



IOWA STATE UNIVERSITY
Department of Music and Theatre

Concert Band

Javan Shields, conductor
Abby Freymuth, student conductor

Symphonic Band

Michael Golemo, conductor
Levi Frazier, student conductor

October 10, 2021
3:00 pm
Ames City Auditorium

Program

Concert Band

Fall River Overture (1981)

Robert Sheldon (b. 1954)

Robert Sheldon is well known as a frequently published composer of music for bands and has successfully taught instrumental music in the public schools of Florida and Illinois. He was Assistant Director of Bands and Director of the Marching Band at Florida State University where he was also actively involved in the music education program. Sheldon received his Bachelor of Music Education from the University of Miami in 1975 and his Master of Fine Arts in Conducting from the University of Florida in 1980. He has received numerous awards for his compositions.

Fall River Overture is specifically designed to be a concert opener. It is filled with beautiful sonorities that complement the abilities of mid-level high school bands. The overture is in three parts. It begins with a lively opening theme which transitions to an expressive and slower middle section, and ends with a return to the opening theme – with a slight variation.

Three Ayres from Gloucester (1969)

Hugh M. Stuart (1917-2006)

- I. The Jolly Earl of Cholmondeley
- II. Ayre for Eventide
- III. The Fiefs of Wembley

Abby Freymuth, student conductor

This three-movement work came to life as a result of Hugh Stuart's fascination with an old 10th century couplet, "There's no one quite so comely, as the Jolly Earl of Cholmondeley." A word from old English, comely means pleasing and wholesome in appearance or attractive. "Comely" is a very appropriate adjective for this piece as it is an attractive work full of catchy melodies and a diversity of emotion.

The first movement, *The Jolly Earl of Cholmondeley* (pronounced Chum-lee) is representative of the nobility that once surrounded Cholmondeley castle. The music begins with a fanfare-esque sound that lends itself to visions of nobility and busy life within a castle's walls.

In contrast to the first movement, *Ayre for Eventide* is a beautiful presentation of smooth and melodic music. While an ayre typically refers to a piece of English instrumental music, ayres can also be sung. The word Eventide is old English for "evening." Listening to this third movement, you can almost see the sun setting on a peaceful evening in the country.

The third movement has a bit of deception built into its title. *The Fiefs of Wembley* at first glance sounds as though it would refer to the high-pitched wooden flute, the fife. A "fief" is another old English term for fee or if you refer to the dictionary's definition: in feudal law, an estate in land granted by a lord to his vassal on condition of homage and service. When you listen to this movement, the majority of the writing is for the flutes which is extremely representative of the fife. The location Wembley is part of London and is today most famous for Wembley Stadium, home of the English national soccer team. Whether it be soccer stadiums, fifes, or fiefs that fit your fancy, you'll enjoy this toe tapping tune.

Student conductor Abby Freymuth is from Mahomet, Illinois and is pursuing a Bachelor of Music degree in Instrumental Music Education. She is currently serving as the president of Kappa Kappa Psi and is a tuba captain in the Cyclone Marching Band. She studies euphonium and tuba with Christian Carichner and conducting with Javan Shields. She aspires to be a band director at the middle school or high school level.

October (2000)

Eric Whitacre (b. 1970)

Eric Whitacre wrote, "October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. *October* was premiered on May 14, 2000 and is dedicated to Brian Anderson, the man who brought it all together."

American Riversongs (1991)

Pierre La Plante (b. 1943)

American Riversongs is based on traditional and composed music of an earlier time when the rivers and waterways were the lifelines of a growing nation. The work begins with a rousing setting of *Down the River*, followed by an expansive and dramatic treatment of *Shenandoah* or *Across the Wide Missouri* as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's *The Glendy Burke*. As *The Glendy Burke* travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. The bamboula theme is marked by an incessant syncopated rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close.

Intermission

Symphonic Band

The Redwoods (1998)

Rosano Galante (b. 1967)

Rosano Galante is one of the best and brightest young composer-orchestrators on the film and television music scene today. Born and raised in Buffalo, New York, he received a Bachelor of Arts in Trumpet Performance from SUNY at Buffalo in 1992. He was then accepted into the University of Southern California's Film Scoring Program where he studied under Oscar winning composer Jerry Goldsmith. Galante has orchestrated numerous big budget films and television series in his career including *The Wolverine*, *A Good Day to Die Hard*, *Fantastic Four* and many others.

The Redwoods is an impressive overture which features sweeping and lush melodies along with brilliant brass fanfares and woodwind flourishes. This programmatic work reflects the beauty, power and majesty of the giant redwood trees found in northern California.

Unfurl (2019)

Michael Mikulka (b. 1985)

Michael Mikulka is a young composer who studied composition and horn at Rutgers University, Central Michigan University and the University of Texas. His composition teachers include David Gillingham, Donald Grantham and Russell Pinkston. He currently teaches music theory, composition and horn at Austin (TX) Community College.

