



IOWA

IOWA SYMPHONY BAND

Richard Mark Heidel, conductor

**College Band Directors National Association
North Central Division Conference**
University of Michigan, Hill Auditorium
Ann Arbor, Michigan
Thursday, April 9, 2026
4:30 p.m.

**Iowa Bandmasters Association
99th Annual Conference**
Downtown Marriott Ballroom
Des Moines, Iowa
Friday, May 15, 2026
8:15 p.m.

ABOUT THE IOWA SYMPHONY BAND

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

Today, more than 700 students participate in the Iowa Band program. The Symphony Band is the premier wind band on campus, 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 recognized guest artists as soloists and conductors.

The Iowa Symphony Band enjoys a rich history of performances for conventions of the Iowa Bandmasters Association, College Band Directors National Association, Music Educators National Conference, and the American Bandmasters Association. In 2008, the Iowa Symphony Band, under the direction of Dr. Myron Welch, performed at historic Carnegie Hall in New York City. In 2025, the Iowa Symphony Band, under the direction of Dr. Richard Mark Heidel, performed at Orchestra Hall in Chicago.



UNIVERSITY OF IOWA SYMPHONY BAND
Iowa City, Iowa - U.S.A.
European Tour Spring 1966

College Band Directors National Association North Central Division Conference

University of Michigan, Hill Auditorium

Ann Arbor, Michigan

Thursday, April 9, 2026

4:30 p.m.

PROGRAM

Fascinating Ribbons (2001)

Eric W. Bush, guest conductor

Joan Tower (b. 1938)

Cathedral of Fountains (2025)

Aaron Perrine (b.1979)

Symphony No. 2 “The Road is Life” (2024)

James M. David (b. 1978)

- I. Junkman’s Obbligato (New York City)
- II. Intricate Shreds (New Orleans)
- III. I Saw God in the Sky (Colorado)
- IV. The Machinery of Night (San Francisco)

Madrid Inspiration (2004/2005)

Kenneth Tse, alto saxophone

Masanori Katoh (b. 1972)

arr. Shinji Kusakabe

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Downey Overture (2011)

Oscar Navarro (b. 1981)

Colonial Song (1916-18/1997)

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

Myron D. Welch, guest conductor

Country Band March (1903/1974)

Charles Ives (1874-1954)
trans. James B. Sinclair

Nick Miller, guest conductor

Iowa Folk Song Suite, Op. 93 (1987)

Ivar Lunde, Jr. (b. 1944)

- I. Music-Music (Muzicky – Muzicky)
- II. Mesquakie Chant
- III. Sweet Love (Fein Liebchen)
- IV. I Shall Not Be Moved
- V. Norwegian Memories
- VI. Dill Pickle Rags

Eric W. Bush, guest conductor

Enigma (2024)

David Biedenbender (b. 1984)

Stars and Stripes Forever (1896)

John Philip Sousa (1854-1932)

Performed in celebration of the 250th anniversary
of the United States of America.

PROGRAM NOTES

Fascinating Ribbons (2001)

Joan Tower (b. 1938)

I am happy to be finally entering the band world – a generous and hard-working world that has generated so many excellent wind, brass, and percussion players. It seems also to be a place of people that actually love living composers! Since this was my first foray into the band world, I decided that a short piece would be the wisest course.

In naming the piece, I noticed that there are many contours of motives that are shaped in curved “ribbon” patterns. I immediately thought of the word “fascinating.” And the ending dotted-rhythm reminded me of Gershwin’s *Fascinating Rhythms* – hence the title. It is dedicated to Jack Stamp, that intrepid “stalker” of composers who will not give up until he gets a band piece from them. (I should know; it took him five years to get me to write one!)

