ALL-STATE WIND BRASS AND PERCUSSION WORKSHOP

SUNDAY, SEPT. 26, 2021, 2PM | UNI CAMPUS

This year’s All-State auditions are just around the corner! Don’t miss this opportunity to attend FREE instrumental workshops offered by UNI School of Music faculty on Sunday, September 26 from 2-5 p.m.

Covering the materials required for the respective All-State audition areas, these clinics focus on practice techniques for chromatic and major scales, solos, correct rhythm, proper tempo, technique and style. Fundamentals for improving tone quality, breath control and technique are also covered. Participants should be prepared to work on All-State scales, solos and etudes as listed below.

Registration is required. Please visit: https://music.uni.edu/allstateworkshopregistration

Registration deadline is Wednesday, Sept. 22 at 12 noon. All participants registered at that time will receive a reminder email with directions on which building and room they will be in, and where to check in. Please contact caroline.francis@uni.edu with any questions.
FLUTE
Clinician: Hannah Porter Occeña
Workshop Location: Room 157, Russell Hall
Required Etudes: Selected Studies for Flute by Voxman: Pub. By Rubank, p. 10 and p.27

Hailed by the New York Times as possessing “rich tone and deft technique,” flutist Hannah Porter Occeña is Assistant Professor of Flute at the University of Northern Iowa and Principal Flute of the Topeka Symphony Orchestra, and has performed as a soloist, chamber musician, and orchestral musician throughout the U.S. and abroad. Comfortable playing repertoire written 400 years ago or 40 minutes ago, Dr. Occeña is committed to the rich heritage and new horizons of classical music and to sharing music in engaging ways with diverse audiences. She can be heard on the CD “New Beginnings: Australian and American Duos for Flute and Piano” and is featured on the Midwest Chamber Ensemble’s CDs “Voices from the Middle” and “Spohr, Forevermore!”

OBOE
Clinician: Heather Peyton
Workshop Location: Room 30, Gallagher Bluedorn
Required Etudes: Selected Studies for Oboe by Voxman: Pub. by Rubank, p. 8 and p 50

Associate Professor of Oboe and Theory at UNI, Heather Peyton received a Doctorate in Musical Arts Degree from Michigan State University, where she held the title of University Distinguished Fellow. She received a Master’s Degree in solo performance and Artist Diploma from McGill University, and a Bachelor’s Degree from Indiana University. She has held teaching positions at institutions including Iowa State University and the Interlochen Summer Arts Program. Dr. Peyton won honorable mention as a finalist in the prestigious Gillet-Fox International Oboe Competition, competed in the Sony International Oboe Competition, and is the recipient of many national and international awards for her solo and chamber music performances on oboe, English horn and oboe d’amore. She has appeared as a soloist with orchestras and contemporary music ensembles in the United States, Canada and Europe. Dr. Peyton has performed as a member or guest with numerous ensembles, including the Lansing Symphony Orchestra, Jackson Symphony Orchestra, Michigan Opera Theatre Orchestra, Chautauqua Symphony Orchestra, National Repertory Orchestra, Ensemble Pentaèdre and the Société de Musique Contemporaine du Québec. She toured international as part of a contemporary chamber opera company as well as with a woodwind quintet.

CLARINET
Clinician: Amanda McCandless
Workshop Location: Jebe Hall, Gallagher Bluedorn
Required Bb Etudes: Selected Studies for Clarinet by Voxman: Pub. by Rubank, p. 12 and p. 23
Low Clarinet: (Bass and Contra): Advanced Studies from the Works of J. Weissenborn: arr. Rhoads, Pub. by Southern, #22 (p. 17) and # 34 (p. 28)

