

## Ensemble Concert:

2006-04-23 – All-University String Orchestra and University of Iowa  
Philharmonia Orchestra



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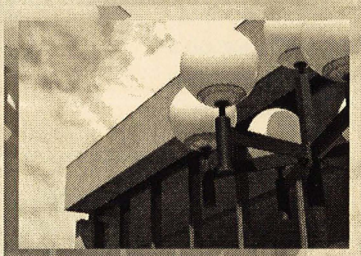
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SCHOOL *of* MUSIC  
**ensembleCONCERT**

SUNDAY, APRIL 23, 2006, 3 p.m.

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**CLAPP RECITAL HALL**



**All-University String Orchestra**

**University of Iowa  
Philharmonia Orchestra**

Dr. William LaRue Jones  
*Director of Orchestral Studies*

*Conductors:*

Jason Hooper  
Samuel Stapleton  
Alec Mariani  
Jeremy Starr

# ensembleCONCERT

APRIL 23, 2006, 3 p.m.

CLAPP RECITAL HALL

## PROGRAM

### All-University String Orchestra

#### Capriol Suite

*Basse-Danse*  
*Pavane*  
*Tourdion*  
*Bransles*  
*Pieds-en-l'air*  
*Mattachins* (Sword Dance)

Peter WARLOCK  
(1894–1930)

Jason Hooper, *conductor*

#### Festliche Musik for String Orchestra and Piano

Hermann SCHROEDER  
(1904–1984)

Samuel Stapleton, *conductor*

#### Canon in D

Johann PACHELBEL  
(1653–1706)

Alec Mariani, *conductor*

#### Quatro Momentos Musicais no. 3

*I. Tempo de Maracatú*  
*II. Tempo de Cabocolinhos*  
*III. Canto*  
*IV. Marcha*

Ernani AGUIAR  
(b. 1949)

Jeremy Starr, *conductor*

## INTERMISSION

### University of Iowa Philharmonia Orchestra

#### Preciosa Overture, op. 78

Carl Maria von WEBER  
(1786–1826)

Jeremy Starr, *conductor*

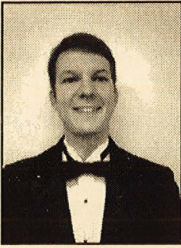
#### Ballet Suite no. 1

*Lyric Waltz*  
*Romance*  
*Polka*  
*Playful Waltz*  
*Gallop*

Dmitri SHOSTAKOVICH  
(1906–1975)

Jason Hooper, *conductor*

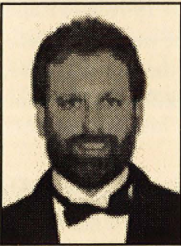
## BIOGRAPHIES



**JASON HOOPER** is in his second year at The University of Iowa after transferring from the School of Music at Oklahoma State University. There, he studied conducting with Dr. Richard Prior while teaching lessons in the horn studio, teaching undergraduate music theory, and serving as the associate conductor of the Oklahoma State University Symphony Orchestra. Hooper also headed the student chamber recitals and conducted ensembles in the student composers' concert. He received his bachelor of musical arts in horn performance from Oklahoma State while studying with Michelle Johnson in 2003 and played principal horn in the orchestra. Hooper is pleased to be studying with Dr. William LaRue Jones as he pursues an M.A. in orchestral conducting.



**SAMUEL STAPLETON** received his bachelor of music degree in violin performance from The University of North Carolina at Chapel Hill, where he studied with Dr. Richard Luby. He has spent the past two years teaching private and group Suzuki violin lessons in Iowa City and Cedar Rapids, also performing with the Cedar Rapids and Dubuque Symphonies. He has performed with orchestras in Italy (Orchestra del'conservatorio Luigi Cherubini), Germany, Austria, and as concertmaster of a world youth symphony in Matsumoto, Japan. Stapleton is studying with Dr. William LaRue Jones in the M.A. orchestral conducting program.