(Program Note by composer)

Cathedral of Fountains (2025)

Aaron Perrine (b. 1979)

Cathedral of Fountains was written in honor of all that perished or were affected by the horrific bombing of the Alfred P. Murrah Federal Building in Oklahoma City, Oklahoma. This act of terrorism remains as one of the worst in the history of the United States. A particular American elm, likely planted in the 1920s, once provided shade to the yard of a home located in what is now downtown Oklahoma City. However, as the city became increasingly commercialized, all of the other trees in the immediate vicinity were removed. Somehow, this lone elm remained, and it grew alongside the city’s skyline. On April 19, 1995, everything changed. At 9:02 a.m., a massive bomb was detonated, killing 168 people and injuring many more. Buildings were damaged for miles, leaving many homeless. The scene was devastating. At ground zero, the previously mentioned elm tree was charred and filled with shrapnel, but it miraculously endured the explosion. What was once overlooked became a symbol of hope and strength. From that day forward, it became known as the Survivor Tree.

In 1999, the sculpture *And Jesus Wept* was installed directly across from the bomb site. The work depicts Jesus with his back turned and head in hand, weeping. It’s in reference to *John 11:35* which is simply, “Jesus wept.” After visiting the sculpture, I was tremendously moved. I immediately thought of William Billings’ 1770 hymn *When Jesus Wept*, which is based on the same passage of scripture. Much of the musical material of *Cathedral of Fountains* can be traced to Billings’ melodies; a bit was freely borrowed, but most of the time Billings’ music served as the starting point. In a sense, *Cathedral of Fountains* was constructed with the building blocks of Billings’ hymn. The form of the piece loosely parallels the lifespan of the Survivor Tree – delicate and flowing in its infancy, and towering and triumphant in its return.

(Program note by composer)

Symphony No. 2 “The Road is Life” (2024)

James David (b. 1978)

“Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life...” (Jack Kerouac, *On the Road*)

In the late 1940’s and 1950’s, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America’s natural beauty and grandeur – its powerful music and poetry, but also the suffering and malaise of its citizens, weighed down by those who would exploit them. My second symphony

reflects on the words of four Beat Poets and how they might relate to our current mindset in the second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

I. Junkman's Obbligato (New York City) - This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940's and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to "come on, let's go!"

II. Intricate Shreds (New Orleans) - Bob Kaufman's *Believe, Believe* references jazz alongside fears of nuclear war and the rise of authoritarianism. Here, a soulful clarinet and soprano saxophone duet recall Sidney Bechet alongside an ominous heartbeat of the second line "big four" rhythm. Jelly Roll Morton's "Spanish tinge" appears in the form of a brash habanera to give way to the ticking of an atom bomb. Finally, these "shreds" recombine alongside a paraphrase of Bach's *St. John's Passion* to end with an ominous alarm bell.

III. I Saw God in the Sky (Colorado) - Jack Kerouac spent significant time in Colorado with his friend Neal Cassady, the inspiration for Dean Moriarty in *On the Road*. Here, I use my own musical language to express the beauty and transcendence of the high desert of the Rockies as described by Kerouac.

IV. The Machinery of Night (San Francisco) - Finally, Allen Ginsberg's immortal *Howl* was published shortly after his move to California. All of the earlier movements' themes find their way here, much as each author eventually came to this beautiful mess of a city. A psychedelic infernal dance utilizes malambo, bop, and samba rhythms as night clubs blare into the foggy San Francisco gloom. At last, we hear Kaufman's alarm bell, now joyous, as it strikes six in the morning of a new American age.

This work was commissioned by a consortium of wind conductors led by Dr. Andrew Trachsel, University of North Texas and Dr. Rebecca Phillips, Colorado State University. The symphony is dedicated to composers David Amram and Sammy Nestico.

(Program note by composer)

Madrid Inspiration (2004/2005)

Masanori Katoh (b. 1972)

arr. Shinji Kusakabe

Masanori Katoh (b. 1972) is one of Japan's brightest young composers. He is versed in many genres, having written music for opera stages, orchestras, choirs, chamber ensembles, and solo instruments. Katoh has received wide praise for his works; of note is his opera *Byakko*, a tribute to the Fukushima disaster recovery, which earned the 11th Yoshio Sagawa Music Award. He has worked closely with Japanese Saxophonist Nobuya Sugawa, for whom Katoh composed *Slovakian Rhapsody*, premiered by Sugawa and the Slovak Philharmonic in 2005. Katoh prefers to compose works with beautiful lyricism, keeping distance from atonal contemporary styles.

