

## Ensemble Concert:

2015-02-18 – University of Iowa Symphony Orchestra, University Choir, and Kantorei



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THE UNIVERSITY  
OF IOWA



UNIVERSITY OF IOWA  
SCHOOL OF MUSIC  
**2014-15 SEASON**

**UI SYMPHONY  
ORCHESTRA**

William LaRue Jones, conductor



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**ARTS & MINDS**  
BUILDING ON IOWA'S CREATIVE LEGACY

# The University of Iowa Symphony Orchestra

**Wednesday, February 18, 2015 at 7:30 pm**  
**Iowa Memorial Union Main Lounge**

William LaRue Jones, *director of orchestral studies*  
Timothy Stalter, *director of choral activities*

## PROGRAM

**Danzon Cubano**

**Aaron Copland**  
(1900-1990)

**Symphony No. 1 (Afro-American)**

**William Grant Still**  
(1895-1978)

- I. Moderato assai*
- II. Adagio*
- III. Animato*
- IV. Lento, con risoluzione*

## INTERMISSION

**Prairie Song**

**Carl Strommen**  
(1940)

**Song of Democracy**

**Howard Hanson**  
(1896-1981)

**America the Beautiful**

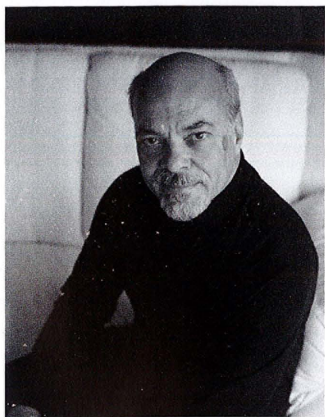
**Ward/Carmen Dragon**

University Choir and Kantorei  
Timothy Stalter, *director of choral activities*

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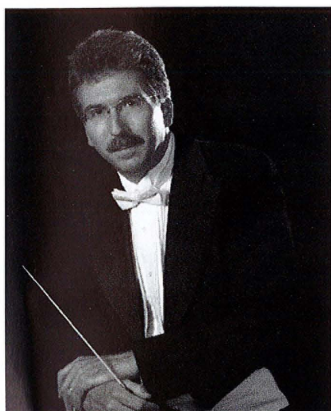
Please remember to turn off all cell phones and pagers before entering the concert hall.

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As one of the most active and versatile symphonic conductors in America today, critics praise **WILLIAM LARUE JONES** for possessing a unique ability to work effectively with musicians of all levels. Invitations include a wide array of orchestras on five continents with engagements ranging from the Minnesota Orchestra and the Minneapolis Pops to symphonies in Penang and Kadhah (Malaysia), Antofagasta (Chile), Brisbane (Australia), Lucerne (Switzerland), Belem (Brazil), to Nanchang and Beijing (China). Educationally, Dr. Jones has conducted more than 100 All-State orchestras with additional festivals/clinics in each of the 50 states and Canadian provinces. He is the Founder and Artistic Director of the Conductor's Workshop of America, has been on the conducting

faculty for the League of American Orchestras and the International Workshops. He has presented additional conducting workshops throughout America, Europe, Japan, Singapore, China, and Australia. Dr. Jones is Director of Orchestral Studies at The University of Iowa, where he teaches graduate conducting and is Conductor of Orchestras and Opera. A Texas native, he is a graduate of the University of Wisconsin, The University of Iowa, and Kansas State University with additional studies at The Juilliard School of Music and the University of North Texas.



**TIMOTHY STALTER** is director of choral activities at the University of Iowa where he conducts the premier choral ensemble, *Kantorei*, The University of Iowa *University Choir*, teaches graduate advanced conducting, and oversees the graduate program in choral conducting and pedagogy. Prior to coming to the University of Iowa, Dr. Stalter was assistant director of choral activities at the University of Wisconsin, Madison, director of choral activities at the University of Wisconsin, Stevens Point, and assistant professor of music at Goshen College (IN). In addition to conducting and teaching choral music, Dr. Stalter is active as a tenor soloist in the United States and abroad, specializing in music of the Renaissance, Baroque and Classical periods. He is widely known for his

performances as the Evangelist in the Passions of J.S. Bach and Heinrich Schütz. Among his credits are appearances as tenor soloist with the Newfoundland Symphony Orchestra, the North Carolina Symphony, the Robert Shaw Festival Singers in France, the Robert Shaw Chamber Choir in Atlanta, the Classical Music Seminar and Festival in Eisenstadt, Austria, and the Shenandoah Valley Bach Festival. Dr. Stalter has also recorded as soloist with Robert Shaw on two compact discs (*Amazing Grace* and *Songs of Angels*) released on the Telarc label and with Albany Records (*MonsteroLOGY*) as a conductor and soloist of contemporary music.

