

Ensemble Concert:

2010-02-28 – University of Iowa Philharmonia Orchestra



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Ensemble
Concert

3:00 p.m. Sunday, February 28, 2010

Riverside Recital Hall

University of Iowa Philharmonia Orchestra

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

Conductors:

**Christopher Fashun, Kira Horel,
Andrea Molina & Yuichi Ura**

Ensemble *Concert*

Christopher Fashun, *conductor*
Kira Horel, *conductor*
Andrea Molina, *conductor*
Yuichi Ura, *conductor*

Feb. 28, 2010, 3:00 p.m. Riverside Recital Hall

PROGRAM

American Salute

Morton GOULD
(1913–1996)

Christopher Fashun, *conductor*

Variations on “America”

Charles IVES
(1874–1954)

Kira Horel, *conductor*

Symphony No. 2 “Romantic”

Howard HANSON
(1896–1981)

I. Adagio – Allegro Moderato

II. Andante con tenerezza

III. Allegro con brio

Yuichi Ura & Andrea Molina, *conductors*

PROGRAM NOTES

American Salute

Morton Gould (1913–1996)

There is no question that Morton Gould was one of the most eclectic American composers of the 20th century. From popular, “light” and “serious” classical, film and television scores to dance, Broadway, and symphonic band works, his Americana-centered music provided numerous peaks and valleys throughout his successful career. For various reasons, his reputation as a composer seemed to always be caught between the worlds of popular and serious music. It was a dilemma he would never conquer or be at peace with. In his own eyes, Gould never lived up to his own expectations of being a major composer of art music. So much self-doubt and criticism coupled with the lack of a complete formal music education and acceptance of his works by major orchestras on a consistent basis all contributed to this perception. The music that made him a household name during the Golden Age of Radio was the very music that kept his serious art works from being respected and accepted by the musical establishment.

American Salute was composed in 1943 during a time when Gould was turning out one patriotic arrangement after another. Supposedly, it was written overnight and Gould recalled in an interview in 1985: “What amazes me now is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” It is a set of orchestral variations on the Civil War tune “When Johnny Comes Marching Home” and exemplifies Gould’s core characteristics of combining elements of jazz and folk music while using European forms and structure. His use of motives and rhythmic fragments are present in variant forms and his colorful orchestration is also on display. His harmonic language is tonal, but often uses unrelated key relationships by modulating diatonically or by halfstep. *American Salute* is representative of a large number of Gould’s compositions and it is not surprising that he was the fourth most performed American composer in 1948 behind Gershwin, Copland, and Barber.

Variations on “America”

Charles Ives (1874–1954)

Camp meetings, revivals, exuberant singing at church, and clashing tunes of marching bands as they passed one another on the streets were the sounds that influenced Charles Ives as a child. His father, a music inventor, encouraged Charles to experiment with his music, reminding him, “Don’t pay too much attention to the sounds—for if you do, you may miss the music. You won’t get a wild, heroic ride to heaven on pretty little sounds.” The juxtaposition of these various elements derived from his youth can be seen in compositions like *Variations on “America.”* In 1891 at the age of seventeen, Ives composed *Variations on “America,”* for organ and describes it as “a boy’s work, partly serious and partly in fun.” Arranged by William Schuman for orchestra in 1963, Ives takes the popular American patriotic tune, “My Country, ‘Tis of Thee,” (“America”) and sets it to five witty and delightful variations. In a way, they are variations not only on the tune “America” but also on the country “America”, as Ives’s music seems to reflect our great melting pot society that is derived from other cultures.

(continued)