Composed in 2005 at the request of Sugawa, ***Madrid Inspiration*** is a medley of music based on themes from Isaac Abléniz and Enrique Granados. The spirited composition is a virtuosic saxophone showpiece, which is sure to fill listeners' heads with lively Spanish melodies.

(Program note by the composer)

Downey Overture (2011)

Oscar Navarro (b. 1981)

Downey Overture is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. *Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication.

(Program note by composer)

Colonial Song (1916-1918/1997)

Percy Aldridge Grainger (1882-1961)

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely [sic] in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen C. Foster's adorable songs *My Old Kentucky Home*, *Old Folks at Home*, etc.

I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.

(Program note by composer)

Country Band March (1903/1974)

Charles Ives (1874-1954)

Country Band March was composed around 1903, four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist at Central Presbyterian Church, New York, thus ending thirteen and one-half years as organist of various churches. He was, according to Henry Cowell, "exasperated ... by the routine harmony for hymns." During this period Ives finished his *Second Symphony* (1902), composed three organ pieces that were later incorporated into his *Third Symphony* (1904), composed the *Overture and March "1776"* and various songs and chamber pieces. Apparently, the *Country Band March* received no performances, and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music, since he incorporated nearly all of it, in one form or another, into the "Hawthorne" movement of *Sonata No. 2 (Concord)*, "*The Celestial Railroad*," the *Fourth Symphony* (second movement) and especially "Putnam's Camp" from *Three Places in New England*.

From the “out of tune” introduction to the pandemonium which reigns at the close, the *Country Band March* is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives’ own, the march features an impressive list of quotations that includes *Arkansas Traveler*, *Battle Cry of Freedom*, *British Grenadiers*, *The Girl I Left Behind Me*, *London Bridge*, *Marching Through Georgia*, *“Massa’s in de Cold, Cold Ground*, *My Old Kentucky Home*, *Violets*, *Yankee Doodle*, *May Day Waltz* and *Semper Fidelis*. There is rarely anything straightforward about the use of this material; the tunes are subjected to Ives’s famous techniques of “poly-everything.” Of particular interest is Ives’s use of “ragtime” elements to enliven this already spirited march.

(Program note from score)

Iowa Folk Song Suite, Op. 93 (1987)

Ivar Lunde, Jr. (b. 1944)

Iowa Folk Song Suite was born out of some cultural motifs that I requested from Dr. Fred Crane, a musicologist at the University of Iowa. Each of the six themes are from various ethnicities found in the state of Iowa. The six movements include:

1. Music - Music (Muzicky - Muzicky)
2. Mesquakie Chant
3. Sweet Love (Fein Liebchen)
4. I Shall Not Be Moved
5. Norwegian Memories
6. Dill Pickle Rag

(Program note by composer)

Enigma (2024)

David Biedenbender (b. 1984)

Enigma was originally written for brass choir and organ for the dedication of the Red Cedar Organ in the Michigan State University Alumni Chapel. This version was created for my friend Henry Dorn and the St. Olaf Band.

Enigma comes from a Greek word that means “to speak in riddles,” and in this piece, the riddle – or theme – is revealed gradually. The theme comes from the *Passacaglia and Fugue in C minor* by Johann Sebastian Bach, which is one of my favorite pieces of music, and, once the theme is revealed, it is repeated cyclically with 21 variations, just like in Bach’s original.

This piece is dedicated to my former teacher, José-Luis Maúrtua, a composer, theorist, conductor, and teacher with whom I studied at Central Michigan University. José-Luis was an extraordinary musician and teacher who was tirelessly dedicated to his students and to pushing them to do their best. I am forever grateful for the lessons I learned from him, and my music and my life are far better for having known him. Unfortunately, he was taken from this earth far too young – at the age of 57 – by pancreatic cancer in the spring of 2022. I miss him dearly, and this music is for him.

