Ensemble Concert:

2020-12-07 – Concert Band and University Band

Audio Playlist

Video Playlist

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ENSEMBLE CONCERT

Concert Band & University Band

Monday, December 7, 2020 at 7:30pm
Voxman Music Building Concert Hall
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<tr>
<th>Composition</th>
<th>Composer</th>
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<td>Plaza Fanfare (2020)</td>
<td>Peter Meechan</td>
<td>1980</td>
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<td>Earth Song (2012/2020)</td>
<td>Frank Ticheli</td>
<td>1958</td>
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<td>Darklands March (2014)</td>
<td>Randall Standridge</td>
<td>1976</td>
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<td>Earthdawn (2019/2020)</td>
<td>Randall Standridge</td>
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**University Band**
Joshua Neuenschwander, *conductor*
JT Womack, *guest conductor*
Tyler Strickland, *guest conductor*
Concert Band
Eric W. Bush, conductor
Joshua Neuenschwander, guest conductor
JT Womack, guest conductor
Tyler Strickland, guest conductor

PROGRAM

In This Broad Earth (2015/2020)  
Steven Bryant  
(b. 1972)

Joshua Neuenschwander, guest conductor

I. Canzon 29  
Girolamo Frescobaldi (1583–1643)  
arr. Robert Block
II. Canzon 27  
Giovanni Gabrieli (c. 1554/1557–1612)  
arr. Alan Lumsden
III. Canzon 28  
Giovanni Gabrieli  
arr. Alan Lumsden

Sounds from the Gray Goo Sars-Cov-2 (2020)  
Jennifer Jolley  
(b. 1981)

Tyler Strickland, guest conductor

Excerpts from The Magic Flute (1791/1792/1977)  
W. A. Mozart (1756–1791)  
arr. Joseph Heidenreich

IV. Overture
V. Zum Ziele führt dich diese Bahn
VI. Wie stark ist nicht dein Zauberton  
JT Womack, guest conductor

Let Me Be Frank With You (2020)  
John Mackey (b. 1973)

Programs supported by the Elizabeth M. Stanley Fund for the Performing Arts.
**Plaza Fanfare** (Peter Meechan)
Peter Meechan is a Canadian-based British composer. He studied undergraduate composition at the Royal Northern College of Music in Manchester, UK, and completed his Master of Arts degree and Ph.D. in composition at the University of Salford, Manchester, UK. His music has been commissioned, recorded, broadcast, and performed by some of the world's leading symphony orchestras, wind orchestras, brass bands, conductors, and soloists, including "The President's Own" United States Marine Band, The United States Air Force Band, The United States Army Band "Pershing's Own," and many more.

*Plaza Fanfare* was written during the Covid-19 pandemic to celebrate the new Plaza Rapid Transit station in Winnipeg, Canada. Due to the nature of social distancing, *Plaza Fanfare* was composed initially for five players (three trumpets, timpani, and snare drum) who spread out along the southbound platform of the station and was conducted from the northbound platform. (Tyler Strickland)

**Earth Song** (Frank Ticheli)
Frank Ticheli is professor of composition at the University of Southern California's Thornton School of Music where he has been on faculty since 1991. In addition to composing, he has appeared as a guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria; London and Manchester, England; Singapore; and numerous cities in Japan, with the Bands of America National Honor Band.

*Earth Song* was originally composed by Ticheli for unaccompanied voices, and uses material from his previous work for band, *Sanctuary*. He wrote a poem to serve as lyrics for the choral version of *Earth Song* and later arranged it for band. Ticheli notes that this makes *Earth Song* for band the "grandchild" of *Sanctuary*. (Tyler Strickland)

**Darklands March** (Randall Standridge)
Randall Standridge is a prolific composer for many different levels of ensemble. He received his Bachelor’s of Music Education from Arkansas State University, and eventually returned to Arkansas State University to earn his Master’s in Music Composition. In 2001, Standridge was appointed as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas. After twelve years, Mr. Standridge left this position to pursue a full-time career as a composer and marching arts designer. Much of his music is performed internationally, and three of his works are featured in the *Teaching Music Through Performance in Band* series.