Known as an international soloist and engaging pedagogue, Amanda McCandless has been Assistant Professor of Clarinet at UNI since August 2008. She has performed as a soloist and given master classes in the U.S. as well as in Italy, Brazil, Bolivia, and Puerto Rico. She has been a featured soloist at the International Clarinet Association’s Clarinet Fest in 2010 and 2012 and frequently performs at clarinet events throughout the U.S. McCandless was principal clarinetist in the Tulsa Symphony Orchestra and the Tulsa Ballet Orchestra from 2006-08, and previously was a finalist in the International Clarinet Association’s Young Artist Competition and the Fischoff National Chamber Music Competition. An advocate for new music, McCandless recently released an album featuring the works of contemporary women composers and has published several articles heralding contemporary clarinet repertoire in The Clarinet. McCandless earned a DMA and MM degree from Michigan State University where she was a student of Elsa-Ludewig Verdehr.

BASSOON
Clinician: Ben Roidl-Ward
Workshop Location: Room 78, Russell Hall
Required Etudes: Method for Bassoon by J. Weissenborn/50 Studies section in back of book (Catalogue #CU96), #22 (p. 130) and #34 (p. 140)

Ben Roidl-Ward is Assistant Professor of Bassoon at the University of Northern Iowa. Dr. Roidl-Ward has appeared as a soloist with the Seattle Symphony and the Northwestern and Oberlin Contemporary Music Ensembles, along with several regional orchestras throughout the United States. He has performed with the International Contemporary Ensemble, Ensemble Dal Niente, the Spectral Quartet, the Chicago Symphony, and the New York Philharmonic. His festival appearances include the Mostly Mozart, Ravinia, Tanglewood, Lucerne, Spoleto, and Banff Festivals. Dr. Roidl-Ward received his DMA from Northwestern University, where he studied with David McGill. Visit www.benroidlward.com for more information.
SAXOPHONE
Clinician: Ann Bradfield
Workshop Location: Jazz Studio (Room 101), Russell Hall
Required Etudes: Selected Studies for Saxophone by Voxman: Pub. by Rubank, p. 18 and p. 29

Currently serving as Associate Professor of Saxophone at UNI, Ann Bradfield completed her doctorate in saxophone performance at the University of North Texas, and her dissertation An Annotated Bibliography of Selected Music for Saxophone by Charles Ruggiero with an Analysis of Interplay for Soprano Saxophone and Piano has since been published. At UNT, she also earned a Master of Music in saxophone performance and Bachelor of Music in Jazz Studies, and had the opportunity to work with artists including Maria Schneider, Michael Brecker and Bob Brookmeyer. Ms. Bradfield has served on the faculty of Eastern New Mexico University, Cameron University, Oklahoma State University and Oklahoma Christian University. An advocate for new music, Ann Bradfield commissions and premieres new works for saxophone. In the Lone Star Wind Orchestra and the University of North Texas Wind Symphony under the direction of Eugene Corporon, Ms. Bradfield performed and recorded as principal saxophonist on projects including the educational series, “Teaching Music through Performance in Band.” She has been featured in performance at the World Saxophone Congress, North American Saxophone Alliance Biennial Convention, and North American Saxophone Alliance Region 2 and 4 Convent.

HORN
Clinician: Josh Johnson
Workshop Location: Room 161, Russell Hall
Required Etudes: Preparatory Melodies to Solo Work by Pottag: Pub. by Belwin, #35 (p. 13); #41 (p. 16); and #92 (p. 37)

Josh Johnson currently serves as Instructor of Horn at the University of Northern Iowa. He also serves as Lecturer of Music at Iowa State University where he runs the horn program and teaches brass methods. As an orchestral performer, Josh appears as fourth Horn with the Des Moines Symphony, third Horn with the Quad City Symphony, and Utility Horn with the Omaha Symphony. Josh performs in Broadway shows at the Orpheum Theater in Omaha and the Civic Center in Des Moines. He holds a B.M. in performance from the University of Iowa and an M.M. in performance from the University of Nebraska.

