

## Ensemble and Faculty Concert:

2019-03-26 – University of Iowa Symphony Orchestra and Ksenia Nosikova,  
piano



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SCHOOL OF  
**MUSIC**



**ENSEMBLE CONCERT**

**UI Symphony Orchestra**

*Dr. William LaRue Jones, Director of Orchestral Studies*

Tuesday, March 26, 2019 at 7:30 p.m.

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Hancher Auditorium

**UI Symphony Orchestra**  
Dr. William LaRue Jones, *Conductor*

**PROGRAM**

**Appalachian Spring Suite**

Aaron COPLAND  
(1900–1990)

**Piano Concerto No. 1 in F-Sharp Minor, op. 1**

(1919 revised version)

*Vivace*

*Andante cantabile*

*Allegro scherzando*

Sergei RACHMANINOFF

(1873–1943)

Ksenia Nosikova, *piano*

- Intermission -

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

*Moderato assai*

*Adagio*

*Animato*

*Lento, con risoluzione*

William Grant STILL

(1895–1978)

# PROGRAM NOTES

## ***Appalachian Spring*** (Aaron Copland)

Often hailed as the quintessential American composer, Aaron Copland created a musical style that reflects not only the nation's landscape, but the diversity and spirit of its people. Born in Brooklyn and of Russian Jewish descent, Copland also drew inspiration from African American, Latin American, and South American musical styles. In his simultaneously nostalgic and progressive music, open harmonies depict the frontier, while jazz and dance rhythms evoke urban centers. Many of Copland's compositions from the 1930s and 1940s are associated with other art mediums, notably film and dance; the scores for the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring* have become his most famous works.

Commissioned by Elizabeth Sprague Coolidge, *Appalachian Spring* was composed in 1943–44 for modern dance choreographer Martha Graham and was originally titled "Ballet for Martha." Graham's choreography depicts a young husband and wife preparing for a future together in a rural town. While a pioneer woman offers guidance to the couple, a revivalist and his followers advise caution. Copland's original ensemble was chamber-sized and consisted of thirteen instruments: strings, piano, flute, clarinet, and bassoon. The composer uses a folk-like style throughout the piece, yet only once draws from a pre-existent source. The Shaker tune "Simple Gifts" is quoted in a set of variations originally paired with the husband's and wife's duet. The pair alternate in dancing alone to each statement of the theme, yet join together as the tune is heard in canon and then builds to a climax. Copland later edited his score, cutting sections and enhancing the instrumentation. The suite version, which was awarded the Pulitzer Prize and the New York Music Critics' Circle Award in 1945, is what is typically performed by American orchestras.

(Megan Small)

## ***Piano Concerto No. 1 in F-sharp minor, op. 1*** (1919 revised version) (Sergei Rachmaninoff)

The Piano Concerto No. 1 reflects two Rachmaninoffs. The first is an exceptionally talented teenager from the Moscow Conservatory who plays the piano solo of his own concerto with the student orchestra. It is 1892; Russia is ruled by the Romanovs. The second Rachmaninoff, now in his forties, inhabits a different Moscow. It is 1917. As revolutions convulse the country, Rachmaninoff finds escape through revising an opus from another era. "I was so engrossed with my work that I did not notice what went on around me," recalled Rachmaninoff. "I sat at the piano all day without troubling about the rattle of machine guns and rifle shots." Needless to say, this was no long-term solution. Rachmaninoff left Russia with his family a month later. After a year in Europe, he arrived in New York, and in early 1919, premiered his "new" Piano Concerto No. 1 with an orchestra of Russian émigrés at Carnegie Hall. It is this revised version, unveiled a hundred years ago, that will be performed tonight.

Rachmaninoff's claim that the revised version preserved "all the youthful freshness" of the original is evident in the work's balance of melodic variety with formal concision. A stern fanfare for French horns opens the concerto, answered by a thunderous cascade of triplets from the pianist. The two gestures pass quickly, but both serve structural roles, returning in different guises over the movement. Rachmaninoff's revisions heighten such musical correspondences, giving previously unrelated passages new affinities. The second movement shows Rachmaninoff's early fluency in

exquisite interiority; the movement's poignancy depends on it not lasting a measure too long. For the revised finale, Rachmaninoff deploys lessons learned in the composition of his second and third piano concertos. By redirecting musical energy across the movement's frenzied opening themes and a contrasting rhapsodic passage, Rachmaninoff deftly concludes his visit to an earlier work, leaving it even better than before.

*(Nathan Platte)*

## **Symphony No. 1, "Afro-American"** (William Grant Still)

At a time when most American compositions imitated European models, William Grant Still became known for incorporating 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 text from the African-American poet Paul Laurence Dunbar. Its atypical use of the banjo is notable, as the instrument was central to antebellum portrayals of African Americans. 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 Laurence's text, "Be proud my Race, in mind and soul," and is a fitting close to a work that celebrates African-American musical culture.