*Darklands March* is a concert march with a slight European influence written in the minor mode. The first half of the work is militaristic in nature and differs from the smooth and lyrical trio. It is the first movement of Standridge's *Darklands Symphony*, a five- movement suite of music written for young bands. The work is based upon Standridge's short story entitled "The Darklands," which follows the narrative of David as he journeys through the a realm of darkness and magic. (JT Womack)
Arith-Metric No. 1 (Brian Balmages)
Inspired by Terry Riley’s *In C*, *Arith-Metric No. 1* is the first in a series of allietoric pieces written for flexible ensembles by Brian Balmages. This work consists of short melodic fragments or cells. Each performer selects which cell they are playing and for what amount of time they will play it. Due to the number of choices each individual performer has during this piece, no two performances of *Arith-Metric No. 1* will sound exactly the same. In addition to their role as performer, each musician gets to make artistic decisions about how the piece will flow, with the only distinct decision coming from the conductor being the signal to conclude the work and play the final chord. This minimalist work for winds allows students to explore creativity and artistry in a different way and to explore how simple themes can be combined to make complex and interesting music. (Josh Neuenschwander)

Golliwogg’s Cakewalk (Claude Debussy/arr. Souhei Kano)
*Golliwogg’s Cakewalk* is the sixth and final movement of Claude Debussy’s *Children’s Corner*, which was originally written for piano roughly between 1906 and 1908. Debussy dedicated this work to his daughter, Claude-Emma, who was born in 1905. She was described as an outgoing and vivacious child that was adored by her father. In 1911, the work was transcribed for orchestra by Debussy’s friend Andre Caplet and was later published.

A golliwogg is a stuffed black-colored doll with red pants, red bow ties, and wild hair, reminiscent of black-faced minstrels of the time. The cakewalk refers to a dance or step, and the dancer with the most extravagant strut won a cake. The piece is in a ragtime style, with frequent syncopation and dance rhythms. Souhei Kano, a prolific Japanese composer and arranger, set this tune for wind band with flexible parts, specifically, small groups with limited instrumentation. Kano maintains the light-hearted energy and dancelike feel of the original work with this setting. (JT Womack)

Earthdawn (Randall Standridge)
*Earthdawn* is a work for concert band and flexible ensemble in two sections. The first segment represents the dawning of a new day, a lush landscape preparing for the sun to rise. The second segment is an energetic dance in celebration of all that the earth gives to us. Throughout the piece, the composer encourages us to think of potential for goodness and creation that each day holds. This work makes use of driving percussion and a layering of multiple parts, creating a dense texture even within a small ensemble. Various percussion timbres and body percussion create a wide range of effects within this work, all the way to the conclusion where the ringing cymbal allows for us to consider the joy that continues even after the dance is completed. (Joshua Neuenschwander)

In This Broad Earth (Steven Bryant)
In *This Broad Earth* is a fanfare originally written for concert band in 2015 and rescored for adaptable ensemble in 2020. Composer Steven Bryant shares that this fanfare is a celebration of the earth, “our only home, for now.” In his notes on the piece, Bryant also shares this excerpt from Walt Whitman’s poem, “Song of the Universal:"

“COME, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.”
In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.”

*This Broad Earth* was premiered by the Michigan State University Wind Symphony under the direction of Dr. Kevin Sedatole, to whom this work is dedicated. The composer shares that he found his inspiration in the beauty he found while hiking in the Alps of Austria with his wife.

**Venetian Brass Music** (Girolamo Frescobaldi/arr. Robert Block) (Giovanni Gabrieli/arr. Alan Lumsden)
Giovanni Gabrieli is an important transitional figure between the Renaissance and Baroque eras and their associated musical styles. The distinctive sound of his music was derived in part from his association with St. Mark’s Cathedral in Venice, one of the most important churches in Europe, for which he wrote both vocal and instrumental works. Through his compositions and his work with several significant pupils, Gabrieli substantially influenced the development of music in the 17th century. (Chris Morrison)

Girolamo Frescobaldi was a major composer from the late Renaissance and early Baroque periods whose keyboard works rank among the most important of his time. His sacred and secular vocal music is generally assessed to be less important but still significant. Frescobaldi appears to have learned much of his deft contrapuntal skill and harmonic boldness from his teacher, Luzzaschi. (Robert Cummings)

The three canzoni on this program (one by Frescobaldi and two by Gabrieli) are from the collection of *36 Canzoni*, which were published in Venice in 1608 by Alessandro Rauerij. Alan Lumsden and Robert Block, respectively, have edited these works to be playable by modern brass ensembles.

