

Ensemble and Faculty Concert:

2020-03-01 – University of Iowa Chamber Orchestra and Steven Swanson, baritone



Audio Playlist



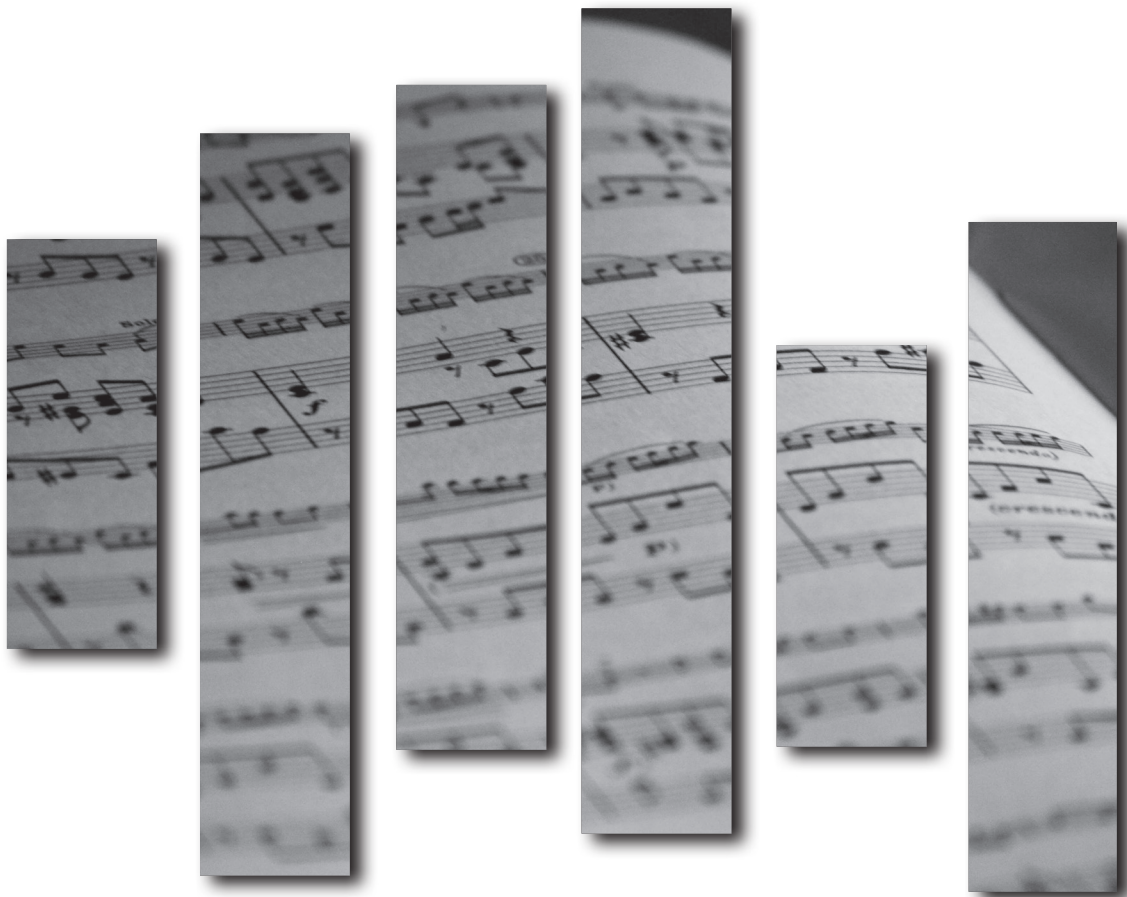
Video Playlist

Access to audio and video playlists restricted to current faculty, staff, and students.
If you have questions, please contact the Rita Benton Music Library at mus-lib@uiowa.edu.

▼ Scroll to see Program PDF ▼



SCHOOL OF MUSIC



ENSEMBLE CONCERT

UI Chamber Orchestra

Prof. David E. Becker, *Director of Orchestral Studies*

Sunday, March 1, 2020 at 3:00 p.m.