*(Tiffany Gillaspy)*

*This evening's program notes were provided by students and faculty of the School of Music's graduate program in musicology.*

# BIOGRAPHIES

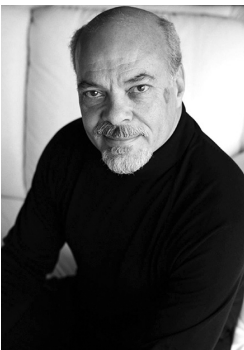


## **KSENIA NOSIKOVA**

Pianist Ksenia Nosikova, praised as “First rate” (Germany’s *Fono Forum*); “Full of dramatic intensity” (London’s *International Piano*); “Subtle and expressive” (France’s *Journal L’Alsace*); “Impressive musicianship, musically very poetic” (*Boston Globe*); and “Refined sensibility and exquisite pianism” (*New York Concert Reviews*), has performed extensively in Europe, Asia, Russia, the United States, Canada, and South America. The scope of her concert engagements expands from prestigious professional concert venues, such as Weill Recital Hall at Carnegie Hall and Merkin Hall in New York City, Shanghai City Hall in China, City Hall Theatre in Hong Kong, Chetham’s International Piano Series in England, and Dame Myra Hess Concert Series

in Chicago, to major academic institutions world-wide, including over 170 American universities’ guest artist series. Her diverse and extensive repertoire list consists of masterworks and lesser-known pieces, as well as over thirty piano concertos. She has recorded for Profil Medien, Albany Records, Centaur Records, and Capstone Records labels. Among her nine critically-acclaimed recordings are the complete *Years of Pilgrimage* by Franz Liszt, called an “outstanding achievement” by *Classics Today* and “super disc” by London’s *International Piano* magazine.

A graduate of Moscow Tchaikovsky Conservatory and University of Colorado, Dr. Ksenia Nosikova is a professor of piano and co-chair of the piano department at The University of Iowa. Her students have won prizes at various national and international competitions and have been accepted to prominent music programs, including Curtis, Juilliard, Colburn, Eastman, and Peabody. She has presented over 250 master classes in the United States and abroad, most recently at the Beijing Central, China, Shanghai, Wuhan, Xian, Sichuan, Tianjin, and Shenyang conservatories and Hong Kong Academy in China. This summer she will be teaching and performing at the Semper International Music Festival in Italy and Wiener MusikSeminar International Master Classes in Austria. Her 2018 concert engagements will take her to Brazil, China, Singapore, Thailand, and Europe. She is a member of the American Liszt Society’s Board of Directors and the artistic director of Piano Sundays at Old Capitol Concert Series (Iowa). Ksenia Nosikova is a Steinway Artist.



## **WILLIAM LARUE JONES**

As one of the most active and versatile symphonic conductors in America today, critics praise Dr. 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 Kuching (Malaysia), Antofagasta (Chile), Brisbane (Australia), Lucerne (Switzerland), Belem (Brazil), to Nanchang and Beijing (China).

As a professional performer noted for his outstanding technique and musicality, Dr. Jones was principal bassoon for the Minnesota Opera and Minnesota Ballet, and was first-call associate with the Minnesota Orchestra and Saint Paul Chamber Orchestra for over fifteen seasons. He has performed under such

esteemed maestros as Stanislaw Skrowaczewski, Klaus Tennstedt, Antal Dorati, Charles Dutoit, Aaron Copland, Zubin Mehta, Neville Marriner, Edo deWaart, Daniel Barenboim, and Leonard Slatkin, to name a few.

Recognition of Jones' outstanding gestural skills and score analysis has made him a sought after teacher of conducting. Dr. Jones has conducted more than one hundred All-State orchestras with additional festivals/clinics in each of the fifty 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.

# University of Iowa Symphony Orchestra

Dr. William LaRue Jones, *Director of Orchestral Studies*

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## VIOLIN 1

Therese Slatter\*  
Amy Anderson  
Joshua Palazzolo  
Luciana Hontila  
Simón Zerpa  
Ha-Eun Ryu  
Breanna Thornton  
Maia Thompson  
Amalia Helmkamp  
Joanna Held  
Mila Kaut

## VIOLIN 2

Samuel Stapleton\*  
Megan Maddaleno  
Nicole Allen  
Daniel Thompson  
Guillermo Najarro  
Anna Bonder  
Arielle Soemadi  
Sydney Walther  
Caitlyn Valencia  
Madeline McCourt  
Brandon Jenkins  
Anna Leahy  
Maddie Johnson

## VIOLA

Tyler Hendrickson\*  
Alyssa Adamec  
Donghee Han  
Dana Mietus  
Dominique Archambeau  
Kaitlyn Voss  
Margaret Allen  
Zachary Vig  
Marissa Beaty  
Jill Schenck  
Anton Hoherz  
Alex Jiricek  
Fernanda Lastra

## CELLO

Eva Richards\*  
Bennet Huang  
Hui-Hsuan Su  
Emily Merten  
Alexander Wemmie  
Caleb Fruhling  
Alexander Escalada  
Hunter Floyd  
Brooke Steele  
Lydia Meikle  
Joseph Ellis

## BASS

Will Yager\*  
Alex Ferkey  
Garrett Hilliard  
Tyler Lubke  
Cescily Vance  
Abigail Williams-Yee  
Jack Eichelberger  
Lauren Kundel