**Sounds from the Gray Goo Sars-Cov-2** (Jennifer Jolley)
Jennifer Jolley is a West Texas based composer of vocal, orchestral, wind ensemble, chamber, and electronic works. Her music often draws toward subjects that are political and provocative and has been performed by ensembles around the world, including the Sydney Conservatorium of Music Wind Symphony, Dulciana (Dublin, Ireland), Urban Playground Chamber Orchestra (New York, N.Y.), and the SOLI Chamber Ensemble (Alba, Italy residency). She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, University of Texas Wind Ensemble, and many others. She is currently part of the composition faculty at the Texas Tech School of Music.

*Sounds from the Gray Goo Sars-Cov-2* is an aleatoric work that has been arranged for a number of different types of ensembles ranging from percussion with laptop to clarinet ensemble to alto flute, soprano saxophone, and live processing. The piece is named after a potential apocalyptic scenario of nanorobots self-replicating to the point of drowning civilization in a “gray goo” because a careless programmer forgets to insert a kill switch. The piece contains ten separate “cells” which are to be performed by each musician with notes from four different Japanese pentatonic scales. Performers are given rhythms in these cells, but are not told when to play, and in fact they don't have to play at all. The cells move from little activity and the lowest pitches at the beginning to a climax of more activity and end with the highest pitches but back to very little motion. (Tyler Strickland)
**Excerpts from *The Magic Flute*** (W. A. Mozart/arr. Joseph Heidenreich)

IV. Overture  
V. Zum Ziele fuhrt dich diese Bahn  
VI. Wie stark ist nicht dein Zauberton  

European musical life in the late eighteenth and early nineteenth centuries included small wind bands named *Harmonie*. These groups were smaller than a full orchestra and more capable of performing outdoors, providing entertainment for all manner of social occasions. Instrumentation varied depending on local customs, but the standard grouping consisted of two oboes, two clarinets, two bassoons, and two horns. There was a need for a great deal of music for entertainment, and arrangements of popular operas and songs were prepared by many different composers.

Wolfgang Amadeus Mozart's final opera, *The Magic Flute*, was premiered in Vienna two months before his death on September 30, 1791. The opera drew immense crowds and was an immediate success, prompting a swift arrangement for a *Harmonie* ensemble. This transcription was written by Joseph Heidenreich (1753–1821) in 1792. He was a prolific arranger of popular songs and operas for *Harmonie*. The ensemble was limited by the keys in which it could perform, therefore, the arrangement is freely composed with some longer numbers divided into multiple parts and reordered to provide tonal variety. Despite omitting several challenging sections, this octet retains the spirit and liveliness of the original work. (JT Womack)

**Let Me Be Frank With You** (John Mackey)  
Composed for five wind parts and three percussion, *Let Me Be Frank With You* is a fun work for flexible ensemble in the New Orleans-Dixieland jazz style. Beyond its flexibility for instrumentation, the work features many options for soloists and soli sections. This is the first piece John Mackey composed during the COVID-19 quarantine. After months of not being inspired to write, the melody came to him for this piece. Initially, he was afraid that he had accidentally plagiarized Frank Ticheli, so he played the piece for him. Ticheli told him that it was not plagiarized and encouraged him to use it, hence the title, *Let Me Be Frank with You*. The piece is dedicated to Frank Ticheli. (Music for the Pandemic and Beyond)

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This program is being presented by Josh Neuenschwander, Tyler Strickland, and JT Womack in partial fulfillment of the requirements for the Doctor of Musical Arts degree in wind conducting. They are students of Dr. Richard Mark Heidel.
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. Beyond his duties leading the athletic bands program, Dr. Bush conducts the Iowa Concert Band and teaches courses in music education such as Arranging for Band and Marching Band Techniques.

Prior to his appointment at Iowa, Dr. Bush served as Assistant Director of Bands at The Pennsylvania State University (University Park, Penn.), Visiting Director of Bands at Cornell College (Mt. Vernon, Iowa), and Director of Bands at Suffolk County Community College (Selden, N.Y.). He holds the Bachelor of Music Education degree from Central Michigan University, the Master of Music degree in trumpet performance from the University of Montana, and the Doctor of Musical Arts degree in band conducting from the University of Iowa.