(Program note by composer)

Stars and Stripes Forever (1896)

John Philip Sousa (1854-1932)

Sousa consistently stated that this march was divinely inspired and was born of homesickness. In his autobiography, *Marching Along*, he provides the details of its creation after he had received a cablegram in Italy that his manager, David Blakely, had died:

"Aboard the Teutonic, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached the shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as *The Stars and Stripes Forever* and is probably my most popular march." (By permission of John Philip Sousa, Inc., New York City)

Paul Bierley states that The Stars and Stripes Forever is by far the most popular march ever written, and its popularity is by no means limited to the United States." A ten-year international march popularity survey confirms Bierley's statement. The universal appeal of Sousa's march is illustrated by an article in *The New York Times* by Harold Schonberg which tells of a tour to China by Eugene Ormandy and the Philadelphia Orchestra in 1973. After sitting politely but stonily through a program which ranged from Beethoven to Copland, the orchestra struck up The Stars and Stripes. "All of a sudden electricity permeated the hall. Faces broke into smiles; feet began tapping; there was a general air of understanding and happiness. Maybe... (it) really is the greatest piece of music ever written by an American. In any case, it has made more friends for America than any other piece of music..."

(Program note from Program Notes for Band)



PERSONNEL

PICCOLO

Ana Clark, MA Flute Performance, Ankeny, IA

FLUTE

**Jair Lopez, MA Flute Performance, Fontana, CA

**Eric Luminais, DMA Flute Performance, Geneva, IL

Ana Clark, MA Flute Performance, Ankeny, IA

Ella Boesen, BA Music Education and BM Flute Performance, Arlington Heights, IL

Isabella Anderson, BM Flute Performance, Cedar Rapids, IA

OBOE

*Monique Schnoebelen, BM Oboe Performance and Pre-Pharmacy, Iowa City, IA

Lucy Walker, BA Music and BA Psychology, North Liberty, IA

ENGLISH HORN

Lucy Walker, BA Music and BA Psychology, North Liberty, IA

CLARINET

*Sara Sample, BA Music Education, and BM Clarinet Performance, Waukee, IA

Megan Bolduc, BM Clarinet Performance, BS Physics, and BA Astronomy, Dubuque, IA
Emma Pearson, BA Music Education and BM Clarinet Performance, West Des Moines, IA
Annabelle Temple, BA Music Education and BM Clarinet Performance, Arlington Heights, IL
Brandon Halberg, DMA Wind Conducting, New Milford, CT
Vicky Acas, BA Music Education, BM Clarinet Performance, and Business Administration Minor, Iowa City, IA
Brynne Bellaire, BSE Biomedical Engineering and BS Microbiology, Ankeny, IA
Rachael Stratton, BA Music Education and BM Clarinet Performance, Pella, IA

BASS CLARINET

*Tony Wang, BA Music Education and BM Clarinet Performance, Iowa City, IA
Gwendolyn Eckart, BA Graphic Design, Morton, IL

CONTRABASS CLARINET

Gwendolyn Eckart, BA Graphic Design, Morton, IL

BASSOON

*Noah Droessler, BME Music Education, Davenport, IA
Adam Cramer-Benjamin, MA Bassoon Performance, Buffalo, NY
Brandon Padillo, BME Music Education, Schaumburg, IL

CONTRABASSOON

Adam Cramer-Benjamin, MA Bassoon Performance, Buffalo, NY

SAXOPHONE

*Chris Hunley, alto, DMA Saxophone Performance, Argyle, TX
*Kyle Soliz¹, alto, MA Saxophone, Algonquin, IL
Sofia Sena Ferreira, alto, MA Saxophone, Lisbon, Portugal
Cole Moorhead¹, alto, BM Woodwind Performance, Evanston, IL
Kyle Soliz, tenor, MA Saxophone, Algonquin, IL
Lucas Wiese Ibara¹, tenor, BM Saxophone Performance, San Diego, CA
Jordan Marbach, baritone, DMA Saxophone, Omak, WA
Nate Hammond¹, baritone, BM Saxophone Performance, Atlanta, GA
(¹Iowa Bandmasters Association Conference)