Fragments of the theme are first pompously introduced by the entire orchestra and comically mimicked by the xylophone. The melody is then presented in its entirety by muted brass over strings that imitate the 'tick-tocks' of a clock. This peaceful tune, however, is rudely interrupted by glockenspiel that signals a wake-up call. In the first variation, the subdued strings have the theme as the winds have bubbly decorated runs. This dream-like forest scene is ended abruptly by the 'gun-shot' in the percussion. The second variation is highly chromatic and contains lamenting trumpets as their line descends to the trombones and cadences in a barbershop-like style. Ives introduces bitonality in the interlude that follows which creates friction and biting dissonances. The third variation utilizes quirky rhythms and 'hiccupped' grace notes that depict a donkey ride up the mountains. The 'hee-haw' of the donkey can be heard in the cellos that decorate the theme now lightened in the winds. Variation four is a polonaise dance with castanets and tambourine providing rhythmic flair. The theme, now in a minor key, resides in the low brass that creates a heroic, but dark-Spaniard attitude. This is followed by a short interlude where a brass chorale leads into the fifth and final variation. The flutes are given the theme in Variation five while virtuosic trumpets imitate the swirling music of the circus. The rest of the winds enter in an excited state, taking the motif to the conclusion. Here, the opening theme is reintroduced with a bombastic entrance from the tuba and trombones. The grandiose finale concludes the piece on a ridiculously comical note because for Ives, "The primary purpose of music is neither instruction nor culture but pleasure; and this is an all-sufficient purpose."

Symphony No. 2 "Romantic"

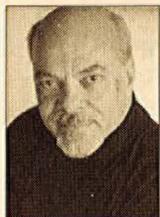
Howard Hanson (1896–1981)

Born to Scandinavian immigrants in the small town of Wahoo, Nebraska, Howard Hanson began his musical education with his mother. He showed such proclivity for music that he graduated from Luther College in Wahoo before he received his high school diploma. In 1921, Hanson won the Prix de Rome for his ballet score, *California Forest Play of 1920*. This honor allowed Hanson the opportunity to travel and study in Europe with no financial obligations. While in Europe, Hanson studied orchestration with Ottorino Respighi, and he met Walter Damrosch. Damrosch had been on the jury for the Prix de Rome the year that Hanson won the prize. Damrosch invited Hanson to come to New York and conduct one of his works with the New York Symphony Orchestra, and in 1924, Hanson premiered his work, *North and West*, with the NYSO. At this same time Hanson became the Director of the Eastman School of Music in Rochester, NY, a position which he held for forty years. During his tenure there he was a strong advocate for the Doctor of Musical Arts degree, and the Eastman School became the first school in the USA to grant the DMA degree in 1955. Also, to his credit, Hanson won the second Pulitzer Prize for music granted in 1944 for his Symphony No. 4, and he was elected to the American Academy of the Institute of Arts and Letters in 1979.

In 1930, the *Symphony No. 2 "Romantic"* was premiered by the Boston Symphony Orchestra under the baton of Serge Koussevitsky on the occasion of the BSO's 50th anniversary. Hanson wrote the work as a reaction to the current trend in atonal music, and he said the following of the "Romantic" Symphony:

"Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have therefore aimed in this symphony to create a work that was young in spirit, lyrical and romantic in temperament, and simple and direct in expression."

The main melodies return in slightly changed forms throughout this three-movement work. With the recurrence of the thematic material, Hanson typically changed the instrumentation to broaden his orchestral color palette. The lyric second theme of the first movement has become the official conclusion to each orchestra concert at the National Music Camp in Interlochen, Michigan, and it can be heard over the credits to the movie *Alien* (1979).



DR. WILLIAM LARUE JONES is “one of the most active and versatile symphonic conductors in America today, possessing a unique ability to work effectively with musicians at all levels of performing capability and experience” (*Minneapolis Star-Tribune*). His conducting schedule averages over 100 concerts annually and includes a wide array of professional, festival, collegiate and student ensembles throughout North America, Latin America, Europe and Asia, ranging from the Minnesota Orchestra and the Minneapolis Pops, to the Penang (Malaysia) Symphony, the Antofagasta (Chile) Symphony and the Symphony Orchestra of Lucerne (Switzerland).

As a professional performer noted for his outstanding technique and musicality, Jones was principal bassoon of the Minnesota Opera and Minnesota Ballet, and was first call associate with the Minnesota Orchestra and Saint Paul Chamber Orchestra for over 15 seasons. He has performed under such esteemed maestros as Stanislaw Skrowaczewski, Klaus Tennstedt, Antol Dorati, Charles Dutoit, Aaron Copland, Zubin Mehta, Neville Marriner, Edo deWaart, and Leonard Slatkin, to name a few.