Voxman Music Building, Concert Hall

UI Chamber Orchestra

Prof. David E. Becker, *Interim Director of Orchestral Studies*
Graduate Orchestra Conductors:

Simón Zerpa Carballo, Sung Hun, Fernanda Lastra, Megan Maddaleno

PROGRAM

The Barber of Seville Overture

Gioacchino ROSSINI
(1792–1868)

Sung Hun, *conductor*

Old American Songs for Baritone and Orchestra

Aaron COPLAND
(1900–1990)

"The Dodger" (Campaign Song)
"Long Time Ago" (Ballad)
"Simple Gifts" (Shaker Song)
"I Bought Me A Cat" (Children's Song)
"The Little Horses" (Lullaby)
"Zion's Walls" (Revivalist Song)
"At the River" (Hymn Tune)
"Ching-A-Ring Chaw" (Minstrel Song)

Stephen Swanson, *baritone*

———— Intermission ————

Pelléas et Mélisande Suite, Op. 80

Gabriel FAURÉ
(1845–1924)

Quasi Adagio: Prelude
Andantino quasi Allegretto (Entr'acte: "The Spinner")
Allegretto molto moderato ("Sicilienne")
Molo Adagio ("The Death of Melisande")

Fernanda Lastra, *conductor*

Symphony No. 35 in D Major, K.385 **("Haffner Symphony")**

Wolfgang Amadeus MOZART
(1756–1791)

Allegro con spirit
Andante

Simón Zerpa Carballo, *conductor*

Menuetto: Trio
Finale: Presto

Megan Maddaleno, *conductor*

PROGRAM NOTES

The Barber of Seville Overture (Gioacchino Rossini)

The original overture of the opera was lost, and thus many others attempted various different versions. It was first composed as an overture for *Aureliano in Palmira* in 1813 and later appeared under the name *The Barber of Seville*, two acts of comic opera, in 1816.

It deals with a competitive love story between Count Almaviva and Dr. Bartolo for Rosina, Ward of Dr. Bartolo, in which Almaviva and Rosina successfully confirm their love. This overture is humorous, hilarious, and amusing while somewhat dramatic with the many contrasts.

Old American Songs (Aaron Copland)

The two sets of "Old American Songs" (1950 and 1952) have taken their place among Copland's best-loved works. Originally written for voice and piano, they were later orchestrated, and several numbers — notably "The Boatmen's Dance" and "Simple Gifts" (the latter a tune Copland had already made famous in his ballet *Appalachian Spring*) — have since pursued independent existence as choruses and in other arrangements. Copland assembled the tunes and texts from several sources; the most important of these was the Harris Collection of American Poetry and Plays at Brown University which contains the original song sheets of many hymns and minstrel songs published in the first half of the nineteenth century.

-Malcolm MacDonald

Pelléas et Mélisande Suite, Op. 80 (Gabriel Fauré)

In May 1898, Fauré was commissioned to write music for an English-language production of Maeterlinck's *Pelléas and Mélisande*. The complete incidental music was premiered in London in June under his baton. The Suite was composed later and premiered in Paris in December 1912.

The Suite consisted of three movements originally: *Prélude*, *Fileuse* (entr'acte to Act 3), and *La mort de Mélisande* (entr'acte to Act 4). Fauré later added the *Sicilienne* as a fourth movement.

The tragic drama of *Pelléas and Mélisande* shows Golaud finding Mélisande by a stream in the woods. They marry, but after a while, she falls in love with Pelléas, Golaud's brother. Golaud grows suspicious of the lovers and discovers them caressing, whereupon he kills Pelléas and mortally wounds Mélisande.

The *Prélude* opens the piece with two contrasting themes followed by an epilogue (Horn calls dramatically suggesting a tragic ending). *La Fileuse* (the spinner) is an orchestral representation of a spinning song and depicts the character and candor of Mélisande. *Sicilienne*, written in a minor key, is the movement depicting the only moment of happiness between Pelléas and Mélisande. *Mort de Mélisande* (Melisande's death) is a funeral march in d minor with extracts of Mélisande's song throughout the movement. This movement was played at Fauré's own funeral.

