Bachelor of Music degree and a Master of Music Education Degree with a conducting certificate from the University of Wisconsin - Stevens Point. He has studied wind band conducting with Dr. Brendan Caldwell of Baldwin Wallace University, Dr. Michael Butler of Youngstown State University, and Dr. John Lynch of the University of Wisconsin - Stevens Point. In addition to his studies in wind band conducting, he is a published author having researched the band repertoire interests of wind band conductors and their students, seeking to discover how band directors can more effectively program for their ensembles to marry the preferences of directors and students alike.

Mike is an active judge, clinician, and trumpet performer in eastern Iowa. He has served as the SEIBA district chair for Marching Band Affairs, and currently serves as the Commissions Committee chair for SEIBA, seeking to expand the wind band repertoire through the commissioning of new wind band music. His professional affiliations include SEIBA and IBA.

Mike resides in Iowa City, IA with his beautiful wife and intimate ally, Rachael, his lovely daughter Lucy (3), his courageous son Caleb (1), and their spunky golden-doodle Bonnie.

**Aaron Ottmar** is currently in his seventh year as Director of Bands at Iowa City High School where he conducts the Little Hawk Marching Band and Pep Band (co-direct), Symphony Band, Jazz Lab, Jazz Collective, and Jazz Ensemble. In addition, he teaches AP Music Theory and instructs woodwind and percussion lessons. Before teaching at City High, he previously served as Director of Bands at Davis County High School in Bloomfield, Iowa for two years where he was honored by the Beta Rho Chapter of Upsilon State with an Educational Excellence Award for service in the Davis County community.

He received his bachelor's degree in Instrumental Music Education (with a Jazz Emphasis) from the University of Northern Iowa in May of 2015. During his time at UNI, his honors included being selected as "audience favorite" in the 2013 UNI Instrumental Concerto Competition, winner of the 2014 UNI Wind Symphony Solo Competition, selected as an "honorable mention" in the 2014 Yamaha Young Performing Artists Competition, and received the 2015 UNI Purple and Old Gold Award for Conspicuous Achievement in Music.

In addition to his teaching duties, he enjoys being an active performer with the following ensembles: Durward Ensemble, Cedar Rapids Municipal Band (percussionist), Jim McDonough Productions (conductor), Waterloo-Cedar Falls Symphony and Orchestra Iowa (substitute percussionist). Additionally, he has been featured as a guest soloist (percussion) with the Iowa City Community Band, the University of Northern Iowa Wind Symphony, the Cedar Rapids Municipal Band, and as a guest soloist (jazz piano) with the Cedar Point-Urbana and Lisbon High School Jazz Bands for the KCKK Corridor Jazz Project. Lastly, his professional affiliations include Jazz Educators of Iowa, SEIBA (serving as Major Landers chairperson since 2017), and IBA (serving as the IBA Major Landers chairperson since 2022).

He would like to thank his wonderful family for everything they have done to support him through the years to live out his dream of working with the City High Band program at the school that leads!

**Jarrid Jaynes** is in his first year at the University of Iowa, where he works with the concert bands and athletic bands. He is from Sioux City, Iowa. He has previously earned bachelor's degrees in trumpet performance and in music education from the University of Iowa, where he studied trumpet with Dr. Amy Schendel and Dr. Courtney Jones. Jarrid previously served as the director of bands for West Middle School in Sioux City, and Director of Bands for the Hinton Community Schools in Hinton, Iowa. He also taught beginning band for the Omaha Public Schools.

As a performer, Jarrid has performed at the National Trumpet Competition and International Trumpet Guild Conference. Jarrid is currently in his first year pursuing a master's degree in wind band conducting. Jarrid currently studies conducting with Dr. Mark Heidel.

**M. Cory Schmitt** is a second year DMA Wind Conducting student and Teaching Assistant for the University of Iowa bands. Originally from Roanoke, 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.

**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 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 Smith, Keith Bearden, Donald Schleicher, John Grashel, and Eunice Boardman.

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 was a high school band director in Texas for nine years.

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, and in 2016 he received the Citation of Excellence from the national 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. He received the Collegiate Teaching Award from the College of Liberal Arts and Sciences in 2012.

Dr. Heidel maintains a busy schedule as guest conductor, adjudicator, and clinician, and he has appeared in more than 35 states as well as Vietnam, Austria, Ireland, United Kingdom, 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. His list of more than 30 publications includes numerous articles in the National Band Association Journal, Teaching Music, The Iowa Bandmaster Magazine, Iowa Music Educator, and the Teaching Music through Performance in Band series. He currently serves on the Board of Directors of the American Bandmasters Association and National Band Association and has held offices and positions of leadership within the College Band Directors

National Association, Big Ten Band Directors Association, and Southeast Iowa Bandmasters Association.