## Aaron Copland: **Danzón cubano**

Aaron Copland visited Havana before and after his 1941 tour of Latin America as a cultural diplomat on behalf of the Coordinator of Inter-American Affairs. As a result, he wrote two works influenced by Cuban music, *Danzón cubano* and the choral work *Las agachadas*. Both are products of Copland's populist period and stand alongside his pieces influenced by Latin American music, such as the *Short Symphony* (1932-3), *El salón México* (1932-6), and *Three Latin American Sketches* (1971). In *Danzón cubano* Copland calls on the traditional Cuban *danzón*, which he described as a stately dance similar to a waltz. Originally composed for two pianos, the piece was premiered in New York City by Copland and Leonard Bernstein in 1942 at a concert celebrating the twentieth anniversary of the League of Composers. Copland orchestrated the work in 1946, using percussion to emphasize its Latin rhythms. The lively work contrasts simpler unison textures with more complex polyrhythmic sections. The opening theme, a syncopated melody punctuated by orchestral interjections, returns throughout.



—Notes by Sarah Lucas



## William Grant Still: **Symphony no. 1, "Afro-American"**

At a time when most American compositions imitated European models, William Grant Still became known for adopting African-American musical styles to create a thoroughly American sound. A composer for radio, theater, film, and television, Still was determined to bring the music of African Americans to the concert hall. He began sketching his first symphony early in 1928 while arranging music for W. C. Handy. The premiere of the *Afro-American Symphony* in 1931 by the Rochester Philharmonic Orchestra under the baton of Howard Hanson broke through racial barriers in the

classical music world. The symphony was the first by an African-American composer to be performed by a major orchestra, and it was programmed by over

thirty orchestras in the decade following.

Each of the *Afro-American Symphony's* four movements is inspired by poems from the poet, Paul Laurence Dunbar. The Symphony's atypical inclusion of the banjo is not unlike Dunbar's use of dialect in three of the texts Still selected; in both instances African-American artists reclaimed expressive devices common to stereotyped racial portrayals after the antebellum era.

The Symphony's thematic unity is derived from a blues melody composed by Still that appears in each movement. The melancholic first movement, "Longing," incorporates the blues idioms of muted trumpets and its characteristic twelve-bar harmonic structure. "Sorrow" continues in a blues style, yet more withdrawn in mood; the first movement's boisterous theme is now transformed into a more despondent tune. The brassy third movement, "Humor," is in a contrasting dance style. The finale, "Aspirations," begins at a slow pace and proceeds into a culmination of the styles and themes from the earlier movements. The movement exudes the dignity expressed in Lawrence's text, "Be proud my Race, in mind and soul," and is a fitting close to a work that celebrates African-American musical culture.

—Notes by Tiffany Gillaspy

*I. Moderato assai*

"All my life long twell de night has pas'  
Let de wo'k come ez, it will,  
So dat I fin' you, my honey, at last',  
Somewhaih des ovah de hill."

—Paul Laurence Dunbar

*II. Adagio*

"It's moughty tiahsome layin' 'roun'  
Dis sorrer-laden earfly groun',  
An' oftentimes I thinks, thinks I  
'Twould be a sweet t'ing des to die  
An' go 'long home."

—Paul Laurence Dunbar

*III. Animato*

"An' we'll shout ouah halleluyahs,  
On dat mighty reck'nin' day."