TRUMPET

**Ignacio (Nacho) Pérez, MA Trumpet Performance, Portales, NM
**Natalie Roth, BA Music Education and BM Trumpet Performance, Chaska, MN
Alecci Young, BA Music Education and BM Trumpet Performance, Cedar Rapids, IA
Laura Carrico, BM Trumpet Performance, Williamsburg, IA
Miles Anglin, DMA Wind Conducting, Rochester, NY
Max Gradisher, MA Trumpet Performance, Grand Rapids, MI
Jace Barry, BA Music Education and Trumpet Performance, Cedar Falls, IA
Robert Krause¹ MA Trumpet Performance, Santee, SC
(¹Iowa Bandmasters Association Conference)

HORN

*Matheus Silva de Souza, DMA Horn Performance and Jazz Studies, Sorocaba, Brazil
Cali Weber, BA Music and BA English and Creative Writing, Gilbertville, IA
Kristine Hellmann, BME Music Education, Holy Cross, IA
Grace Walker, BA Music and BA Speech and Hearing Science, North Liberty, IA
Cameron Hofmeyer, BM Horn Performance, BA Music Education, Orange City, IA

TROMBONE

*Andrew Deaver, DMA Trombone Performance, Sioux Falls, SD
Zach Bethel, DMA Trombone Performance, Orlando, FL
Hannah Rees, BM Trombone Performance and BA Communication Studies, Selah, WA
Keegan Clark, BM Trombone Performance, Frankfort, IL

BASS TROMBONE

Owen Stolmeier, BM Music Education and BM Trombone Performance, Davenport, IA

EUPHONIUM

*Bradley Balster, BM Brass Performance and BA Music Education, Alvord, IA
Donovan Mann, BA Music Education, BM Music Performance, Farmington, MN

TUBA

*Jillian Arnold, MA Tuba Performance, Liberty, MO
Brett Tomkins, BM Composition and BA Music Education, Dubuque, IA
Luke Wedel, BM Brass Performance, Cedar Rapids, IA

STRING BASS

Xavier Vongphakdy, BM Music Performance, Oklahoma City, OK

PIANO

Danyun Zhao, DMA Piano, China

PERCUSSION

Shaun Everson, BA Music Education and BM Percussion Performance, Naperville, IL
*Peyton Flynn, BA Music Education and BM Percussion Performance, Davenport, IA
Ashley Hatland, BA Music Education and BM Percussion Performance, Tipton, IA
Drew Hansen, BA Music Education and BM Percussion Performance, Winnetka, IL
Kimmy Moore, BM Percussion Performance, Marion, IA
Nathan Ortiz, BM Percussion Performance, Valparaiso, IN
Marcus Truong, BA Physics and BM Percussion Performance, Eagan, MN
Will Walters, BA Biology and BM Percussion Performance, Waukegan, IA

*Principal Player

**Co-Principal Player

ABOUT THE ARTISTS



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 American Bandmasters Association, 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 multiple concert tours to the Republic of Ireland and the United Kingdom as well as throughout the Midwest and east coast.

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, 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 in 2008, he was elected to membership into the prestigious American Bandmasters Association. At the University of Iowa, Dr. Heidel received the Collegiate Teaching Award from the College of Liberal Arts and Sciences in 2012. He was awarded the Citation of Excellence from the National Band Association in 2016, 2022, and 2025, and a Citation of Excellence by the Wisconsin Concert Band Association in 2023.

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, and conductor of the Association of Music in International Schools High School Honor Band in Salzburg, Austria.

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 as President-Elect of the American Bandmasters Association, a member of the Board of Directors of the National Band Association, the State of Iowa Chair for the College Band Directors National Association, and is Past President of the Big Ten Band Directors Association. His list of more than 35 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 served as Director of the Iowa Summer Music Camps from 2008-2025, and he 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, an active trumpet player, frequently performs with orchestras and big bands in Iowa.



