

## Ensemble Concert:

2008-04-27 – All-University String Orchestra and University of Iowa  
Philharmonia Orchestra



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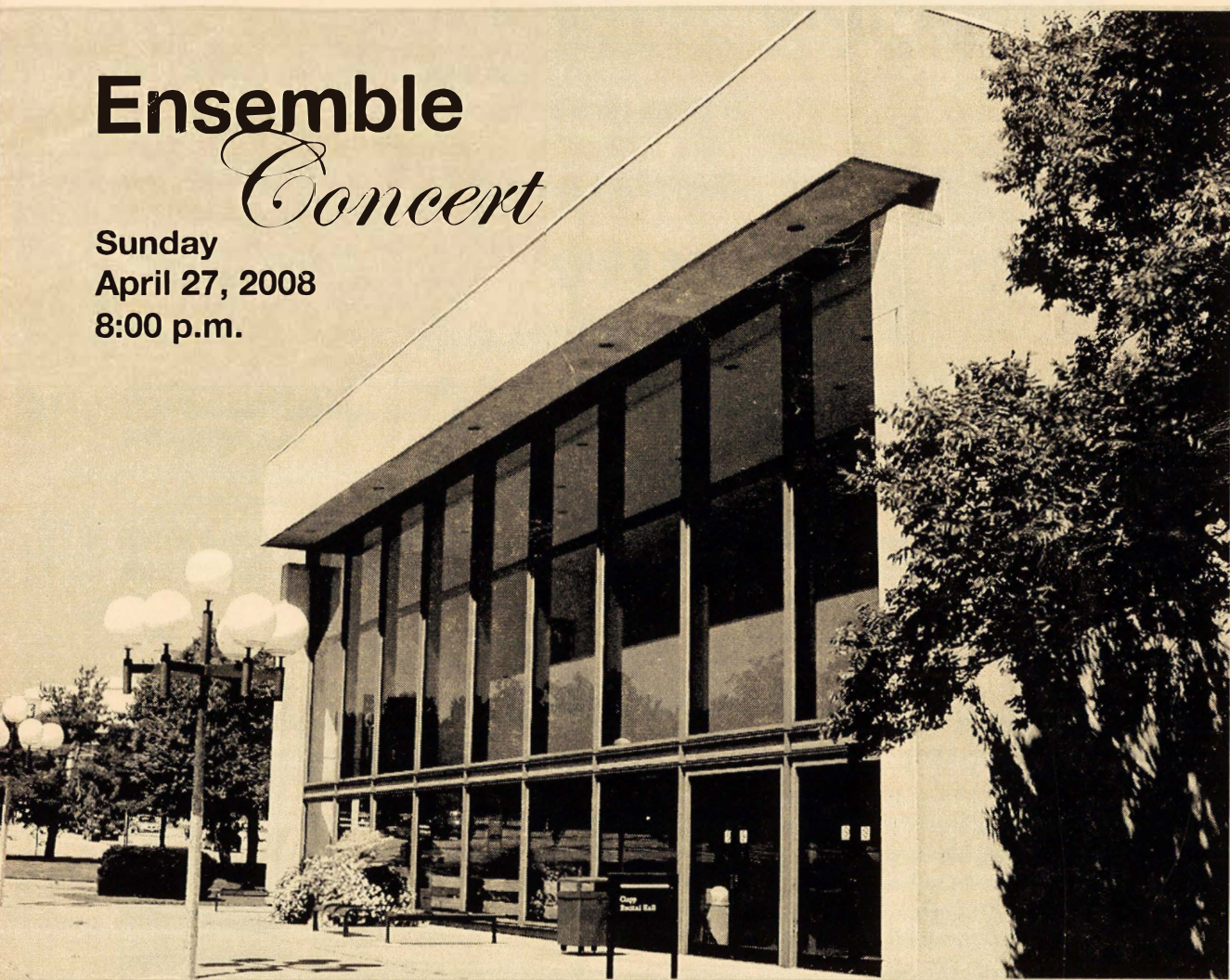


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# Ensemble *Concert*

Sunday  
April 27, 2008  
8:00 p.m.