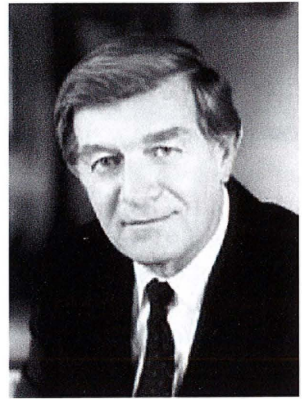
—Paul Laurence Dunbar

*IV. Lento, con risoluzione*

“Be proud, my Race, in mind and soul.  
Thy name is writ on Glory’s scroll  
In characters of fire.  
High mid the clouds of Fame’s bright sky  
Thy banner’s blazoned folds now fly,  
And truth shall lift them higher.”  
—Paul Laurence Dunbar

## Carl Strommen: **Prairiesong**

Carl Strommen currently serves as professor of music theory at Long Island University, where he teaches orchestration, arranging, and composition. An ASCAP award-winning composer whose music has been published and performed worldwide, Strommen composes with a deep interest in Americana. The tonal palette of *Prairiesong* was inspired by previous models, such as the music of Aaron Copland. Originally commissioned for New York’s Wantagh High School Wind Ensemble, the orchestral version of the piece heard today is the composer’s own arrangement. *Prairiesong* alternates between contemplative music, heard first in its slow introduction, and energetic bluegrass fiddle tunes. The work’s vigorous rhythms and persistent drive have made *Prairiesong* one of Strommen’s most frequently performed works. Its folk-like melodies shift between woodwinds and strings, as well as brass and percussion, accompanied by members of the ensemble clapping before the piece’s spirited conclusion.



—Notes by Gregory Newbold





## Howard Hanson: **Song of Democracy**

A product of the Midwest, Howard Hanson studied at Luther College and Northwestern University. The composer's contributions to American musical life included serving as the director of the Eastman School of Music for forty years, mentoring numerous composers, and working as a tireless advocate for the performing arts through involvement in organizations such as the Music Teachers National Association and the National Association of

Schools of Music. To these groups Hanson espoused his devout belief that music, more important than wealth, was a tool to promote world peace.

Hanson's *Song of Democracy* was composed in 1957 to celebrate the hundredth anniversary of the National Educational Association and the fiftieth anniversary of the Music Educators National Conference. Historian Joan Shelley Rubin has described Hanson's two chosen texts as influenced by the anti-communist politics of the Cold War era. The section of Walt Whitman's *Leaves of Grass* ("Sail, sail thy best, ship of Democracy") appeared in the 1946 NEA *American Citizen's Handbook*, and "An Old Man's Thought of School" had been recited by Whitman himself for the opening of a school in 1874. Early performances of *Song of Democracy* featured an African-American choir from Howard University; the official premiere by the Philadelphia Orchestra took place at the 1957 convention of the NEA, which disseminated the score to its members. The piece continued to serve political purposes and was heard as part of the inaugural celebrations for President Richard Nixon. Whitman's lines at the heart of Hanson's sometimes somber, yet ultimately triumphant setting—"Only a public school? Ah more, infinitely more"—still resonate with American audiences today.

—Notes by Marian Wilson Kimber

# Personnel

## VIOLIN I

Timothy Hsu\*  
Rebecca Bressanelli  
Andrew Gentzsch  
Leonardo Perez  
Tim Cuffman  
Ho Yin Kwok  
Kelsey Platt  
Hisham Groover  
Phillip Rudd  
Tyler Roberts

## VIOLIN II

Hannah Altmaier\*  
Mallory Price  
Alyssa Bovinette  
Samantha Lord  
Maryanne Kirsh  
Taryn Nishimura  
Patrick Hiatt  
Luke Kotteman  
Yuhaw Su  
Siwen Wang  
Andrew Willette  
Kethry Hunter  
Montana Crawford  
Matthew Bancroft-Smithe

## VIOLA

Manuel Tabora\*  
Elizabeth Upton  
Wilhelmina Grow  
Mary Otto  
David Tedford  
Greg Bowen  
Katherine Will  
William Narhi  
Kathryn Adams  
Ivy Vance  
Margaret Allen

## CELLO

Matthew Laughlin\*  
Ghyas Zeidieh  
Yee Ting Yau  
Rachel Gibbons  
Michelle Sweeney  
Doron Tsachor  
Grace Coleman  
Lucia Keum