Eric W. Bush is Associate Director of Bands and Director of the Hawkeye Marching Band in the School of Music at the University of Iowa, where he also serves as Associate Director for Instructional Support and Enrollment Management. He leads the athletic band program, conducts the Iowa Concert Band, and teaches various other courses, including marching band techniques and band arranging.

During Bush's tenure as Director of the HMB, the ensemble has earned national recognition for innovative show design, dynamic collaborations, and exponential growth in engagement among students, alumni, and the Hawkeye community. He is proud to have designed noteworthy shows such as the national runner-up in Metallica's inaugural Marching Band Competition in 2023, and 2022's celebration of the 120th anniversary of the birth of

Meredith Willson, featuring 76 trombones. He designed and implemented an entire season of "Virtual Game Days" at the height of the COVID-19 pandemic in 2020. The Hawkeye Marching Band collaborated with The Ohio State University Marching Band in the 2022 season to perform a fully integrated halftime show celebrating the music and career of Sir Elton John, which gained national attention and recognition from Elton John himself.

As Associate Director of Bands, Bush continues a tradition of excellence with the Iowa Concert Band and also enjoys opportunities to conduct the Iowa Symphony Band. Notable performances include the Midwest premiere of Aaron Perrine's *A Dream of Trees* at the 2020 College Band Directors National Association North Central Division conference and a highly acclaimed performance of *Carnevale di Venezia* featuring trumpet superstar Allen Vizzutti at the 2022 Iowa Bandmasters Association conference. In spring of 2023, Bush conducted the Iowa Symphony Band in Kimberly Archer's *Fanfare Politeia* at the prestigious American Bandmasters Association conference.

From 2015 to 2018, Bush served as Assistant Director of Bands and Jazz Studies at The Pennsylvania State University. He was actively involved with all operations of the Marching Blue Band and volleyball, basketball, and hockey pep bands. Also a member of the conducting, jazz, and graduate faculties, Bush worked with concert bands, taught undergraduate conducting, coached jazz combos, and directed the Inner Dimensions jazz ensemble. In 2015, he served as Visiting Director of Bands at Cornell College in Mt. Vernon, IA, and from 2008 to 2012, he served as Director of Bands and assistant professor at Suffolk County Community College on Long Island, NY.

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

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



Kenneth Tse has long been recognized as one of the world's preeminent figures in the field of classical saxophone, captivating audiences worldwide with his deft technical prowess and enchanting sound. He burst onto the musical scene in 1996 as the winner of the New York Artists International Award and The Alex Award from the National Alliance for Excellence. Both awards led to highly acclaimed performances at New York's prestigious Carnegie Hall. The New York Times hailed him as "a young virtuoso." Since then Tse has amassed a multitude of accolades and has performed as a soloist on five continents. He has graced the stage with renowned orchestras and concert bands such as the Strasbourg Philharmonic Orchestra, Hong Kong Sinfonietta, Szczecin Philharmonic Orchestra, Armenian State Symphony, Thailand Philharmonic, City Chamber Orchestra of Hong Kong, Slovenian Army Band, Symphonic Wind Orchestra of Croatian Army forces, the United States Navy Band, et. al. Tse is a sought-after artist and clinician at major events like the World Saxophone Congress, the North American Saxophone Alliance National Conference, the California Band Directors' Association, the Iowa Bandmaster's Association, and the Midwest International Band and Orchestra Clinics.

A prolific recording artist, Tse has built an extensive discography of twenty-three CDs that showcase the full breadth of the saxophone repertoire. Critics have praised his "captivating" sound, "supremely elegant tone... sheer virtuosity," and "incredible technical and interpretive skills... a master magician," recognizing his exceptional artistry and command of the instrument. His dedication to new music is evident in the more than forty works composed for him by distinguished composers from around the world. Most recently, he commissioned a saxophone concerto from acclaimed composer Lowell Liebermann, which he premiered in the spring of 2025 in Armenia. Tse has also embarked on an ambitious project to record eleven saxophone concertos, spanning both new and standard repertoire, with conductor Ian Hobson and Poland's Sinfonia Varsovia for a three-volume "Saxophone Concerto Anthology" collection. It will be available in 2027.