## UNIVERSITY OF IOWA ORCHESTRAS

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

## All-University String Orchestra & University of Iowa Philharmonia Orchestra

*Conductors:*

Lucas Darger  
Andrea Molina  
Kevin Pearce  
Jeremy Starr

# Ensemble *Concert*

April 27, 2008, 8:00 p.m. CLAPP RECITAL HALL

## PROGRAM

### All-University String Orchestra

**Brandenburg Concerto No. 3, BWV 1048, G major**

*1<sup>st</sup> movement*

Johann Sebastian BACH  
(1685–1750)

Andrea Molina, *conductor*

**Eine kleine Nachtmusik (Serenade, K. 525)**

*Allegro*

*Romance: Andante*

*Rondo: Allegro*

Wolfgang Amadeus MOZART  
(1756–1791)

Kevin Pearce, *conductor*

**Sinfonia No. 9, C minor (Swiss)**

*Grave – Allegro*

Felix MENDELSSOHN  
(1809–1847)

Jeremy Starr, *conductor*

**Simple Symphony, op. 4**

*I. Boisterous Bourrée*

*III. Sentimental Saraband*

*IV. Frolicsome Finale*

Benjamin BRITTEN  
(1913–1976)

Lucas Darger, *conductor*

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*This program is being presented by Lucas Darger and Kevin Pearce as partial fulfillment for the Master of Musical Arts degree in Orchestral Conducting, and by Jeremy Starr as partial fulfillment of the Doctor of Musical Arts degree in Orchestral Conducting. All student conductors are from the studio of Dr. William LaRue Jones.*

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## INTERMISSION

### Philharmonia Orchestra

Capriccio itajien, op. 45

Piotr Ilyich TCHAIKOVSKY  
(1840–1893)

Jeremy Starr, *conductor*

Symphony No. 5, op. 107, D major (Reformation)

Felix MENDELSSOHN  
(1809–1847)

*Andante – Allegro con fuoco*

*Allegro vivace*

*Andante*

*Andante con moto – Allegro vivace – Allegro maestoso*

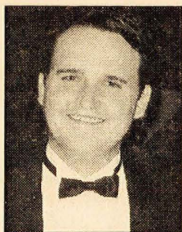
Lucas Darger, Kevin Pearce, & Andrea Molina, *conductors*

## BIOGRAPHIES



**ANDREA MOLINA** has directed opera productions for St. Martin's Chamber Players and opera education and outreach programs for Opera New England (a division of Boston Lyric Opera), Opera Illinois and the Muddy River Opera Company. Andrea has directed productions of *The Magic Flute*, *Candide*, *A Hand of Bridge*, *opera.com.edy* and *The Marriage of Figaro* for Western Illinois University's Opera Theatre. She has toured *Alice in Opera Land* and *A Game of Chance* with WIU's outreach initiative, OPERA ON WHEELS. As a pianist and collaborative artist, Andrea is the pianist for the Molina Duo, a cello-piano team with husband Moisés Molina.

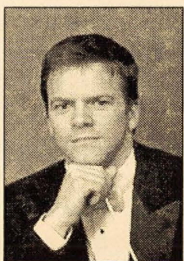
Since 1992, the Molina Duo has given recitals and masterclasses throughout North and Central America and has appeared as guest lecturers at the CMS International Convention in Costa Rica. Also, Andrea has performed with Opera Quad Cities, Peoria Ballet, Sugar Creek Symphony and Song, and Abilene Opera. She 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. Andrea received the Bachelor of Music in Piano Performance from Vanderbilt University and the Master in Music in Piano Performance and Accompanying from Florida State University. Currently, Andrea is the pianist for the Peoria Symphony and pursuing a doctoral degree in orchestral conducting at The University of Iowa. She performs on the recent Centaur label release *String Chamber Music of Rebecca Clarke* (CRC 2487).