TRUMPET
Clinician: Randy Grabowski
Workshop Location: Bengtson Auditorium (Room 114), Russell Hall
Required Etudes: Selected Studies for Trumpet by Voxman: Pub. by Rubank, p. 18 and p. 53 (Trumpet players selected for the All-State Orchestra are expected to perform on a trumpet, not a cornet.)

Professor of Trumpet Randy Grabowski has enjoyed an active musical career playing and teaching the trumpet. His love of performing in a variety of genres has taken him to venues throughout the United States, Canada, Europe, and South America as an orchestral, chamber player, or commercial musician. A graduate of the University of Nevada-Reno and Indiana University, he has played at numerous music festivals and is a veteran of the show orchestras of Reno and Lake Tahoe.

TROMBONE
Clinician: Anthony Williams
Workshop Location: Room 121, Russell Hall
Required Etudes: Selected Studies for Trombone by Voxman: Pub. by Rubank, p. 17 and p. 50
Bass Trombone: 50 Etudes for Bass Trombone and Tenor Trombone with F Attachment by Grigoriev, ed. & arr. by Randall Hawes, Pub. by Encore, #24 (p. 24-25) and #25 (p. 25)

Anthony Williams joined the music faculty at the University of Northern Iowa in the fall of 2013. His duties include teaching applied classical and jazz trombone, coaching the UNI Trombone Ensemble and the UNI Jazz Trombone Band. In addition to teaching, he maintains a high volume of performing in classical, jazz and new music settings. His album, NEOTERIC, which features newly commissioned works for solo trombone will be released in the fall of 2018. Dr. Williams earned degrees from the University of Central Arkansas (BM), University of Northern Iowa (MM) and the University of Memphis (DMA).
PERCUSSION
Clinician: Kramer Milan
Workshop Location: Davis Hall, Gallagher Bluedorn
Snare: Portraits in Rhythm by Cirone: Pub. by Belwin, #6 (p. 8)
Timpani: Iowa Percussive Arts Society Etude #10*
Mallet: Iowa Percussive Arts Society Etude #6*

As Instructor of Percussion at the University of Northern Iowa, Kramer Milan cares deeply about the responsibility to share his passion for music with the next generation of aspiring percussionists. He holds the principal percussion position in the Waterloo-Cedar Falls Symphony and is a member of the percussion chamber group, The Percussion Collective. His wide experience ranges from performances with Aretha Franklin to the American Brass Quintet. Dr. Milan holds degrees from Yale University (MM), the Peabody Conservatory (BM), and Michigan State University (DMA). He performs exclusively with Vic Firth drumsticks, Zildjian Cymbals, Pearl/Adams percussion products, and Black Swamp Percussion Accessories. For more information, visit KramerMilan.com. *Available on IHSMA website

TUBA/EUPHONIUM
Clinician: Stephanie Ycaza
Workshop Location: Room 116, Russell Hall
Required Etudes for Tuba: 70 Studies for BB Flat Tuba by Blazhevich, Vol. No. 1: Pub. by Robert King, #22 (p. 21) and # 25 (p. 24)
Euphonium: Selected Studies for Trombone by Voxman: Pub. by Rubank, p. 17 and p. 50

Stephanie Ycaza is Instructor of Tuba and Euphonium at UNI, where she teaches applied lessons and conducts the UNITUBA ensemble. She has served as adjunct instructor of low brass at Virginia Commonwealth University, Virginia State University, Longwood University, and the University of Richmond. She also taught courses in music theory, aural skills, and world music at VCU, Longwood, and Shenandoah University. Stephanie is a faculty member at Blue Lake Fine Arts Camp, where she teaches low brass and music theory. She also regularly serves as a clinician for middle and high school bands. Stephanie holds a Doctor of Musical Arts degree from Shenandoah University, a Master of Music degree and Artist Diploma from Yale University, and a Bachelor of Music degree from Virginia Commonwealth University. www.stephanieycaza.com.