Since 1997, Jones has been professor of music and director of orchestral studies and conductor of orchestras and opera at The University of Iowa (Iowa City). In 2008/9, the State of Iowa and The University of Iowa selected Dr. Jones for the Regents Award for Faculty Excellence. He was also designated an Obermann Scholar and a Stanley International Fellow in 2008.

He has held the position of music director/conductor of the Oshkosh Symphony Orchestra, and music director/conductor of the Bloomington Symphony Orchestra. He holds the titles of founder and conductor laureate of Greater Twin Cities' Youth Symphonies (Minn.), and conductor emeritus of the 3M Symphony.

Recognition of Jones' outstanding gestural skills and score analysis has made him a sought-after teacher of conducting. He was a member of the conducting faculty of the International Workshops where he also served as conductor of the International String Orchestra, and is founding artistic director of the critically acclaimed Conductors Workshop of America. In addition, Jones is a guest clinician for numerous conducting seminars for professional/educational associations internationally.

In 1972, Dr. Jones founded the Greater Twin Cities' Youth Symphonies (Minn.) which he guided to international acclaim during a 25-year tenure. The program became a model for youth symphony structures world-wide, comprised of eight full orchestras involving over 1000 students annually.

CONDUCTOR BIOGRAPHIES



CHRISTOPHER FASHUN holds a bachelor of music degree in music education from Saint Olaf College in Northfield, Minn. and received his masters of music degree in percussion performance from the University of Wisconsin-Madison where he studied with Dr. Anthony DiSanza. Having been an educator for more than 10 years, he has served as director of orchestras at Nicolet High School in Milwaukee and director of bands at Oostburg High School. Currently, he is the music director of the St. Ambrose University Community Symphony Orchestra in Davenport and the director of percussion ensembles at West High School in Iowa City. Mr. Fashun served as a percussion and jazz instructor at UW-Madison's Summer Music Clinic and Lakeland College Music Camp, a percussion and viola coach for the Wisconsin Youth Symphony Orchestras, and has taught violin, viola, and percussion. In addition, he is an active clinician with middle and high school orchestras, percussionists, and jazz ensembles. The winner of three concerto competitions on viola and marimba, he has toured nationally and abroad as a jazz vibraphonist and has recorded albums with the Wisconsin Brass Quintet and the Jason Harms Quartet, a Minneapolis based jazz group. Mr. Fashun is a Doctor of Musical Arts candidate in orchestral conducting and is student of Dr. William LaRue Jones.



KIRA HOREL holds a Bachelor of Arts degree with honors in music from Knox College in Galesburg, Illinois, where she directed the Knox College Women's Chorale, Knox College Choir, and String Ensemble. Double majoring in music and theatre, she also studied in Vienna, Austria. She earned her Masters of Music degree in orchestral conducting with distinction at the University of New Mexico in Albuquerque. She served as graduate student and orchestra representative, choir president, as well as assistant to the International Lyric Academy in Viterbo, Italy. During this time, she also worked as opera assistant to internationally acclaimed opera artist, Marilyn Tyler, and understudied the role of Olga in Tchaikovsky's *Eugene Onegin*. She has toured with Holland America Cruise Lines as a violinist in the Adagio Strings. Currently, she is music director at Faith United Church of Christ in Iowa City and teaches violin and voice. This past winter break she studied conducting at the Rotterdam and Amsterdam Conservatories in the Netherlands. A native of Kansas, Ms. Horel is a first year Doctor of Musical Arts candidate in orchestral conducting at the University of Iowa. She is a student of Dr. William LaRue Jones and serves as a teaching assistant for the Orchestra Department.



ANDREA MOLINA. As a conductor and music director, Andrea Molina has led opera productions and outreach/educational initiatives for Opera New England (a division of Boston Lyric Opera), Opera Illinois, and Western Illinois University. She recently served as Chorusmaster for the Cedar Rapids Opera Theatre production of *Madama Butterfly* which was broadcast on Iowa Public Television. Currently she is the assistant conductor for the University of Iowa Opera Theatre and a conductor for The University of Iowa Philharmonia Orchestra and the All-University String Orchestra. Andrea recently joined the faculty of the Schlern International Music Festival in Völs am Schlern, Italy where she conducts the Schlern International Music Festival Orchestra and teaches conducting and collaborative playing.