**KEVIN PEARCE** is in his second year as a Master of Arts student in orchestral conducting at The University of Iowa in the studio of Dr. William LaRue Jones. Prior to his move to Iowa, Kevin served for two years on the faculty of Homewood-Flossmoor High School in Flossmoor, Illinois, as assistant director of orchestras and bands. During his tenure at Homewood-Flossmoor, he conducted orchestras, concert bands, and jazz ensembles, as well as the school's annual musical theater production. He has also served as a clinician and adjudicator at various orchestra festivals, concerto competitions, and at Illinois Music Educators Association district orchestra auditions. He has taught undergraduate music theory at the university, and has also collaborated frequently with student composers, conducting the premieres of several new works. Kevin received his Bachelor of Music Education degree from Indiana University, where he studied clarinet with James Campbell, and conducting with Stephen Pratt and Douglas Stotter. Other conductors with whom he has studied include Harold Farberman, Guillermo Figueroa, Mallory Thompson, Gary Hill, Brian Groner, and Dr. Myron Welch. Kevin and his wife Karen are also members of Ensemble Enigma, a Chicago-based clarinet ensemble.



**JEREMY STARR** received his Bachelor of Music degree from Brigham Young University, where he studied violin with Vesna and Igor Gruppman and served as concertmaster of the Philharmonic Orchestra. While in Utah, he played in the Orchestra at Temple Square, the performing and recording volunteer orchestra for the Church of Jesus Christ of Latter-day Saints and, consequently, the Mormon Tabernacle Choir. During the summers of 2002 and 2003, he led the Idyllwild Festival Orchestra as concertmaster and spent 2003 and 2004 playing in the Wichita Symphony. During his graduate studies at The University of Iowa, he has led both the University of Iowa Chamber and Symphony Orchestras as concertmaster and from 2005–2006 played the position of Principal 2nd Violin with the Dubuque Symphony Orchestra. He received the Master of Arts degree in orchestral conducting in May 2006 from The University of Iowa studying with mentor, Dr. William LaRue Jones. He served as director for the Emporia Summer Strings from 2003–2004 and the past two summers taught violin and directed both the Chamber and Symphony orchestras at the Music Arts & Technology Camp in Evanston, Wyoming. As of Fall 2006, he was appointed Music Director of the St. Ambrose University Community Symphony Orchestra and currently furthers his studies with Dr. Jones at The University of Iowa, working towards the Doctor of the Musical Arts degree.



**LUCAS DARGER** began his conducting career with the All-City Children's Orchestra in 1998, under the mentorship of Devon English Colby. In 2004 he was hired to conduct the Lincoln Youth Symphony, which he led for two years before leaving to begin graduate studies in Iowa. He has also been a guest conductor with the Lake Bonneville Community Symphony. Lucas received his bachelor's in Violin Performance from the University of Utah, where he studied violin with David Park and conducting with Dr. Robert Baldwin. He has also studied violin with Dr. Shi-wha Wang, Ralph Matson, and Jack Ashton, and chamber music with the late Misha Boguslavsky. He continues to actively perform, and participates in various area orchestras when his schedule allows. He has performed on orchestra tours internationally, including a month-long tour through the Netherlands, Belgium, France, and Germany. He is currently pursuing a Master of Arts degree in orchestral conducting with Dr. William LaRue Jones at The University of Iowa.

## PROGRAM NOTES

by the conductors

### **Brandenburg Concerto No. 3, BWV 1048, G major**

*Johann Sebastian Bach* (1685–1750)

Johann Sebastian Bach accepted the employ of Prince Leopold of Cöthen in 1717. This was an extremely beneficial move for Bach and his household as Prince Leopold loved music to such an extent that he studied the art abroad. Since Prince Leopold was a Calvinist there were no chapel duties for Bach, and he was able to focus strictly on instrumental compositions. Between 1718 and 1719, while Bach was shopping for a new harpsichord for Cöthen, he met the Margrave Christian Ludwig of Brandenburg. Impressed by the Margrave, Bach sent six concertos dedicated to him dated 24 March 1721. Bach employed different instrumentations for each of his Brandenburg Concertos. An easy way to remember the third concerto is to think of the groupings of three violin, three viola, and three cello parts with one basso continuo. The opening movement of *Brandenburg Concerto No. 3* has no tempo marking.