Symphony No. 35 in D Major, op. 385 (W. A. Mozart)

Written for the prominent Austrian family, Mozart's Symphony No. 35 in D Major, "Haffner Symphony," remains a standard work of orchestral repertoire, enchanting audiences everywhere. The work began as a serenade commissioned for the Haffner family to commemorate the wedding of Marie Elizabeth Haffner to Franz Xavier Spath in 1776. This request came from Sigmund the Elder, a well-respected mayor of Salzburg, and benefactor of the Mozart family. The serenade was a success, and the family asked for an additional composition for the ennoblement of Sigmund the Younger in 1782. Due to pressing deadlines and a recent engagement to Constanze Weber,

Mozart used this new commission as an opportunity to restyle the serenade as a symphony by removing some outer movements and adding instruments to present a fuller, richer texture.

The work comprises four movements, with distinct stylized characters throughout. The nobility, playfulness, and infectious excitement in the first movement is a brilliant introduction to the work with a sweet choral to emerge in the following movement. The regality and deliberateness in the third movement is then juxtaposed with a "Ländler," a type of peasant dance common at the time. The work ends with exuberant melodies, developing through lively twists and turns, all of which brings the symphony to an exhilarating and positively uplifting finish.

BIOGRAPHIES

STEPHEN SWANSON

Stephen Swanson is a concert and opera singer, a teacher of singing, and an opera stage director. He earned degrees from North Park College and Northwestern University and served a two-year American Guild of Musical Artists apprenticeship with the Wolf Trap Company. After an internship at the International Opera Studio of the Zurich Opera, Swanson sang in opera houses in Switzerland, Germany, Austria, and the Netherlands for nineteen years. In 1994, he joined the voice faculty at the University of Iowa School of Music.

Throughout his career, Swanson has performed with many renowned conductors, including concerts under Sir Georg Solti, Rafael Frübeck de Burgos, Margaret Hillis, and Vance George; and operas under Giuseppe Patanè, Nello Santi, and Ferdinand Leitner. An extremely versatile performer, he sings works from the Baroque to the avant-garde, as well as standard baritone concert repertoire, such as Brahms' *Ein deutsches Requiem*, Mendelssohn's *Elijah*, and his signature piece, Carl Orff's *Carmina Burana*. In 2018, he added the 106th opera/operetta/musical role to his repertoire.

Since moving to Iowa, Swanson has become an active recitalist. Expanding on the opportunity to collaborate with the many excellent musicians on the faculty of the University of Iowa, he has prepared and performed theme-based recitals since 1995. Two examples of these are *Was my brother in the battle? Songs of War* and *Animal Songs: Bestiaries in English, French, and German*. Both have been released on CD by Albany Records. Stephen Swanson's current academic project is to apply the study of art song literature to foreign language acquisition.

FERNANDA LASTRA

Born and raised in Mar del Plata, Argentina, Fernanda Lastra's creative and energetic personality animates her form as a passionate conductor as well as in both her leadership roles as artistic and musical director.

Fernanda was awarded the Eastman-Yamaha Fellowship from the Eastman School of music in June 2019 and the First Prize in the Conducting Competition organized by Opera de Bauge, France, in July 2018. As musical director, Fernanda Lastra is currently co-conductor of All-University String Orchestra (AUSO) and assistant conductor of the two major orchestras at the University of Iowa: Symphonic and Chamber Orchestras. Fernanda also serves as assistant conductor for the UI Opera program.

Fernanda Lastra holds an undergraduate music degree from La Plata University in orchestral and choral conducting, a master's degree in orchestral conducting from Penn State University, and she is currently pursuing a doctorate in orchestral conducting at the University of Iowa under the tutelage of Mtro. David Becker.