## DOUBLE BASS

Michael White\*  
Derek Barnes

Austin Vawter  
Jessica Lu  
John Wertz  
Haviland Gilbert  
Amelia Seidl  
Loxley Eckles

## FLUTE

Anya Egense<sup>5</sup>  
Emily Duncan<sup>2</sup>  
Rose Bishop<sup>1</sup>  
Stephanie Lupo<sup>3,4</sup>

## PICCOLO

Anya Egense  
Rose Bishop  
Stephanie Lupo

## OBOE

Anna Peterson<sup>5</sup>  
Crystal Gillaspay  
Elliot Czaplowski<sup>3,4</sup>  
Jonathan DeBoer<sup>1,2</sup>

## ENGLISH HORN

Anna Peterson  
Crystal Gillaspay

## CLARINET

Tony Mai<sup>1,2,3,4,5</sup>  
Olivia Petersen  
Devan Cummings

## BASS CLARINET

Christine Burke

## BASSOON

Alex Widstrand<sup>2</sup>  
Keegan Hockett<sup>1,5</sup>  
Rob Hillman<sup>3,4</sup>

## CONTRABASSOON

Rob Hillman

## HORN

Chris Hunter<sup>3,4</sup>  
Jonathan Payne<sup>1</sup>  
Michael Kegel  
Nick Westphal<sup>2</sup>

## TRUMPET

Ben Drury<sup>3,4</sup>  
Laura Saylor<sup>1,2,5</sup>  
Matt McCan

## TROMBONE

Gavin Carney<sup>1,2,3,4,5</sup>  
Matthew Reiland

## BASS TROMBONE

Benjamin Yates

## TUBA

Matt Ehler<sup>1,2,3,4,5</sup>

## TIMPANI

Wannapha Yannavut

## PERCUSSION

Andrew Thierauf  
Andrew Veit  
Ben Yancey  
Kelvin Tran

## HARP

Pam Weest-Carrasco

## PIANO

Alice Chang

## CELESTA

Wendy Peng

## BANJO

Oleg Timofeyev

\* Principal player

<sup>1</sup> first for Copland

<sup>2</sup> first for Still

<sup>3</sup> first for Strommen

<sup>4</sup> first for Hanson

<sup>5</sup> first for Ward/Dragon

## ORCHESTRA MANAGER

David Tedford

## HEAD LIBRARIAN

SungZin Kim

## WIND LIBRARIAN

Ho-Yin Kwok

## STRING LIBRARIAN

Philip Rudd

# Choir Personnel

## University Choir

### CONDUCTOR

Timothy Stalter

### ASSISTANT CONDUCTOR

Kevin Blakeslee

### ACCOMPANIST

Nathanael Filippelli

### SOPRANO

Chloe Blick

Paige Boche

Caroline Emory

Sarah Gilbert

Shannon Gravelle

Sheradin Jansen

Tiara Kane

Stephanie Lau

Kaitlyn McEowen

Meredith Olson

Emma Stier

Monica Tipperreiter

### ALTO

Miriam Augsburg

Jen Boeding

Katie (Katherine)