### **Eine kleine Nachtmusik (Serenade, K. 525)**

*Wolfgang Amadeus Mozart* (1756–1791)

It is unknown precisely for what occasion Mozart composed the Serenade in G major, K. 525, *Eine kleine Nachtmusik*. However, according to the composer himself, it was composed in Vienna on 10 August 1787. The word *Nachtmusik* is the German name for the Italian *notturno*, which is a piece intended to be performed outdoors after sunset, generally around 11 o'clock at night. One of Mozart's biographers, Maynard Solomon, suggests that the work may have been composed for a circle of friends with whom he gathered weekly between 1783 and 1788 for "discussions, games, and music-making." It is believed that there were originally five movements of this serenade, but only four survive to this day. The first movement begins with the well-known first theme. The second movement, marked *Romanze*, was actually third in the original version, and the finale is a brilliant rondo.

### **Sinfonia No. 9, C minor (Swiss)**

*Felix Mendelssohn* (1809–1847)

Unlike many of his contemporaries, Felix Mendelssohn grew up in a stable and supportive family environment. His musical talent was nurtured and encouraged through his parents, and by the age of nine, he was playing entire piano concertos from memory. His productivity as a composer rivaled his piano accomplishments and by age 14, Mendelssohn had composed 13 string sinfonias, fully-developed works replete with the style of Bach. He completed the first eight sinfonias from 1821–1822, moved on to write a violin and a piano concerto, and returned to writing the five other string sinfonias in 1823. His first string sinfonia after his small hiatus was *Sinfonia No. 9*, finished on 12 March 1823, and perhaps performed shortly thereafter at his grandmother's place where his family resided.

### **Simple Symphony, op. 4**

*Benjamin Britten* (1913–1976)

Benjamin Britten was an English composer who was primarily known as an operatic composer. He composed Simple Symphony in 1934 immediately after graduating from the Royal College of Music. The piece is modeled on the Baroque dance suite, and he draws on many Baroque composition techniques, especially as applied by Bach. The thematic material, however, is drawn from various pieces that Britten composed between the ages of nine and twelve—thus earning the deceptive title of "simple."

*(continued)*

## Capriccio italien, op. 45

Piotr Ilyich Tchaikovsky (1840–1893)

Believing he needed some time away, Tchaikovsky left his position as professor at the Moscow Conservatory in October 1878 and traveled for nearly twenty months of the next six years. While on a three-month stay in Rome, he was awakened to Italian song and culture, and on 16 January 1880, conceived a suite of Italian folk melodies. The suite soon became an “Italian Fantasia” and Tchaikovsky finished the work, along with the *Piano Concerto No. 2*, in less than three months. He dedicated the piece to Karl Davidov, director of the St. Petersburg Conservatory, and it was premiered at the Russian Musical Society concert in Moscow on 18 December 1880 under the new title, *Capriccio italien*, conducted by Nikolay Rubinstein. The performance was so successful that the *Capriccio* had to be repeated at the next Russian Musical Society concert two weeks later.

Tchaikovsky wrote to his longtime benefactor, Nadezhda von Meck, early in the *Capriccio*’s composition, “Thanks to the charming themes, some of which come from collections and some of which I have heard in the streets, this work will be effective.” The word “capriccio” means whimsical, and Robert Schumann declared it to be “a genre of music . . . that . . . blends the sentimental with the witty.” Tchaikovsky conceived a suite of Italian folk-tunes (such as the opening trumpet melody, a nightly bugle call he heard outside his room at Hotel Constanzi, overlooking the military barracks of the Royal Cuirassiers) and by organizing them into a single-movement orchestral work, he established a sense of form, blending “the sentimental with the witty”.

## Symphony No. 5, op. 107, D major (Reformation)

Felix Mendelssohn (1809–1847)

In order of composition, the Reformation Symphony actually was Mendelssohn’s second symphony, but is known as the fifth because it was the last to be published. He began writing it in 1829 for the celebration of the three-hundredth anniversary of the Augsburg Confession of the Lutheran Church. He finished it in 1830 but was unable to have it performed for the festival. It was finally premiered in Berlin in 1832 and not played again until after his death.

The first movement begins with a chorale that borrows elements from Bach and Palestrina. The chorale ends with an ascending five-note scale known as the “Dresden Amen.” This motive is used throughout the movement in various forms, and becomes a unifying factor for the entire piece. After the chorale the stately first theme appears with full orchestra and closes with an inversion of the “Dresden Amen” in the woodwinds before transitioning to the second theme. The second theme, a more lyrical melody introduced by the violins, is also related to the opening “Amen” motive.