**Jim Self** is a Los Angeles-based freelance musician. Since 1974 he has worked for all the major Hollywood studios performing for over 1500 motion pictures and hundreds of television shows and records. His solos in major films include John Williams' scores to Jurassic Park, Home Alone and Home Alone 2: Lost in New York, Hook, and was the "Voice of the Mothership" from Close Encounters of the Third Kind. Other solos can be heard in James Horner's Casper and Batteries Not Included, Marc Shaiman's Sleepless in Seattle and in Jerry Goldsmith's score to Dennis the Menace. Later films include Wall-E, Troy, Lemony Snicket's A Series of Unfortunate Events, The Legend of Zorro, War of the Worlds, King Kong, Indiana Jones and the Kingdom of the Crystal Skull, The Princess and the Frog, Valentines Day, Avatar, Tintin, Toy Story 3, and recently Bridges of Spies and Star Wars 7, The Force Awakens.

Josh Grobin, Cassandra Wilson, Claus Ogerman, Mel Torme, Leon Redbone, Weird Al Yankovich, Maynard Ferguson, Randy Newman, Bette Midler, Barbara Streisand, Frank Sinatra, Don Ellis, the L.A. Philharmonic, LA Opera, Pasadena and Pacific symphonies, and the Hollywood Bowl Orchestra are among the many artists and groups with whom he has recorded. Self was the string bass and tuba player with Jon Hendricks in his long running L.A. production of Evolution of the Blues. He holds principal tuba positions with the Pacific Symphony, Pasadena Symphony and the Hollywood Bowl Orchestra and principal tuba/cimbasso in the Los Angeles Opera Orchestra which recently did a two-year run of the Wagner Ring Cycle and won a Grammy for Kurt Weill's Mahagonny.

In 1983, Self produced his first album, *Children at Play*. It features jazz tuba and harmonica and has received world-wide acclaim. It was chosen by *High Fidelity* magazine as one of the top ten jazz albums of that year. A second recording, *New Stuff* (fusion jazz), was released in 1988 on compact disc. Both are on the Discovery-Trend label. His third recording, *Tricky Lix*, was released in 1990 on the Concord Jazz label featuring jazz greats Gary Foster and Warren Luening. In 1992, an all "classical" CD, *Changing Colors* came out on the Summit label. A jazz CD, *The Basset Hound Blues*, with Pete Christlieb was released on d'Note Records in 1997. In 1999, a second "classical" recording, *The Big Stretch*, came out on Basset Hound Records. It features original compositions by Self and others. That was followed by an eclectic CD entitled *My America* with arrangements of American songs by Kim Scharnberg. Self is assisted by a great band of L.A. studio musicians and plays his new horn the "Fluba". Next, Self recorded a quintet CD of jazz standards and originals called *Size Matters*, with late/great Tennessee tenor man, Bill Scarlett. Then came *InnerPlay*, a jazz and strings CD featuring Gary Foster, Pete Christlieb and Dan Higgins with arrangements by Brad Dechter. *InnerPlay* was chosen by Jazz Times magazine as one of the top 50 jazz albums of 2006 and that same year Self was nominated for the prestigious Downbeat Critics Poll. Returning to his roots, Self and harmonica virtuoso Ron Kalina next released a new be-bop CD called *The Odd Couple*. Jim's latest CD is called *Tis the Season TUBA Jolly*, on the Basset Hound label. It features the Hollywood Tuba 12 on twenty great Christmas arrangements featuring 29 of the top L.A. Area Tuba and Euphonium players. In 2015 he produced ¡YO!, a Latin Jazz band with great L.A. musicians—featuring the music of Franciosco Torres. In 2017 Jim produced a jazz duo CD with Guitar great John Chiodini

titled *Floating in Winter*. All of Self's recordings and compositions are available from [www.bassethoundmusic.com](http://www.bassethoundmusic.com).

Self is a past president of the International Tuba Euphonium Association (I.T.E.A.), is a former faculty member of the University of Tennessee, former Principal Tuba in the Knoxville Symphony and is a former member of The United States Army Band, Washington, D.C. Born in 1943 in Franklin, Pennsylvania, (raised in nearby Oil City), he holds degrees from Indiana University of Pennsylvania, Catholic University and a Doctor of Musical Arts from the University of Southern California Thornton School of Music, where he is Adjunct Professor of Tuba and Chamber Music. At USC he organized the USC Bass Tuba Quartet that won 1st prize for chamber ensembles at the 2014 International Tuba Euphonium Conference (ITEC) at Indiana University. For many summers he taught students at the Music Academy of the West, the Henry Mancini Institute and the Hamamatsu Wind Festival and Academy in Japan. In 2014 he was an adjudicator at the prestigious Jeju Festival Brass Competition in Korea. His primary tuba teachers were William Becker, Harvey Phillips, and Tommy Johnson.