**ALEC MARIANI** graduated from the State University of New York College at Potsdam with a bachelor of music in music education (1993) and a master of music in double bass (1996) from The University of Michigan where he was the recipient of the Roberta Wolff Seigal Scholarship and a Graduate Merit Award. As a bassist he was a member of the Las Vegas Philharmonic Orchestra, the Nevada Chamber Symphony, the Jackson Symphony Orchestra, the Saginaw Symphony Orchestra, and the Chamber Orchestra of Northern New York. Mr. Mariani taught middle and high school orchestra in the Las Vegas Metropolitan area (1997-2005). He is currently a bassist in the Cedar Rapids Symphony Orchestra and is pursuing a doctor of musical arts degree in double bass performance with Volkan Orhon and a master of arts degree in Orchestral Conducting with Dr. William LaRue Jones at The University of Iowa.



**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. He played in the first violin section of the Orchestra at Temple Square, the volunteer performing and recording 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 a year playing in the Wichita Symphony. He is currently in his second year studying with Dr. William LaRue Jones in the M.A. orchestral conducting program.

## PROGRAM NOTES

### ***Capriol Suite***

Peter Warlock (1894–1930)

Peter Warlock was the penname for Englishman Phillip Heseltine. He was born in a hotel room in London and at the age of two his father died, leaving he and his mother wealth accumulated in his successful career as a stockbroker. Against the wishes of his mother, Warlock became a musician, and made contributions in the areas of composition, research, and transcription.

*Capriol Suite* was originally composed in 1925 for full orchestra. The more popular Curwen edition for strings was later published in 1926. The six dance movements are based on music from the *Orchesographie*, a dance instruction booklet using illustrations to show where the feet should be placed in reference to music. Frenchman Jehan Tabourot (1520 – 1595) wrote the guide in 1588 and, ironically, used the anagram Thomist Arbeau as a penname. As a very talented music editor in a relatively new field, Warlock found the booklet very useful because it provided valuable insight into the performance practice of Renaissance dance music.

### ***Festliche Musik for String Orchestra and Piano***

Hermann Schroeder (1904–1984)

Hermann Schroeder is regarded as one of the most important German composers for the organ of the 20th century. He taught music theory at his *alma mater*, the Cologne Musikhochschule, from 1946-1981 and won numerous prizes, including the Robert Schumann Prize in 1952 and first prize in the organ competition at Haarlem, in the Netherlands in 1955. His music combines elements ranging from the Middle Ages, such as Gregorian modes, to twentieth century polyphony. Schroeder was also strongly influenced by the compositions of his fellow countryman, Paul Hindemith.

*Festliche Musik for String Orchestra and Piano* is a one-movement work. The opening utilizes frequent syncopations and meter changes and is to be played energetically. The middle passage is a *passamezzo*, a late-Renaissance Italian dance, here stated quietly at first and then in variations. After a brief pause the opening returns and the first violins, especially, are busy with near-perpetual sixteenth notes to the rousing conclusion.

### ***Canon in D***

Johann Pachelbel (1653–1706)

Johann Pachelbel was a prominent German organist, teacher, and composer from the generation preceding J. S. Bach. He held organist positions in Eisenach, Erfurt, Stuttgart, and Nuremberg. His pupils held prominent posts throughout Germany and beyond. One of his most famous students was Johann Christoph Bach, who was J. S. Bach's oldest brother as well as guardian and music teacher from the age of ten.

The *Canon in D* was originally composed as a small chamber piece for three violins and basso continuo, and heard here in arrangement for string orchestra. Structurally, it is made up of a three-part canon above a repeated bass line. The piece begins with the first refrain of the bass alone followed by the commencement of the canon. The canon melody is *cantabile* in nature and includes a series of twelve variations.

One of the primary benefits of Pachelbel's position at St. Sebald's in Nuremberg was his right to make extra income from performing at weddings (all of the weddings in Nuremberg had to be performed either at St. Sebald or on the other side of the city at St. Lorenz's). The *Canon in D* may have been performed at Johann Christian Bach's matrimony in Ohrdruf in 1694. In modern times the *Canon in D* has become a wedding standard, and has been recorded on countless classical music compilations.