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

Joshua Neuenschwander is a third year Graduate Teaching Assistant and D.M.A. candidate in wind conducting at the University of Iowa. His teaching duties include assisting with the 250-member Hawkeye Marching Band, the Iowa Pep Band, and the three concert bands. In addition to his work at the University of Iowa, Mr. Neuenschwander is the Director of the Grinnell College Symphonic Band and the Director of the Iowa City New Horizons Band. Mr. Neuenschwander holds a Bachelor of Music Education degree from VanderCook College of Music in Chicago, Illinois and a Master of Music degree in instrumental conducting from Oakland University in Rochester, Michigan. Prior to coming to the University of Iowa, Mr. Neuenschwander taught grades 6–12 band in the Avondale and Haslett school districts in Michigan. Mr. Neuenschwander holds memberships in the College Band Directors’ National Association, the National Band Association, the Iowa Bandmasters Association, the National Association for Music Education, and the College Music Society. He lives in Coralville with his wife, Heather, and sons Alex and Zachary.

JT Womack currently serves as a D.M.A. candidate in wind conducting at the University of Iowa, beginning in August 2018, under the direction of Dr. Richard Mark Heidel. Prior to his Teaching Assistantship, he was the Director of Bands at Greenbrier Middle School, in Greenbrier, Tennessee, and was the Assistant Director of Bands at Greenbrier High School from 2008–2018. He earned his B.S. in music education and his M.M.A in instrumental conducting from Austin Peay State University in Clarksville, Tenn., under the direction of Dr. Gregory Wolynec, Douglas Droste, and Bob Lee. Before beginning his teaching career, JT was a trombonist with Royal Caribbean Cruise Lines, and was the principal trombonist of the Rome Festival Orchestra in Rome, Italy. Prior to his transition to Iowa, in addition to teaching, JT was an active trombonist, guest conductor, and clinician in the greater Nashville area. He and his wife, Madeline, currently reside in Coralville, Iowa, where they work and study at the University of Iowa.
Tyler Strickland is in his second year as a graduate Teaching Assistant for University Bands at the University of Iowa and is currently enrolled in the D.M.A. in wind conducting program. His duties include conducting concert ensembles and serving as a graduate staff member for the Hawkeye Marching Band and Iowa Pep Band. His administrative duties include assisting with the Iowa Honor Band and instrument inventory for the Iowa Bands.

Before arriving in Iowa City Mr. Strickland was the Director of Bands at Reeltown High School in Notasulga, Ala. for six years, and Director of Bands at Ackerman High School in Ackerman, Miss. for the two years prior. During his time at both schools he taught band to students in grades five through twelve and was responsible for all aspects of the band programs including concert bands, jazz band, marching band, and pep bands. At Reeltown, his concert ensembles received superior ratings, and his marching bands consistently won their class at marching contests across the state of Alabama. Mr. Strickland has also enjoyed playing lead alto sax in The Auburn Knights Orchestra, a big band style jazz ensemble with an 85-year history. Mr. Strickland holds the Master of Music Education degree as well as the Bachelor of Music Education degree from Auburn University. He holds memberships in the National Association for Music Education and Phi Mu Alpha Sinfonia. He currently resides in Iowa City with his wife Ashley, whom he met in the marching band at Auburn, and their three labrador retrievers.
# Concert Band

**FLUTE**  
*Arriety Valdez-Lopez* ⁵  
Octavia Barbulescu³  
Ana Clark¹  
Aditya Desai³  
Ryan McLerran¹  
Emily Krogstad³  

**CLARINET**  
*Shelby Mutter* ⁴  
Jordan Flies⁴  
Amber Imming⁵  
Macy Schmidt⁴  
Stephanie Cook⁴  
Megan Uden¹  
Kathleen McKeehan³  

**BASS CLARINET**  
Christian Stogdill¹  
Emily Adkins³  

**OBOE**  
*Ashley Hermsen* ⁴  
Mady Doucette⁴  
Luke Hackman⁴  
Lauren Palkovic⁴  

**BASSOON**  
*Elliott Beauchamp* ⁴  
Elizabeth Gosztola⁴  
Baylea Starkey⁴  
Alyson Holevoet⁴  

**SAXOPHONES**  
Lauren Lettington, soprano⁵  
Joseph Lobb, alto⁵  
Justin Yem, alto⁵  
Katie Greiner, tenor⁵  
Luke Wymore, baritone⁵  