According to Mikulka: My original intent was to write a parody of the standard 21st century wind band ballad. These ballads sound pure, delicate and starkly pretty but they usually avoid expressing strong personal emotions.

I ended up getting attached to the melody I wrote and felt that it sounded too personal and emotional for a parody so I scrapped my initial plans and adjusted the piece. However, many of the remnants survived the process, so now *Unfurl* is sincere and expressive while also packed with band ballad tropes.

The Witch and the Saint (2004)

Steven Reineke (b. 1970)

Levi Frazier, student conductor

The Witch and the Saint is a one-movement symphonic poem that describes the lives of Helena and Sibylla, twin sisters born in Germany at the end of the 16th century. In those times, the birth of twins was considered a bad omen and as the sisters grew up, it became clear that they could predict future events. The thematic material representing both sisters is first introduced along with a medieval Gregorian chant-type motif. The second section is the development of Sibylla's theme. This sister led a horrible life and her gift was looked down upon. Many townspeople feared Sibylla and considered her to be a witch. The third section is the development of Helena's theme. This sister was sent away to a convent when she was a child. While at the convent, Helena is revered as a saint because of her visions. The fourth section is a turbulent section representing the struggle both sisters had in their lives.

Eventually, Sibylla is imprisoned. The fifth section and finale of the piece depicts the return of Helena and the rescue of her sister. As they are trying to escape, the sisters are captured, and this time, for fear of being burnt at the stake, the saint, Helena, drinks some poison. She dies in her sister's arms and Sibylla, the witch, rides off in sorrow.

Student conductor Levi Frazier is from Clarinda, and is pursuing a Bachelor of Music in Instrumental Performance, and a Bachelor of Arts in acting/directing. He is currently serving as president of Phi Mu Alpha Sinfonia and as parliamentarian for Kappa Kappa Psi. He studies trombone with Nathan Dishman, organ with Miriam Zach and conducting with Michael Golemo. He hopes to pursue a master's degree in wind conducting.

Let Me Be Frank With You (2021)

John Mackey (b. 1973)

John Mackey is recognized as one of the most prolific and accomplished composers of works for wind band of his generation. Originally from New Philadelphia, Ohio, he holds a Bachelor of Fine Arts from the Cleveland Institute of Music and a Master of Music from The Juilliard School where he studied with Donald Erb and John Corigliano, respectively.

According to Mackey: In the summer of 2020, in the midst of COVID, I felt like I needed to write something joyful. So, I started writing and after about 24 measures, I had this terrible feeling – not uncommon for composers – that maybe the piece I was writing had already been written. And in this case, I feared that I had just plagiarized Frank Ticheli.

I sent the opening to Frank, who was incredibly gracious in his response. He said that he had NOT written this tune – although maybe he COULD have. I agree – this is a Ticheli-esque tune if ever I had written one.

I finished the piece a few weeks later – my first attempt at writing from scratch for an adaptable instrumentation. I hope musicians (and eventually audiences) enjoy this little 3-minute piece, in whatever combination of players come together to work on it. And thank you to Frank Ticheli – to whom the piece is dedicated – for his inspiration.

Overture from The Barber of Seville (1816/1927)

Gioachino Rossini (1791-1868)

Arranged by M.L. Lake

Rossini was the world's favorite opera composer until perhaps the middle of the nineteenth century. Having tutored himself on Mozart's exquisite operatic models, Rossini's own exceptional standards for operatic writing then inspired many others, including Verdi, Puccini and Wagner. Within this long tradition of opera geniuses, Rossini is undeniably the finest composer of the splendid genre of theater music called *opera buffa* – operas rich in light-hearted and comic antics and filled with singable tunes.

Rossini was a speedy composer and a savvy business man. By the time he wrote his final opera, *William Tell*, in 1829, Rossini was a mere 37 years old, with 40 successful operas behind him and was independently wealthy. And then he simply retired, living the last 36 years of his life in relative seclusion.

The Barber of Seville was Rossini's 17th opera and was premiered in Rome in 1816 when the composer was just 24. It may be his greatest opera. The libretto was based on the story by the French playwright Pierre-Augustin Caron de Beaumarchais (1775) and like the play, the opera is notable for its perennial themes, giddy wordplay, mad-capped action and lively characters. The addition of Rossini's hallmark musical technique of creating a long, insistent build-up of themes over a repeating figure (*ostinato*) helps propel the action into wonderful and hilarious climaxes.