### *Quatro Momentos Musicais*

Ernani Aguiar (b. 1949)

Ernani Aguiar, esteemed conductor, musicologist, and composer, was born in Petrópolis in the state of Rio de Janeiro, Brazil and remains active in the music world today. Having won the Argentine Mozarteum scholarship, he studied with Sérgio Lorenzi before heading to Florence, Italy, receiving more music education at the Cherubini Conservatory. Further refinement in conducting came from Franco Ferra, Adone Zecchi, Giuseppe Montanari, and Sergiu Celibidache. Aguiar led the grand choir of the Cathedral in Florence as its first foreign conductor in 30 years after receiving the position of *Maestro de Capela* in Santa Maria de Peretola. He currently holds the position of director of the Villa-Lobos Institute and professor of conducting, both at the University of Rio de Janeiro in Brazil. Choral music has earned him his reputation, mostly originating from his setting of *Salmo 150* (1993), and he frequently receives commissions from the American Choral Directors Association. The orchestral repertoire has also garnered attention, *Quatro Momentos Musicais No. 4* for string orchestra having the distinction of being the most often performed string orchestral work by a Brazilian composer since 1984.

The fame of his choral work, *Salmo 150*, rests on its rhythmic and rapid articulation emphasis, qualities that permeate and characterize Aguiar's compositional style. A similar vein creates the expressive palette for his string orchestral work, *Quatro Momentos Musicais No. 3*. The four brief movements feature percussive effects and sharp dissonance, focusing on simple structural form and rhythmic pattern.

Movement one, labeled *Tempo de Maracatú*, follows a brief seven-part rondo form, introducing the curious technique of having all five string instruments plucking behind the bridge in rhythmic unison. The same technique is likewise copied with the bow until the indeterminate high pitches give way to the same repeated rhythmic pattern in normalized A minor. The rapid *Tempo de Cabocolinhos* second movement also focuses on a repeated rhythmic refrain in a seven-part rondo setting, ending on a peculiar unison F-sharp. The third movement, *Canto*, contrasts with a singing melody that seemingly breaks away from the harsh rhythmic undertones of the previous movements. The fourth movement, *Marcha*, could garner the honorary title of "Finale" based on its folk-like exuberance and brief allusion to the behind-the-bridge technique from the first movement.

(continued)

(Program notes cont.)

### ***Preciosa Overture, op. 78***

Carl Maria von Weber (1786–1826)

The life of Carl Maria von Weber and the world of music changed after the premiere of his opera, *Der Freischütz*, in Berlin on 21 June 1821. The work became the centerpiece for German nationalistic opera and almost instantaneously, Weber found himself in an international limelight. *Der Freischütz* quickly became the most performed opera in Germany and soon all over Europe. The overnight sensation shrouded his other compositions, much to Weber's chagrin, for it was his incidental stage music to Pius Alexander Wolff's gypsy melodrama, *Preciosa*, that had helped prepare audiences for the revolutionary *Der Freischütz*. The music for *Preciosa* reflected Weber's incessant fascination with expanding his stylistic palette, attempting never to repeat himself in musical expression. One could say it was also a mere continuation of compositional momentum, having recently finished the highly innovative *Der Freischütz*. In *Preciosa* he explored the sounds of Spanish gypsies, even using what he deemed "an authentic gypsy melody," possibly found from research in the libraries of Dresden. The inspiration for the work came eight years previous during a visit to the German town of Gotha. While on a stroll with his friend and fellow musician, Louis Spohr, they passed military barracks housing Spanish soldiers. The two musicians heard the soldiers singing their native country's songs and became so enthralled with the melodies, they remained outside the walls "drinking them in" for two hours. Though written after *Der Freischütz*, the *Preciosa* stage music premiered first on 31 July 1820 and the different atmosphere of a Spanish gypsy on a German stage helped foreshadowed the equally foreign robbers' glen of *Der Freischütz*.

Adapted from Cervantes novel *La Gitanillo* (The Little Gypsy), Wolff's *Preciosa* tells of the 15 year-old gypsy girl, Preciosa, a talented dancer who impresses a young aristocrat and the two consequently fall in love. After running away, they eventually learn that Preciosa is indeed of noble birth, stolen away by gypsies at a young age. The story ends with Preciosa being restored to her birthright, and the two lovers unite in a 'respectable' court marriage.