The second movement, in the form of a scherzo and trio, opens with a descending melody in the woodwinds that some writers believe is an inversion of the “Dresden Amen.” The trio section evokes the pastoral, both through its key (G major) and the melody in the oboes, used by many composers to represent shepherds’ pipes. The third movement, in the key of G minor, is scored primarily for strings, with only brief echoes in the flutes and bassoons. At the end of the movement, the second theme of the first movement returns briefly.

Based upon Martin Luther’s original chorale-hymn, “*Ein feste Burg ist unser Gott*,” the setting that Mendelssohn uses in the last movement is not Luther’s original. Mendelssohn possibly set a version of the chorale written by A. W. Bach, Mendelssohn’s organ teacher. Unfortunately, none of A. W. Bach’s sketches of this hymn survive. At the opening of the movement, Mendelssohn places the melody in the winds, played first by solo flute. At the conclusion of the chorale, Mendelssohn immediately changes the mood to one of a dance-like gigue with the winds and brass volleying fragments of the chorale back and forth. The whole orchestra plays a majestic theme based on variations of the chorale tune. Interjected into this section, the strings play imitative fragments of the hymn that are reminiscent of Bach’s fugues. The movement closes with jubilation as all of the orchestra unites in a final statement of the hymn.

## ALL-UNIVERSITY STRING ORCHESTRA

### Violin 1

Samantha Bosch  
 Renee Bovinette  
 Emily Burkner  
 Stephanie DiGiorgio  
 Rachel Fonstad  
 Rosa Galindo  
 Heidi Hansen <sup>2</sup>  
 Laura Jaffe  
 Katherine Jahng  
 Sea a Joung  
 Jin Kim  
 Katie Krick  
 Kelley McLaren  
 Roger Mills  
 Jea Young Min <sup>1</sup>  
 Julia Raupp  
 Jake Shkolnick  
 Janet Torres  
 Colin Williams

### Violin 2

Jaina Brandstetter  
 Alain Cagaanan  
 Molly Camerer  
 Kelsey Colbert  
 Kristi Colton <sup>1</sup>  
 Molly Gehlsen  
 Brendan Ginty  
 Monali Goswami  
 Stephanie Handcock  
 Suet Yee Shirley Lam  
 Eunjin Lee  
 Ling Ling Lu  
 Andrea Molina  
 Kevin Pearce  
 Jason Price  
 Beth Sheldon <sup>2</sup>  
 Liza Snetzer  
 Catherine Sowder

### Viola

Sasha Bissell <sup>1</sup>  
 Lucas Darger  
 David Drustrup <sup>2</sup>  
 Rochelle Honey  
 Paul Jurgens  
 Jeremy Starr

### Cello

Lorenzo Cena  
 Colleen DelMonaco <sup>2</sup>  
 Caitlin Eckdhal  
 Elizabeth Nelson <sup>1</sup>  
 Christine Norquest

### Bass

Nicholas Laird <sup>1</sup>  
 Michael Mendenhall <sup>2</sup>  
 Kristal Terpstra

### Major

English/Communication Studies  
 Art  
 English  
 Health Sciences/Pre-Optometry  
 Biostatistics – Master of Science  
 History  
 International Studies/Japanese  
 Psychology  
 Interdepartmental Studies  
 Pre-Nursing  
 Accounting  
 History/Medieval Studies  
 Elementary Education  
 Non-Major  
 Pharmacy  
 Nursing  
 Political Science/International Studies  
 Political Science/Spanish  
 International Studies

### Cinema/Comparative Literature

Biology  
 Biology/Pre-Optometry  
 History  
 Masters – Music Education  
 Psychology  
 Biology  
 Biology  
 Social Work/Psychology  
 Music – Piano Performance  
 Music – Piano Performance  
 Psychology  
 Music – Orchestral Conducting  
 Music – Orchestral Conducting  
 Biochemistry  
 Masters – Education Psychology  
 Physics  
 Music – Piano Performance

Art/Elementary Education  
 Music – Orchestral Conducting  
 Economics/English  
 Ph.D. – Social Work  
 Pre-Medicine  
 Music – Orchestral Conducting