Campbell

Laura Ketchum

Shawnessy Lau

Alex (Alexandria) Miller

Sara Miner

Hanna Ralson

Katelyn Simpson

Hannah Thomsen

Lexi (Alexis) Thumann

Lyndsey Van Loh

Kate Vukovich

### TENOR

Noah Andrys

Zachery Arellano

David Beech

Eric Boeshart

Will Callan

Christopher Dockum

Matt Mullner

Eric Pillar

Benjamin Schauer

Patrick Zubiato

### BASS

Kevin Blakeslee

Sam Cacciatore

Mark Dyken

Nathanael Filippelli

Benjamin Goldberg

Ross Jallo

Alex Kane

Kyle Kerger

Ben Luedcke

Jeff Rickerl

Ben Ross

Austin Sack

Joe Stiefel

Alexander Toth

## Kantorei

### CONDUCTOR

Timothy Stalter

### ASSISTANT CONDUCTOR

Ben Luedcke

### ACCOMPANIST

Miriam Augsburg

### SOPRANO

Miriam Augsburg

Maya Bassuk

Allison Gerstenberger

Shannon Gravelle

Hannah Green

Gyehyan Jung

Hannah Kauffman

Jessica Pray

### ALTO

Rachel Barloon

Maria Bouwkwamp

Emily Guthe

Tess Hoffman

Katie Knight

Hannah Loeb

Mackenzie Mead

Brenda Randall

Brittany Todd

### TENOR

Keaton Connell

Benjamin Laur

Dan Laaveg

Taylor Mayne

Martin Paulin

Andrew Joseph Petersen

Stephen Smith

Patrick Zubiato

### BASS

Austin Berry

Kevin Blakeslee

Joel Coffel

Paul Duffy

Ben Luedcke

Jacob Lynn

Nicholas Miguel

Jordan Pohlmann

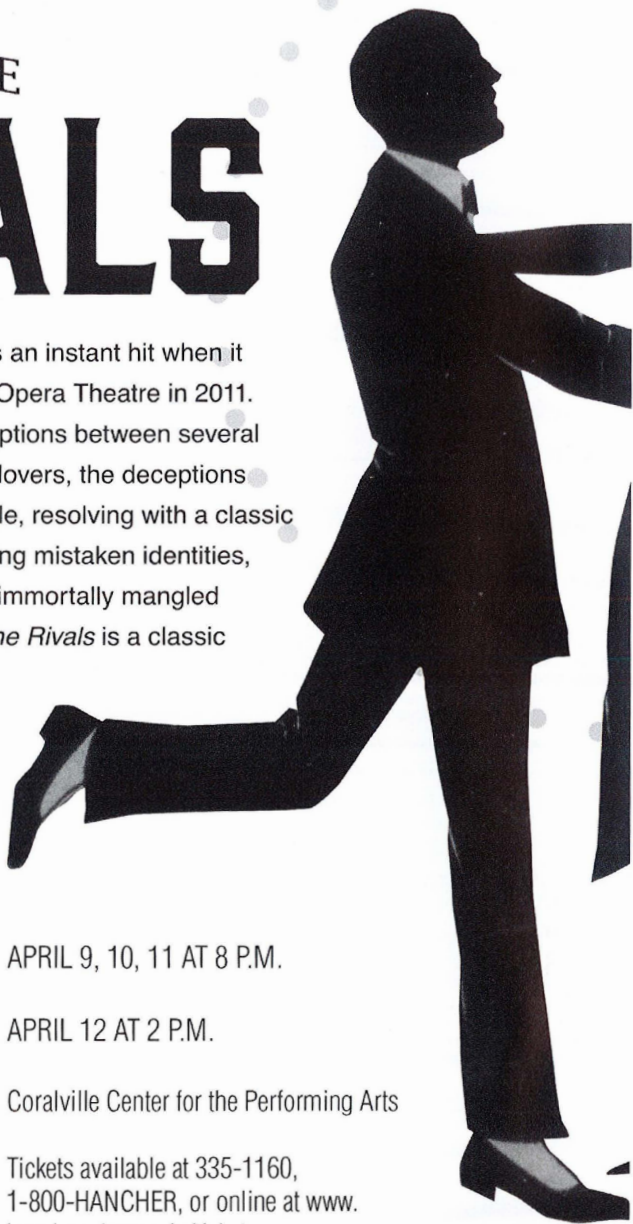
"A hit, an instant classic. Rarely have words fit music so well. . .  
beautiful and jaunty tunes that align with plot and character. . .  
This opera has rhythm, in every sense."

—Third Coast Digest

# THE RIVALS

Comic opera *The Rivals* was an instant hit when it premiered with the Skylight Opera Theatre in 2011. The story of misguided deceptions between several sets of lovers and would-be lovers, the deceptions unravel into a hopeless tangle, resolving with a classic comic-opera ending. Featuring mistaken identities, over-the-top lovers, and the immortally mangled English of Mrs. Malaprop, *The Rivals* is a classic comedy not to be missed.

American composer Kirke Mechem has written an extensive list of compositions including choral and orchestral pieces. His first opera, *Tartuffe*, has become one of the most popular operas written by an American.



APRIL 9, 10, 11 AT 8 P.M.

APRIL 12 AT 2 P.M.

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