

IOWA

School of Music



ENSEMBLE CONCERT

IOWA SYMPHONY BAND

Richard Mark Heidel, *conductor*

Monday, May 4, 2026, 7:30 p.m.

Concert Hall, Voxman Music Building

MENU

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PROGRAM

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*



**CONCERTO FOR ALTO
SAXOPHONE AND BAND, OP. 26B
(1941/1963)**

Paul Creston (1906-1985)

I. Energetic

Camden Neff, *saxophone*
Winner, 2026 Iowa Bands Young
Artist Competition

HUNTINGTOWER BALLAD (1932)

Ottorino Respighi (1879-1936)

Courtney Ridge, *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 Rag

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.*

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



IOWA SYMPHONY BAND

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, 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 and BS Physics, 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 Minor, Iowa City, IA

Brynn 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 Perfor-
mance, Buffalo, NY

SAXOPHONE

*Kyle Soliz, alto, MA Saxophone,
Algonquin, IL

Cole Moorhead, alto, BM Woodwind
Performance, Evanston, IL

Lucas Wiese Ibara, tenor, BM Saxophone
Performance, San Diego, CA

Nate Hammond, baritone, BM
Saxophone Performance, Atlanta, GA

HORN

*Matheus Silva De Souza, DMA Horn Perfor-
mance 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, BME Music Education, Orange City, IA

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

Jace Barry, BA Music Education and Trumpet Performance, Cedar Falls, IA

TROMBONE

*Andrew Deaver, DMA Trombone Performance, Sioux Falls, SD

Zach Bethel, DMA Trombone Performance, Tampa Bay, 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

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

EUPHONIUM

*Bradley Balster, BM Brass Performance and
BA Music Education, Alvord, IA

Donovan Mann, BA Music Education, BM Mu-
sic Performance, Farmington, MN

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

Will Walters, BA Biology and BM Percussion Performance, Waukegan, IA

Marcus Truong, BA Physics and BM Percussion Performance, Eagan, MN

*Principal Player

**Co-Principal Player



PROGRAM NOTES

DOWNEY OVERTURE (2011)

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.

- Oscar Navarro

COLONIAL SONG (1916-18/1997)

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 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.

- Percy Aldridge Grainger

COUNTRY BAND MARCH

(1903/1974)

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 Presbyte-



rian 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, Lon



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.

- Note from Score

CONCERTO FOR ALTO SAXOPHONE AND BAND, MVT. I (1941/1963)

During the late 1930s Paul Creston served as accompanist for the saxophone virtuoso Cecil Leeson, and developed a fondness for the instrument's unique characteristics. For Leeson he wrote a sonata and a suite which they included in their programmes, and in 1941 he dedicated his 'Concerto for Saxophone and Orchestra to him, arranging it for saxophone and band a few years later.

In three movements, it makes a strong case for the saxophone as a solo instrument, featuring virtuosic passages in the first movement (Energetic) and third movement (Rhyth-



mic), which ends with a pyrotechnical cadenza marked “as fast as possible.” Meanwhile, the saxophone’s cantabile qualities are exploited to the full in the second movement, Meditative, where the 5/4 time and Impressionist-inspired harmonies combine in creating a dreamlike atmosphere.

- Program Note from liner notes of BIS CD La Création du Monde

HUNTINGTOWER BALLAD (1932)

Respighi’s only contribution to the wind band canon, Huntingtower Ballad, is inspired by the Huntingtower Castle in Perth, Scotland, that dates to the fifteenth century and was one of his favorite places to holiday. The work was commissioned by Edwin Franko Goldman for the 1932 American Bandmasters Association (ABA) national convention held in Washington D.C. and premiered by the Marine Band on April 17, 1932. Respighi dedicated Huntingtower Ballad to Goldman and to the memory of John Philip Sousa who died unexpectedly one month prior to the conference leading ABA to dedicate the entire convention to its Honorary Life President. Following the convention, Respighi was made an honorary member of the prestigious ABA organization.



Ottorino Respighi was a prolific twentieth-century Italian composer, most known for his series of three orchestral tone poems, referred to as the Roman Trilogy; Fountains of Rome (1916), Pines of Rome (1924), and Roman Festivals (1928). As his popularity grew, Respighi traveled extensively, conducting and performing his music worldwide. He studied composition with Giuseppe Martucci in Italy, Nikolai Rimsky-Korsakov in Russia, and Max Bruch in Germany. After his death, his wife Elsa served as his principal biographer and championed the organization and publication of his compositional catalog.

- Courtney Ridge

IOWA FOLK SONG SUITE, OP. 93 (1987)

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.