For 35 years Self was the leader of "Tuba Christmas" in Los Angeles from its inception in 1976 to 2011. In 1974 he organized and hosted the First Regional Tuba Euphonium Conference, during his last year at the University of Tennessee. In 1978 he organized and hosted the 3rd International Tuba Euphonium Conference at the University of Southern California. In 1976 he founded The Los Angeles Tuba Quartet with Tommy Johnson, Roger Bobo and Don Waldrop, and later, Los Tubas, a group of "loose" L.A. tuba players. For several years he sponsored Creative Tuba Scholarships at various American universities. In 2011 he formally endowed the biannual Jim and Jamie Self Creative Award through ITEA. In December 2008, Self was invited by Gene Pokorny to play a week of *Symphonie Fantastique* with the Chicago Symphony.

Self was three times voted the Most Valuable Player Award for Tuba by the National Academy of Recording Arts and Sciences (NARAS) and named Emeritus winner in 1987. In March 2003, He was given a Distinguished Alumni Award by Indiana University of Pennsylvania – a university-wide honor only given to 290 of the more than 120,000 graduates. In June 2008, Self was given the Lifetime Achievement Award by the International Tuba Euphonium Association at the Cincinnati Conservatory. At that same conference, he was also awarded the 1st Roger Bobo Award for Excellence in Recording (Jazz) for his CD *InnerPlay*. At the next ITEC in Linz Austria in 2010, he was awarded The Harvey Philips Award for Excellence in Composition for his piece for 8 tubas and drums, *Woojoo*.

Besides his work as a tubist, Mr. Self maintains an active doubling career performing on bass trombone, cimbasso, contra-bass trombone, and (rarely now) string and electric basses and the Steiner EVI (electronic valve instrument). His latest new instrument is the "Fluba" – an original design (picture a tuba-sized flugelhorn). It is very unique and is a great solo instrument. Self is the author of the chapter "Doubling for Tubists" in *The Tuba Source Book*. His hobby is flying his 1973 Piper Arrow for fun, and sometimes to gigs.

Self is also a published composer and arranger. He has about 60 titles for brass, string and woodwind chamber music, works for band, orchestra, solo tuba and trombone. The Pacific

Symphony commissioned him to write a feature work for the orchestra called *Tour de Force: Episodes for Orchestra*. The 13-minute piece was premiered at the Renee and Henry Segerstrom Hall in Orange County on April 17-20, 2008, to great acclaim. He has since scored *Tour de Force* for Wind Ensemble. The east co-premier was at Indiana University of Pennsylvania in September 2009 with Jack Stamp, and the west premier was at USC in March 2010, H. Robert Reynolds, conducting. A Brass Band version was premiered at six concerts by the River City Brass Band in 2013, with James Gourlay conducting. Portuguese tuba virtuoso, Sergio Carolino, is a champion of Self's music and has commissioned, performed, and recorded several of his works.

Jim and Jamie Self have endowed Instrumental Scholarships at Oil City High School in Pennsylvania, tuba scholarships at Indiana University of Pennsylvania and The University of Tennessee, have endowed five scholarships for the Legacy Brass Quintet at IUP, and five scholarships for the Volunteer Brass Quintet at UT. In 2012 they endowed a Creative Tuba Award through ITEA and offered the seed money for ITEA to establish a general endowment. Last year, Jim and Jamie donated to the University of Iowa School of Music, creating the Jim and Jamie Self Tuba Scholarship, which is awarded annually to a returning tuba student. Jim is also actively commissioning new works, especially for the USC Bass Tuba Quartet.

As a solo artist, Self performs regularly worldwide. His concerts and clinics present an interesting blend of classical and jazz music, and represent a wide spectrum of his many experiences as a performer, composer, and teacher. Jim Self is a Yamaha Performing Artist.