Ph.D. – Occupational and Environmental Health  
 Psychology  
 Math/Economics/German  
 Elementary Education/Spanish  
 Ph.D. – English

Biomedical Engineering  
 Journalism  
 Interdepartmental Studies

### Hometown

Minneapolis, MN  
 Ames, IA  
 St. Charles, IL  
 Orland Park, IL  
 Northfield, MN  
 Visalia, CA  
 Cedar Rapids, IL  
 Lake Zurich, IL  
 Coralville, IA  
 Cedar Falls, IA  
 Seoul, Korea  
 Alpharetta, GA  
 Marion, IA  
 Iowa City, IA  
 Coralville, IA  
 Chandler, AZ  
 West Des Moines, IA  
 Moline, IL  
 Lombard, IL

Cedar Rapids, IA  
 Fort Dodge, IA  
 Marion, IA  
 Iowa City, IA  
 Cedar Rapids, IA  
 DeWitt, IA  
 Coralville, IA  
 Iowa City, IA  
 Libertyville, IL  
 Hong Kong  
 Seoul, Korea  
 Cedar Falls, IA  
 Macomb, IL  
 Tiffin, IA  
 Iowa City, IA  
 LaCrosse, WI  
 Cedar Rapids, IA  
 Williamsburg, IA

Iowa City, IA  
 Coralville, IA  
 Des Moines, IA  
 North Liberty, IA  
 Batavia, IL  
 Emporia, KS

Torino, Italy  
 Downers Grove, IL  
 Downers Grove, IL  
 Rolling Meadows, IL  
 Edinburgh, TX

Moline, IL  
 Des Moines, IA  
 Coralville, IA

<sup>1</sup> principal for *Bach, Mozart*

<sup>2</sup> principal for *Mendelssohn, Britten*



# UNIVERSITY OF IOWA PHILHARMONIA ORCHESTRA

## Violin 1

Matt Bryks \*  
Carrie Beisler

Samantha Hiller  
Nicole Gnatek

Joseph Chen  
Jeffrey Tyler

## Violin 2

Kelsey Reeve \*  
Christina Blogg

Eleanor Martin  
Danielle Engmark

River Breitbach  
Michelle Stolzoff

Ling Ling Lu

## Viola

Lorraine Gillette \*  
Laura Poglitsch

Anton Jakovic  
Chealsea Bernhardt

Sarah Kaufman  
Diana Mayne

## Cello

Pamela Swanson \*  
Amy Pirtle

Bethann Gavin  
Patrick Deck

## Bass

Olivia Muzzy \*  
Ian Richardson

Laura Beals

## Flute

Rolando Hernandez \*  
Alana Jacobs  
Anne Grobstich

## Piccolo

Anne Grobstich

## Oboe

Miriam Pusateri \*  
Anna Schwenker  
Hilary Stavros \*<sup>1</sup>

## English horn

Anna Schwenker

## Clarinet

Aaron Kirschner \*  
Katie Wilhelm

## Bassoon

Kevin Judge \*<sup>2</sup>  
Richard Stiles \*<sup>1</sup>

## Contrabassoon

Rosalind Buda

## Horn

Amanda Adams \*<sup>1</sup>  
Natalie Adams \*<sup>2</sup>  
Michael Ozment  
Emily Richards

## Trumpet

Spencer Dunlap \*<sup>1</sup>  
Adam Hummell  
Katheryn Lawson \*<sup>2</sup>  
Geoffrey Wood

## Trombone

Paul Miller \*<sup>1</sup>  
Austin Peiffer \*<sup>2</sup>

## Bass Trombone

Christopher Copeland

## Tuba

Patrick Bigsby

## Timpani

Scott Jennerjohn \*<sup>2</sup>  
David Solomon \*<sup>1</sup>

## Percussion

Scott Jennerjohn  
Caleb Pearson  
Justin Ullestad

## Harp

Pamela Weest-Carrasco

\* Principal player

<sup>1</sup> first for *Tchaikovsky*

<sup>2</sup> first for *Mendelssohn*

Jeremy Starr, *manager*  
Lucas Darger, *librarian*  
Kevin Pearce, *librarian*

THE UNIVERSITY  
OF IOWA