As a devoted music educator, Tse has shared his expertise through masterclasses at prestigious institutions globally, including the Paris Conservatory, the Tchaikovsky Moscow State Conservatory, the Fryderyk Chopin Institute in Warsaw, and the Sydney Conservatorium of Music in Australia. Moreover, his influence extends to the judging panel of international competitions, representing the USA at events like the Adolphe Sax International Competition in Dinant, Belgium, and the Andorra SaxFest Competition.

His arrangements for the saxophone are published by Reed Music, Australia, and his articles and interviews have been featured in the Saxophone Journal, The Instrumentalist, Fanfare Magazine, Saxophone Symposium, Iowa Bandmaster Association Journal, Japan's Piper and The Sax Magazines, and Yamaha Support Education Magazine. Season 3 of the ADLibitum Class will showcase instructional episodes for saxophone by Tse. Beyond his musical achievements, Tse's commitment to fostering saxophone performance in his native Hong Kong led to the creation of the Hong Kong International Saxophone Symposium. This groundbreaking event, which he initiated in 2009, attracted saxophonists from around the world and has evolved into the Hong Kong International Saxophone Society, a platform to nurture interest in classical saxophone performance in the region.

Kenneth Tse's journey is characterized by artistic excellence, dedication to pedagogy, and a profound impact on the world of classical saxophone. His legacy continues to inspire both aspiring musicians and seasoned professionals alike. In addition to his illustrious performing career, Tse was honored by being named a University of Iowa Distinguished Chair Professor of Saxophone in 2024. His students have earned acclaim in top-tier academic positions, in international competitions, and on recordings, showcasing the impact of his mentorship. In over two decades in Iowa, Tse has fostered a strong musical community across the state. As part of this initiative, he hosted the inaugural Iowa Saxophone United Event, which gathered college-level saxophonists from programs throughout Iowa for masterclasses and performances. His studio has also cultivated an outreach program in recent years that brings live performances on-site to residents at assisted living facilities, retirement communities, and developmentally disabled homes to better serve the needs of the community. Along with this, Tse has created a high school summer saxophone institute for youth across the country on the University of Iowa campus and teaches college students at the American Saxophone Academy in the summers as well. He currently serves as an advisor for the nonprofit organization IOWinds Alliance, with a mission to further promote and elevate the quality of music education for young wind and brass players around the state. Notably, Tse has achieved the remarkable distinction of being the first saxophonist to hold concurrent, elected presidencies in both the North American Saxophone Alliance and the International Saxophone Committee. For more information and media clips, please visit his website on www.kenneth-tse.com.



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

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

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

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

Dr. Welch was awarded the National Band Association's Citation of Excellence in 1998. In 2000, he was recognized in the Music Educators National Conference publication, *Teaching Music*, as an accomplished teacher for his teaching skills and efforts to advance music in the education of young people. He was named the winner of the National Federation of State High School Associations "Outstanding Music Educator Award" for Iowa, 2004-2005, the regional award winner for 2005-2006, and the national award winner in 2009. The Iowa Music Educators Association presented him with the IMEA Distinguished Service Award in December 2004, and he was selected as the 2005 Outstanding Bandmaster by Phi Beta Mu International. In 2006, Dr. Welch received the Karl L. King Distinguished Service Award from the Iowa Bandmasters Association. The Association of Concert Bands presented him with the Mentor Ideal Award in 2007 and The University of Iowa Graduate College honored him as an Outstanding Graduate Mentor for 2007. Dr. Welch received the Orpheus Award from Phi Mu Alpha Sinfonia in 2008 and was honored with the "Friend of the Iowa Bandmasters Association" award at their 2008 annual conference and Honorary Life Membership in 2019. He was named an Honorary Life Member of the American Bandmasters Association at their annual convention in 2022. The Iowa Bandmasters Association honored him as an Honorary Life Member in 2023, and he was elected to the prestigious National Band Association Hall of Fame of Distinguished Conductors in 2026.