# PERSONNEL

## CITY HIGH SCHOOL WIND ENSEMBLE

### **PICCOLO**

Janie Owens, 11  
Noelle Schnoebelen, 10

### **FLUTE**

West Kauper, 11  
\*Janie Owens, 11  
Kenji Radley, 11  
Lily Rantanen, 10  
Noelle Schnoebelen, 10

### **OBOE**

Reyna Roach, 12  
\*Olivia Vande Berg, 11

### **BASSOON**

\*Ilan Tallman, 12  
Henry Vande Berg, 9

### **CLARINET**

Katiya Ellermeier, 10  
Elizabeth Gugliuzza, 10  
Connor Jakob, 12  
Liv Leman, 11  
\*Lily Moninger, 11

### **BASS CLARINET**

\*Mira Gollnick, 10  
Lily Herrera, 11

### **CONTRABASS CLARINET**

Lily Herrera, 11

### **ALTO SAXOPHONE**

Brady Gluba, 11  
Silas Gollnick, 10  
Edward Kenyon, 12  
\*Oliver Palmer, 11

### **TENOR SAXOPHONE**

James Tilley, 10

### **BARITONE SAXOPHONE**

Gideon Levine, 10

### **HORN**

\*Jack Harmsen, 10  
Kaj Larsen, 11  
Chloe McKay, 12  
Niko Plum Cuba, 12  
Grace Schuessler, 12

### **TRUMPET**

Naomi Downing-Sherer, 9  
Cameron Echols, 10  
Madeline Fischer, 9  
Maria Henderson, 11  
\*Jillian Leman, 10  
Ben Platte, 12  
Seth Yoder, 11

### **TROMBONE**

David Gugliuzza, 12  
Julian Lally, 11  
\*Linus McRoberts, 10  
Frank Ogilvie, 9

### **BASS TROMBONE**

River Vanderhoef, 12

### **EUPHONIUM**

\*Coraline Etlar, 10

### **TUBA**

\*Poi Borchardt, 10  
Dawson McDannald, 12

### **STRING BASS**

\*Leo Burchett, 12

### **PERCUSSION**

\*Brody Clarke, 11  
James Kardos, 12  
Daniel Kenyon, 10  
Owen Ruth, 11  
Sam Schuessler, 12  
Grayson Seaton, 10  
Evan Stucky, 10

### **PIANO**

Brody Clarke

\* *Principal Player*

## IOWA SYMPHONY BAND

### PICCOLO

Octavia Barbulescu

### FLUTE

\*Ana Clark

Octavia Barbulescu

Kim Lybrand

Laura Lin

Isabella Anderson

### OBOE

\*Amelia Johnson

Lauren Carley

Monique Schnoebelen

### ENGLISH HORN

Amelia Johnson

### CLARINET

\*Lea Banks

Chen-You Wu

Sara Sample

Megan Bolduc

Mary Kotrba

Spencer Koerner

Kathleen McKeehan

### BASS CLARINET

\*Tony Wang

Gabby Johnson

### CONTRABASS CLARINET

Gabby Johnson

### BASSOON

\*Carlos López

Sara Remoy

Elliott Beauchamp

### CONTRABASSOON

Sara Remoy

### SAXOPHONE

\*Lingxiao Li

Chris Hunley

Henry Cao

Thomas Drummond

### TRUMPET

\*\*Jake Fekete

\*\*Cory Schmitt

Natalie Roth

Sara Lyons

Anna Kelly

Joanna Leston

Emma Cryer

Jarrid Jaynes

### HORN

\*Kristen Ronning

Keelie Kruse

Jonathon Hughes

Kailyn Thompson

Neile Breiten

### TROMBONE

\*Kolbe Schnoebelen

Ty Waters

Ben Copeland

Larissa Myers

Killian Ritland

### BASS TROMBONE

Ryan Carter

### EUPHONIUM

\*Bradley Balster

Matthew Dulas

### TUBA

\*Matt Sleep

Kara Metzger

Drew Bonner

### PERCUSSION

\*Michael Hill

Ava Chopskie

Zoe Dorr

Peyton Flynn

Hannah Oberhoffer-Phillips

Nathan Ortiz

Charli Otto

Anabel Perez-Brennan

### PIANO

Justin Hettlage

### HARP

Pamela Weest-Carrasco

*\*Principal Player/*

*\*\*Co-Principal Player*







# 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).

## APRIL

19	7:30pm	Faculty Chamber Concert: Iowa Brass Quintet	VOX 2400
20	3:00pm	Campus Symphony Orchestra 	Concert Hall
20	7:30pm	Key Change: Piano Revolutionaries Series, Concert #7 	Concert Hall
21	3:00pm	Iowa Composers Forum Concert I 	Concert Hall
21	11:30am	Phi Mu Alpha and Sigma Alpha Iota Spring Recital	Stark Opera Studio
21	7:30pm	Iowa Composers Forum Concert II 	Concert Hall
22	7:30pm	University Band 	Concert Hall
23	7:30pm	Black Pop Music Ensemble 	Concert Hall