- Ivar Lunde, Jr.

ENIGMA (2024)

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.

- David Biedenbender



STARS AND STRIPES FOREVER (1896)

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 Notes for Band



ABOUT THE ARTISTS

RICHARD MARK HEIDEL

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, leads the graduate wind conducting program, and oversees the University of Iowa band program. Ensembles under Dr. Heidel's direction have performed at numerous 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 concert tours throughout the Republic of Ireland and United Kingdom.

Dr. Heidel has appeared as guest conductor, clinician, and presenter 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 Band in Hanoi, Vietnam, and conductor of the Association of Music in International Schools Honor Band in Salzburg, Austria.

Dr. Heidel was the recipient of the Outstanding Musician Award at Texas Tech University in 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 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. Dr. Heidel is a recipient of the Collegiate Teaching Award from the UI College of Liberal Arts and Sciences. He was awarded the Citation of Excellence from the National Band Association in 2016, 2022, and 2025, and the Citation of Excellence by the Wisconsin Concert Band Association in 2023.

MYRON D. WELCH

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 Educa



tors 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.

NICK MILLER

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 an instructor and arranger for the Hawkeye Drumline. He also served as the principal percussionist in the Iowa Symphony Band and taught lessons in the Iowa Percussion Department. He is an active performer, designer, and adjudicator throughout the country. He holds D.M.A. and master's degrees in percussion performance and pedagogy from the University of Iowa, as well as a bachelor's degree in music education from the University of Missouri–Columbia. Miller has served as an instructor for independent ensembles such as the Colt Cadets, Gateway Indoor, and Crossroads Percussion. In addition, he has taught at many public high schools 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 scores



and drill for the Hawkeye Marching Band, as well as 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 marching percussion experience, playing snare drum with Freedom Percussion, Marching Mizzou, Gateway Indoor, and the Colts Drum and Bugle Corps. 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 graduating, Dr. Miller has enjoyed performing in Duo Battuto with cellist Hanna Rumora. He resides in Iowa City, Iowa, with his wife, Laura Beth, and their dog, Ria.

ERIC W. BUSH

Eric W. Bush is Associate Director of Bands and Director of the Hawkeye Marching Band (HMB) the University of Iowa School of Music, where he also serves as Director of 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 guest conducted the Iowa Symphony Band in Kimberly Archer's Fanfare Politeia at the prestigious American Bandmasters Association conference.

Dr. Bush lives in Iowa City with his wife, Alex, and their son, Brecken.

CAMDEN NEFF

Camden Neff is a senior at Kennedy High School in Cedar Rapids, Iowa, and has been playing saxophone for 7 years. He has taken private lessons from Dr. Ryan Smith in Cedar Rapids for 4 years, and plays all 4 main saxophones in the family. Aside from playing saxophone, Camden has served as a drum major for 3 years, and has begun marching drum corps with the Colts Drum and Bugle Corps as a conductor. Camden was the winner of the 2024 IO Winds Alliance Young Artist Competition, the 2025 Cedar Rapids Municipal Band Young Artist Competition, and was the runner-up in the 2025 MTNA Senior Woodwind Division in Iowa. He has participated in numerous honor bands including All-State, and enjoys playing both jazz and classical music.



COURTNEY RIDGE

Courtney Ridge is a second-year graduate teaching assistant at the University of Iowa, pursuing a DMA in wind conducting and is the recipient of the Myron D. Welch Conducting Fellowship. Additionally, she serves as director of the Iowa City New Horizons Band.

Before arriving in Iowa City, Courtney served 12 years as the Director of Bands at Clarinda High School, where she oversaw all facets of the high school band program and co-taught beginning band. Under her direction, the Clarinda Concert Band was selected as the 2A performance band for the Iowa Bandmasters Association Conference in 2017 and 2022. Courtney holds a Bachelor of Music Education Degree from Drake University (2008) and a Master of Science in Education: K-12 Educational Leadership Degree from Northwest Missouri State University (2015). Courtney received the 2024 Charles E. Lakin Outstanding Teacher Award and the 2015 Southwest Iowa Bandmasters Association Young Band Director Award.



IOWA BANDS STAFF

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

Jillian, Arnold, 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

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. Richter, 1937-1954; Frederick C. Ebbs, 1954-1967; Frank Piersol, 1967-1980; Myron D. Welch, 1980-2008; and Richard Mark Heidel, 2008 to present.

Today more than 800 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 internationally recognized artists as soloists and guest 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 D. 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.



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).

UPCOMING EVENTS

For the most current listing of concerts, recitals, and other School of Music events, visit the events calendar.

EVENTS CALENDAR 