MEGAN MADDALENO

Maddaleno received her Bachelor of Music Education degree with emphasis in instrumental studies from Webster University located in St. Louis, Missouri. During her time there, she was the recipient of the Peggy Fossett Endowed Scholarship Fund for Music, the Buder Foundation Music Performance Scholarship, and was inducted into Omicron Delta Kapp — The National Leadership Honors Society. In the summer of 2013, Maddaleno worked as an editing and logistics intern for Jonathan Kozol's Institute for Public Education in Cambridge, Massachusetts, providing research on recent developments in the world of music education for a world-renowned social justice and public education figure. She graduated in 2014 with departmental and academic honors.

Maddaleno then worked in the Columbia Public School District as the director of orchestras for both West Middle School and Hickman High School, directing students grades 7–12. Her students have won honors from such organizations as MMTA, MTNA, State Solo and Ensemble, District Large Ensemble, All-State Orchestra, and COMP. While in Columbia, Missouri, Maddaleno was a conducting student of Maestro Kirk Trevor and acted as musical assistant of the Missouri Symphony Society Conservatory. Since leaving Columbia, Maddaleno has been involved in festivals and workshops including those by The International Conducting Institute and Miami Music Festival. Megan Maddaleno is now pursuing her master's degree in orchestral conducting under the tutelage of Professor David E. Becker.

SUNG RYUNG HAN

Sung Ryung Han is studying for a Doctor of Musical Arts in orchestral conducting. He is assistant conductor for the UI Chamber Orchestra and All-University String Orchestra under tutelage of Professor David Becker. Mr. Han has had a unique path of musical life conducting orchestras and choirs, playing bassoon, and singing, and is now actively conducting in Busan Cultural Center, South Korea, every year in the title of family concert, trying to be well connected with the public through music and messages provided by orchestra and choir.

Mr. Han has been delightfully involved with choirs and orchestras by singing in choirs, playing bassoon in the orchestras, and conducting both since he was 19 years old.

As a bassoonist, he has played in the Chicago Civic Orchestra, the Chicago Classical Symphony Orchestra, and the Ulsan Philharmonic in South Korea under various conductors.

Mr. Han's musical education includes a Master of Music in choral conducting at the University of Minnesota-Twin Cities, Master of Music in bassoon at the Roosevelt University in Chicago, and Bachelor of Music in bassoon at the Kyung Hee University in Seoul, South Korea.

He has honed orchestral conducting at Northern Illinois University and Roosevelt University in the graduate program as well as at the International Institute for Conductors. Sung also has majored in voice as a baritone at the Northern Illinois University in the performance certificate program.

Mr. Han's conducting teachers include Victor Yampolsky, Fusao Kajima, Donald Chen, Charles Gambetta, Ovidiu Balan, Robert Gutter, Thomas Lancaster, William LaRue Jones, Timothy Stalter, and Richard Heidel. Other teachers include Katie Wolfe on violin; Eva Richards on cello; and Patrick Roblewsky, Myron Meyers, and Elizabeth Fisher Monastero on voice.

SIMÓN ZERPA

Simón Zerpa is an energetic and charismatic orchestra conductor who was trained as a violinist in the National System of Youth Orchestras and Choirs of Venezuela. Most recently, Zerpa has been named to serve as the 2019 Karen Smuda Emerging Conductor at the Peninsula Music Festival.

In recent years, Mr. Zerpa has maintained an active conducting schedule throughout the United States and abroad. In 2015, he co-produced and conducted an orchestral festival in Mérida Venezuela, Orquesta Jóvenes de Mérida. The same year, Simón collaborated with American composer and Pulitzer Prize winner David Land, conducting his work *Pierced* at the composer's Festival at the University of Shenandoah.

In 2017, he toured in Argentina with the orchestra of the Shenandoah Conservatory as assistant director to the Venezuelan conductor Jan Wagner and had the opportunity to conduct in multiple cities of the tour.

Zerpa made his opera debut conducting Mozart's Magic Flute with the Shenandoah Conservatory Opera in April 2017. Then, by the end of that year, Simón was invited to conduct at the most important music education conference in the United States, the Midwest Clinic, with the Sartartia Middle School Orchestra whose live recordings can be found on the Amazon platform.