Nick Miller serves as Associate Director of the Hawkeye Marching Band, Director of Marching Percussion, and Assistant Director of Bands at the University of Iowa. He previously served as a graduate teaching assistant with the Hawkeye Marching Band, working as the instructor and arranger for the Hawkeye Marching Band Drumline. He also served as the principal percussionist in the Iowa Symphony Band and taught private lessons in the Iowa Percussion department. He is an active performer, designer, and adjudicator throughout the country. He holds his D.M.A. and master's degrees in percussion performance and pedagogy from the University of Iowa and a bachelor's degree in music education from the University of Missouri–Columbia.

Miller has held numerous professional appointments as an instructor and designer, including his appointments as a snare technician to the Colt Cadets Drum and Bugle Corps in 2017, Gateway Indoor in 2018, and Crossroads Percussion in 2019. In addition, Dr. Miller has served as an instructor at many programs throughout Missouri, including Webster Groves High School, Willard High School, Hickman High School, CPS United Indoor Drumline, and California High School. His design experience includes arranging full scores and drill for the Hawkeye Marching Band and percussion arranging for Rock Bridge High School in Columbia, Missouri; Arkansas State University in Jonesboro, Arkansas; and the Indiana Marching Hundred in Bloomington, Indiana.

Dr. Miller has extensive experience in numerous performance areas, including but not limited to his time spent marching snare drum in WGI with Freedom Percussion in 2013, Marching Mizzou (2013-2014), Gateway Indoor (2016-2017), as well as with the Colts Drum and Bugle Corps for the 2016 season. He has performed as a percussion soloist with the University of Missouri Percussion Ensemble, Iowa Percussion, the Iowa Concert Band, and the Iowa Symphony Band. Since finishing school, Dr. Miller has enjoyed performing in a cello and percussion duo (Duo Battuto) with cellist Hanna Rumora. He resides in Iowa City, Iowa, with his wife, Laura Beth, and their dog, Ria.

IOWA BANDS STAFF

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Richard Mark Heidel, Director of Bands
Eric W. Bush, Associate Director of Bands
Nick Miller, Assistant Director of Bands
Myron Welch, Director of Bands Emeritus
Kevin Kastens, Associate Director of Bands Emeritus
Kathy Ford, Administrative Coordinator, Bands
Miles Anglin, Graduate Assistant
Andrew Deaver, Graduate Assistant
Brandon Halberg, Graduate Assistant
Kevin Niese, Graduate Assistant
Igancio "Nacho" Perez, Graduate Assistant
Courtney Ridge, Graduate Assistant
Kristen Ronning, Head Librarian
Megan Bolduc, Natalie Roth, and Annabelle Temple, Work Crew

IOWA BANDS

Bands began to appear on the University of Iowa campus by 1875, but the first official band was established on September 14, 1881. Today, more than 700 students – music majors and non-majors – participate in university bands. The Symphony Band is the premiere wind band at UI, joined by the Concert Band, University Band, and Chamber Winds. Athletic bands include the Hawkeye Marching Band and Iowa Pep Band.

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), Myron Peterson (2021-2023), M. Cory Schmitt (2023-2025), and Courtney Ridge (2025-present).





Pictured: Voxman Music Building

The School of Music is an artistic community that brings together students from across Iowa and around the world, professors who are leaders in their disciplines, and audiences from a city in love with the arts.

From our home in Voxman Music Building, we build on more than a century of tradition to shape modern approaches to music and education. Our faculty are internationally respected as educators, scholars, and performers, appearing everywhere from Iowa schools and community centers to the world's great musical cities and halls.

Each year, 450 graduate and undergraduate students present over 350 public performances, contributing to a dynamic cultural life on campus and in Iowa City.

PERFORMING ARTS **AT IOWA**

We are part of Performing Arts at Iowa—a collaborative partnership uniting the School of Music, Department of Theatre Arts, Department of Dance, the Performing Arts Production Unit, and Hancher Auditorium. Together, these areas foster creativity and interdisciplinary collaboration, engage top-tier guest artists with students, and support the development of new work.

IOWA

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