\*indicates principal

## FLUTE

Daniela Volkovinsky<sup>1-1, 3-1/picc.</sup>  
Christian Lampkin<sup>1-2/picc., 2-2, 3-1</sup>  
Gregory Bardwell<sup>2-1, 3-2</sup>

## OBOE

Jenna Sehmman<sup>1-1, 2-1, 3-1</sup>  
Lexi Doremus<sup>1-2, 2-2, 3-2</sup>

## ENGLISH HORN

Allyson Kegel<sup>3</sup>

## CLARINET

Kim Cassisa<sup>1-1, 2-2, 3-1</sup>  
Ana Maria Locke<sup>1-2, 2-1, 3-2</sup>  
Sam Kelly<sup>3-3</sup>  
Melanie Long<sup>3-bass</sup>

## BASSOON

Rob Hillman<sup>1-1, 2-1, 3-2</sup>  
Alex Johnson<sup>1-2, 2-2, 3-1</sup>

## HORN

Katey Halbert<sup>1-1, 2-1, 3-2</sup>  
Komsun Dilokkunanant<sup>1-2, 2-3, 3-1</sup>  
Max Kayser<sup>3-1(asst.), 1-1 (asst.)</sup>  
Becca Frederick<sup>2-4, 3-3</sup>  
Michael Kegel<sup>3-4, 2-2</sup>

## TRUMPET

Bryan Powell<sup>1-1, 3-1</sup>  
Aunna Marzen<sup>1-2, 2-2, 3-3</sup>  
Jarrid Jaynes<sup>2-1, 3-2</sup>

## TROMBONE

Bjorn Swanson<sup>1-1, 2-2, 3-2</sup>  
Teddy Van Winkle<sup>1-2, 2-1, 3-1</sup>  
Karissa Fjeldheim<sup>2-3, 3-3</sup>

## TUBA

David Mercedes<sup>2, 3</sup>

## TIMPANI

Travis Newman

## PERCUSSION

Peter Naughton  
Connor LaPage  
Michal Sue Brauhn  
Craig Hatter

## PIANO

Chun-Ya Pien<sup>1, 3(cel.)</sup>

## HARP

Pam Weest-Carrasco<sup>1, 3</sup>

## BANJO

Zachary Stanton<sup>3</sup>

<sup>1</sup> for *Copland*

<sup>2</sup> for *Rachmaninov*

<sup>3</sup> for *Still*

## ORCHESTRA STAFF

Samuel Stapleton, *orchestra manager*  
Fernanda Lastra, *head librarian*  
Sung Ryung Han, *wind librarian*  
Simón Zerpa, *string librarian*  
Megan Maddaleno, *attendance*



# UPCOMING EVENTS

For the most up to date listing of concerts and recitals please visit [arts.uiowa.edu](http://arts.uiowa.edu)  
All events are FREE unless otherwise indicated.

## MARCH

2019

- |           |           |   |              |
|-----------|-----------|---|--------------|
| <b>28</b> | 7:30 p.m. | "To Be with the B's"<br>Andrew Hardy, <i>violin</i> ; Uriel Tsachor, <i>piano</i> | Recital Hall |
| <b>29</b> | 7:30 p.m. | Camerata  | Concert Hall |
| <b>30</b> | 7:30 p.m. | Vivien Shotwell, <i>mezzo soprano</i> ; Minji Kwon, <i>piano</i>                  | Recital Hall |
| <b>31</b> | 3:00 p.m. | UISQRP: Brentano String Quartet   | Hancher *    |
| <b>31</b> | 7:30 p.m. | CNM - Composers' Workshop Concert III   | Concert Hall |
| <b>31</b> | 7:30 p.m. | Roy Hargrove Tribute Concert  | Recital Hall |

## APRIL

2019

- |           |           |  |                  |
|-----------|-----------|--|------------------|
| <b>01</b> | 7:30 p.m. | University Band  | Concert Hall     |
| <b>04</b> | 7:30 p.m. | Symphony Band  | Concert Hall     |
| <b>04</b> | 6:30 p.m. | "Love, Death, and Resurrection in the Musical Vision<br>of Philip Glass, Franz Liszt, and Orthodox Chant"<br>Paul Barnes, <i>piano &amp; chant</i> | Recital Hall     |
| <b>06</b> | 7:30 p.m. | Johnson County Landmark  | Concert Hall     |
| <b>07</b> | 3:00 p.m. | Latin Jazz Ensemble  | Concert Hall     |
| <b>07</b> | 1:30 p.m. | Piano Sundays: Iowa Chapter of Am. Liszt Society<br>w/guest Eva Polgareva (Hungary)  | Old Capitol Mus. |
| <b>08</b> | 7:30 p.m. | Concert Band   | Concert Hall     |
| <b>12</b> | 7:30 p.m. | Guest Organ: University of Kansas Grad Students  | Concert Hall     |
| <b>13</b> | 3:00 p.m. | John Dee & Tim McGovern, <i>double reed</i><br>Cara Chowning, <i>piano</i>   | Choral Room      |
| <b>13</b> | 3:00 p.m. | Iowa Percussion Spectacular  | Concert Hall     |

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