In 2018, Mr. Zerpa was engaged as assistant conductor at the National Music Festival with Maestro Richard Rosenberg. Simón Zerpa is currently pursuing his doctorate in orchestral conducting at the University of Iowa under the tutelage of Maestro David Becker and also serves as the orchestra artistic director of the College Community Orchestra at Central College in Pella.

University of Iowa Chamber Orchestra

Professor David E. Becker, *Interim Director of Orchestral Studies*

The UICO rotates all part assignments and seating arrangements throughout the year

FLUTE

Gregory Bardwell
Kate Weldon (co-principal)
Madeline Womack (co-principal)

OBOE

Amelia Johnson
Jenna Sehmman (principal)

CLARINET

Amber Imming
Christian Stogdill (principal)

BASSOON

Keegan Hockett (co-principal)
Shawn Seguin (co-principal)

HORN

Katey Halbert (co-principal)
Benjamin Makins
Ethan Owens (co-principal)
Irene Tang (co-principal)
Amanda Thomas
Renee Thomas

TRUMPET

Katelynn Chalstrom
Kalli Lund (principal)

TROMBONE

Jacob Clearman
Lydia Rose (principal)
Thomas Theiling

TIMPANI

Patrick Vecera

PERCUSSION

Kraig Leahy

VIOLIN 1

Nicole Allen
Joanna Held
Guillermo Najarro
Breanna Thornton (concertmaster)
Simón Zerpa

VIOLIN 2

Megan Maddaleno
Madeline McCourt
Joshua Palazzolo (principal)
Caitlyn Valencia

VIOLA

Dominique Archambeau
Marissa Beaty
Donghee Han (principal)
Fernanda Lastra

CELLO

Adrián Gómez
Sarah Hansen (principal)
Brooke Steele

UI ORCHESTRA STAFF

Simón Zerpa, *orchestra manager*
Fernanda Lastra, *head librarian*
Adrian Gomez Hernandez, *wind librarian*
Megan Maddaleno, *string librarian*
Sung Hun, *attendance*

UPCOMING EVENTS

For the most up to date listing of concerts and recitals please visit arts.uiowa.edu
All events are FREE unless otherwise indicated.

MARCH

2020

04	7:30 p.m.	Johnson County Landmark	Recital Hall
06	6:30 p.m.	Midwest Graduate Music Conference Concert	Concert Hall
07	7:30 p.m.	Akropolis Reed Quintet Concert I	Recital Hall
08	3:00 p.m.	Latitude Ensemble Improv Concert	Voxman 2451
10	7:30 p.m.	Eri Nakagawa, <i>guest piano</i>	Recital Hall
11	7:30 p.m.	CNM Concert 14 - JACK Quartet	Concert Hall
12	7:30 p.m.	William Scharnberg, <i>guest horn</i> Aura Strohschein, <i>piano</i>	Recital Hall
23	7:30 p.m.	Euridice Alvarez, <i>oboe</i> ; Ann Shoemaker, <i>bassoon</i>	Recital Hall
25	7:30 p.m.	UI Symphony Orchestra	Concert Hall
26	7:30 p.m.	Michelle Kesler, <i>cello</i> ; Liang-yu Wang, <i>piano</i>	Recital Hall
27	7:30 p.m.	Golden Lund, <i>tuba</i> ; Younjung Cha, <i>piano</i>	Recital Hall
27	7:30 p.m.	Kantorei & University Choirs	Concert Hall
28	7:30 p.m.	Beethoven Bash! Eric Kutz, <i>guest cello</i> ; Miko Kominami, <i>piano</i>	Recital Hall
29	3:00 p.m.	Camerata	Concert Hall
29	3:00 p.m.	Beethoven Bash! Anthony Arnone, <i>cello</i> ; Liang-yu Wang, <i>piano</i>	Recital Hall
29	7:30 p.m.	CNM Concert 15: Composers' Workshop 3	Concert Hall
30	7:30 p.m.	Arno Bornkamp, <i>guest saxophone</i> Ken Tse, <i>saxophone</i> ; Casey Tse, <i>piano</i>	Concert Hall