**TRUMPET**  
*Henry Leaders*²,⁵  
Greta Shawver²  
Daniel Dickerson²,³  
Emma Cryer²  
Ariya Davis²  
Mason O’Brien²  
Odysseus Orr²  
Pavin Esbaum²  
Cameron LaPage¹  
Josh Neuenschwander³  
Adam Bergen¹  

**HORN**  
*Benjamin Makins*²,⁴  
Zoe Olson²,⁴  
Anna Boes⁴  
Miranda Miller³  
Nick Feingold¹  

**TROMBONE**  
*Ethan Sherer*²,⁵  
Courtney Kelly²  
Ben Miller¹  
Jake Greenlee³  
Robby Hoag¹  
Matthew Burrows³  

**BASS TROMBONE**  
*Thomas Charles Theiling*²,⁵  
Jacob Clearman²  

**EUPHONIUM**  
*Ethan Fuller*³  
Rochelle Lopez¹  
James Pelini³  

**TUBA**  
*Matt Sleep*²,⁵  

**PERCUSSION**  
Gabe Albertus¹  
Jilly Cooke⁵  
Michael Hill³  
Connor LaPage⁵  
Kraig Leahy¹  
Hannah Oberhoffer³  
Charli Otto¹  
John O’Shaughnessy¹,⁵  
Tony Thach³  
Wil Voelker¹  

* Principal Player  
¹ In This Broad Earth  
² Venetian Brass Music  
³ Sounds from the Gray Goo Sars-Cov-2  
⁴ Excerpts from The Magic Flute  
⁵ Let Me Be Frank With You
UNIVERSITY BAND

FLUTE
Lauren Bernstein\textsuperscript{1,2}
Brianna Busch\textsuperscript{1,2}
Maddie Haase\textsuperscript{4,6}
Emily Sillich\textsuperscript{3,5}
Margaret Trowbridge\textsuperscript{1,2}

CLARINET
Leah Simmerson\textsuperscript{5}

BASS CLARINET
Christopher Munwam\textsuperscript{1,3,5}

OBOE
Erik Ly\textsuperscript{4,6}

BASSOON
Aidan Eubank\textsuperscript{3,4,5,6}

ALTO SAXOPHONE
Sophia Ahlrichs\textsuperscript{1,2}
Alec Bell\textsuperscript{4,6}
Miles Kramer\textsuperscript{3,4,5}
Dylan Miller\textsuperscript{4,6}
Isaac Mize\textsuperscript{1,3,5}
Zachary Osgood\textsuperscript{3,5}

TENOR SAXOPHONE
Danielle Homrighuasen\textsuperscript{2,4,6}

BARITONE SAXOPHONE
Haley Buckingham\textsuperscript{1,2,6}
Caleb Huisman\textsuperscript{3,4,5}

TRUMPET
Elaina Dawley\textsuperscript{3,4,5}
Matthew Freedlund\textsuperscript{4,6}
Ethan Holub\textsuperscript{3,5}
Cameron LaPage\textsuperscript{1,6}
Ryan Stoakes\textsuperscript{1,2}

HORN
Rachel Mattson\textsuperscript{1,2}
Sam Witte\textsuperscript{1,2}

TROMBONE
Cameron Willingham\textsuperscript{1,2}

EUPHONIUM
Lauren Bare\textsuperscript{1,3,5}
Matthew Kvitzberg\textsuperscript{2,4,6}

PERCUSSION
Olivia Clark\textsuperscript{3,4,5,6}
Thomas Duong\textsuperscript{3,4,5,6}
Edmund Grant\textsuperscript{1,2,3,6}
Madalynn O'Neil\textsuperscript{1,2,3,6}

\textsuperscript{1} Plaza Fanfare
\textsuperscript{2} Earth Song
\textsuperscript{3} Darklands March
\textsuperscript{4} Arith-Metric No.1
\textsuperscript{5} Golliwogg's Cakewalk
\textsuperscript{6} Earthdawn
UPCOMING EVENTS

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