Concert Band Personnel

Flute

Bradley Walz
Brier Klossing
Faith Burgin
Kaitlyn Guadarrama
Jessica Gatewood
Ryann Belter
Caroline Shelton
Madeline Nemmers
Grace Perniel
Charity McDaniel
Brietta Beisner
Emily Albarran
Olivia Wiench

Oboe

Tim Benz
Andrew Mota-Culberson

Bassoon

Josh Schwarz

Clarinet

Jenny Reuling
Genevieve McShane
Madeline Mathiason
Nadia Snow
Joslyn Sperry
Tabitha Palfenier
Matt Kerton
Bailey Schaefer
Lizzy Rethwisch
Maelyn Thome
Adam Goelitz
Jessica Wikstrom

Bass Clarinet

William Nichols
Emma Freel
Ella Nelson

Alto Saxophone

Kathryn Pokorney
Nathan Rethwisch
Daniel Nguyen
Gavin Tersteeg
Clayton Mills
Kyle Leonard
Tony Krebs

Tenor Saxophone

Meg Lashier
Kaylee Holthaus
Sarah Nelson
Ariana Streeter
Nicholas Lynch
Sotiria Andrios
Gracie Schut
Maggie Halferty
Kris Kammerer

Baritone Saxophone

Parker Knight
Sarah Wick

Trumpet

Allie Pauly
Dylan Berte
Ellie Diersen
Jacob Kruse
Hailey Beatty
Emily Goshorn
Ethan Poling
Ben Solberg
Jorge Mogollon
Victor Al-Shami
Ehlana Brown
Ben Ocampo
Brayden King
Matthew Stonehocker
Jacob Mathison
Austin Yost
Gavin Bade

Horn

Adam Rosignal
Coen Garling
Heather Junk
Cayden Reeves

Trombone

Gerald McCarrick
Jessica Stadler
Chris Grussing
Julian Randall
Bryna Gloeckner
Courtney Walker
Lauren Walters
Asher Little
Aaron Brown
Blake Hardy
Jack Murray

Euphonium

Aaron Baltikauski
Sam Denney
Kieth Wilwert
Sam Krane

Tuba

Isaac Petersen
Jacob Fultz
Rylan Kohl

Percussion

Daniel Carberry
Marek Jablonski
Loryn Schaefer
Egan Hansen
Blake Martin
Zachary Kreutner
Reed Solheim
Colin Wendt
Connor Fink
Paiden Nicks
David Plotnik

Symphonic Band Personnel

Piccolo
Sabrina Bleile

Flute
* Kat Mason
Sarah Hughes
Nina Dorr
Sarah Church
Kate Jauron
Haley Kelley
Isabella Ayala
Anna Overmann
Carly Montz
Paula Bekkerus

Oboe
* Abby Sledden
Hailey Negley

Bassoon
Bridget Cameron

Clarinet
* Louis Sosa
Marie Hardt
Maris Cameron
Zoe Smith
Everette Adams
Katie Toms

Bass Clarinet
Hector De La Cruz

Alto Saxophone
* Lydia Linch
Cole Clark
Samuel Gaydos
Jenna Curry
Katherine Surur
Dustin Cornelison

Tenor Saxophone
Anna Borisenko
Luke Kasner

Baritone Saxophone
Briar Hoversten
Zachary Mueterthies

Trumpet
* Peter Gepson
Andrew McMahan
Gavin Bade
Joshua Fletcher
Corbin Kems
Soren Hellyer
Braden Buckalew
Anthony Manschula
Lucas Reihman
Branson Benson
Laura Branch
Crayton Mitchell
Will Ernatt

Horn
* Bethany Kallio
Savannah Niec
Kaitlyn Holtz
Trevor Hickey
Maxwell Hodapp
Parker Bekkerus
Jarod Hart
Ethan Amptman
Kieran VanHorn
Jadon Donabauer
Donald Miller

Trombone
* Keven Goepel
Evalitzzy Rangel
Carson Cupp
Guy Indorantré
Kyle Geerts

Bass Trombone
Andrew Yenzer
Sophia Pike

Euphonium
* Chase Hohanshelt
Ryan Sand
Garrett Nook

Tuba
* Marcus Castellano
Alexander Somers
Zachary Johnson
Erik Dralle
Andrew Stapleton
Aidan Gineman
Luka Elges
Craig Hardy

Percussion
* Blake Dunn
Joe Fischer
Christopher Mueller
Sam Swegle
Ben Turner
Kaleb Roberson

** denotes principal*

Upcoming Concerts

Friday, November 5
Band Extravaganza

Featuring the Wind Ensemble, Jazz Ensemble ONE,
and the Cyclone Marching Band
7:30 pm at Stephens Auditorium (\$10/\$5)

Sunday, December 5
Concert Bands

Featuring the ISU Wind Ensemble,
Symphonic Band & Concert Band
7:30 pm at Stephens Auditorium (\$10/\$5)

Thursday, November 11

ISU Wind Ensemble "Tribute to Sousa"

*To recognize the 101st anniversary of the
Sousa Band's performance in State Gym*
7:00 pm at State Gym (\$15)

for more info, visit
music.iastate.edu



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