As a pianist and collaborative artist, Andrea is the pianist for the Molina Duo, a cello-piano team. Since 1992 the Molina Duo has given performances and master classes throughout North America, Central

America and Europe. Andrea has been an official accompanist for the International Double Reed Society's convention, the NATS Intern Workshop, and the Nashville Symphony Chorus and has served as the principal pianist for the Abilene Philharmonic Orchestra, Opera Quad Cities, and the Peoria Ballet. Andrea received the BM in Piano Performance from Vanderbilt University and the MM in Piano Performance and Accompanying from Florida State University. Currently, Andrea is the principal pianist for the Peoria Symphony where she has appeared as guest soloist, and she is pursuing a doctoral degree in orchestral conducting at the University of Iowa. She performs in the Centaur label release *String Chamber Music of Rebecca Clarke* and the New World release of *Our Beauties Are Not Ours*, the music of Paul Paccione.



YUICHI URA is a Doctor of Musical Arts candidate in orchestral conducting at The University of Iowa, where he studies with Dr. William LaRue Jones and works as Teaching Assistant for the Orchestra Department. He has served as Director of Ensemble Sternwiese, a Tokyo based chamber orchestra, since 2007. A native of Hiroshima, Japan, Yuichi received a Bachelor of Music degree in composition from Musashino Academia Musicae in Tokyo and a Master of Music degree in instrumental conducting from St. Cloud State University in Minnesota. His former conducting mentors include

Maestro Yukio Kitahara and Dr. Richard K. Hansen. He also studied under Professor Craig Kirchhoff at the University of Minnesota Conducting Symposium in 2007 and 2009. Additionally, Mr. Ura is an active composer whose works have been recognized by competitions such as the 11th Miyanichi Music Competition in Miyazaki and have recently been premiered in Tokyo, Nagoya, and Los Angeles. The creative project for his master's degree was supported by American Composers Forum (ACF) 'Nesting Project,' and he wrote the tone poem "A Night in Spring" and the march *Keep Smiling, Be Happy* for the SCSU Wind Ensemble while studying composition with Dr. Libby Larsen. He holds membership in ACF.

UNIVERSITY OF IOWA PHILHARMONIA ORCHESTRA

Violin 1

Christina Blogg *
Theresa Slatter

Carrie Beisler
Samantha Hiller

Catherine Rinderknecht
Nicole Gnatek

Joseph Chen
Jiangbo Zhou

Violin 2

Kelsey Reeve *
Peige Zhou

Haley Leach
Renee Bovinette

Alyssa Storm

Viola

Chealsea Bernhardt *
Kristin Rock

Jesse Helgerson
Jeralyn Westercamp

Cello

Brett Alkire *
Olivia Rose-Muzzy

Bass

Ian Richardson *
Miles Keane
Kamil Anthony
Benjamin Walt

Flute/Piccolo

Megan Bailey 1
Alana Jacobs 3
Vivian Lin 2

Piccolo

Megan Bailey
Alea Erickson
Alana Jacobs
Vivian Lin

Oboe

Anna Pollema 2 3
Matthew Shipp 1

English Horn

Alan Morris

Clarinet

Joseph Valenti *
Courtney Sorenson

Bass Clarinet

Aaron Kirschner

Bassoon

Lauren Digiorgio 1
Rachel Leeper 3
Benjamin Zelinsky 2

Horn

Alyssa Carlson
Kelly Heidel
Leah DeGrazia
Nick Waymire 1 2 3

Trumpet

Josh Phillips
Jessica Palmer 1
Pamela Schroeder 2 3

Trombone

Jessica Ducharme 3
Austin Peiffer 1
Bonnie Varga 2

Tuba

Devin Jacobson *

Timpani/Percussion

Calyanne Crouch
Michael Schwabke
Connor Wade

Harp

Elizabeth Davidson

Piano

Anne Wilcox

* Principal player

¹ first for *Gould*

² first for *Ives*

³ first for *Hanson*

Christopher Fashun,
orchestra manager

Kira Horel, *wind librarian*

Yuichi Ura, *string librarian*

Andrea Molina,
concert manager

THE UNIVERSITY
OF IOWA