The overture begins immediately with the orchestral imitation of Spanish castanets. The gypsy dance melody appears in the violins and then joined by the flute. The second *moderato* section introduces the "authentic gypsy melody" in the style of a march. The same melody arrives in *Allegro con fuoco* twice as fast (perhaps attributed to Weber's partiality towards quick tempos and dotted rhythms) and a rousing sonata form rendition ensues. The second theme resembles a melody from the ballet movement of the incidental music. The overture also reflects the fairly new technique of directional tonality, starting in one key (A minor) and ending in another (C major).

## ***Ballet Suite no. 1***

Dmitri Shostakovich (1906–1975)

Triumphing over government censorship, Dmitri Shostakovich is considered by many to be the greatest symphonic composer of the twentieth century. He was also successful in several other genres of music as well as teaching, administration, and as a piano soloist. His first ballet suite is a collection of movements from *The Limpid Stream*, a ballet premiered in Leningrad (1935), and the *Lyric Waltz* from his *Suite for Jazz Orchestra* (1934).

When *The Limpid Stream* was composed, it created political problems for the Soviet regime. The Soviet government was engaged in a military conflict with people in south Russia known as the Cossacks. The ballet depicts Cossack characters stripped of their defining cultural attributes, making it obvious that they were not singing or dancing to their own folk tunes. By 1936, the official Soviet policy, worried by potential conflicts with Germany, quickly ended the argument bringing the Cossacks into service with the Soviet military, and their culture became again celebrated by all Russians. A few years later, the tone of the ballet was perceived to be comical and the negative undertones were lost.

## **UNIVERSITY OF IOWA PHILHARMONIA ORCHESTRA**

### **Violin 1**

Anita Kaimal \*  
William Gentsch

Erin Dupree

### **Violin 2**

Erica Dennington \*  
Katelyn Truscello

Rachel Levine  
Thanhmai Dotran

### **Viola**

Quentin Oliver \*  
Samuel Gold

Jessica LaVoie  
Kyle Beals

### **Cello**

Emma Davis-Oeth \*  
Pamela Swanson

### **Bass**

John Stanford \*  
Nicolas Coffman

### **Flute**

Bridget Hill <sup>1</sup>  
Amanda Maas <sup>2</sup>  
Stephanie Holn  
Megan Luljak

### **Oboe**

Jennifer Thomas \*  
Mirian Pasateri

### **Clarinet**

Daniel Ellickson <sup>1</sup>  
Patricia Haman <sup>2</sup>

### **Bassoon**

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

### **Horn**

Trenton Bender \*  
Natalie Adams  
Julia Meredith

### **Trumpet**

June Thean Teoh \*  
William Baker

### **Trombone**

Sean Truelove \*  
Lucas Moore

### **Timpani**

Daniel Lesieur

### **Percussion**

Virginia Armstrong  
Christopher Sande  
Michael Thursby  
Jennifer Spaulding

\* Principal player

1 Principal for *Weber*

2 Principal for *Shostakovich*

Enaldo Oliveira, *manager*

Jeremy Starr, *librarian*

Jason Hooper, *librarian*



# ALL-UNIVERSITY STRING ORCHESTRA

## Violin 1

Kim Steinmetz \*  
Kathryn Allen  
Jea-Young Min  
Katherine Bunce  
Orijit Kar  
Roger Mills  
Theresa Auchus  
Sarah Backus  
Caleb Kebede  
Sarah Potter  
Catherine Whiting

## Major

Marketing/Spanish  
Piano Performance  
Pharmacy  
Biology  
Open/Pre-Medicine  
Non-major  
Mathematics  
Communications/Business  
Open  
Arts/Spanish  
Physics/Astronomy

## Hometown

Waukee, IA  
Des Moines, IA  
Coralville, IA  
New Lenox, IL  
Cedar Falls, IA  
Iowa City, IA  
Cedar Rapids, IA  
Quincy, IL  
Des Moines, IA  
Rockford, IL  
Waterloo, IA

## Violin 2

Melinda Sleichter \*  
Haley Kamps  
Julia Mantey  
Arielle Roberts  
Daniel Granias  
Thanhmai Dotran  
Meghan Falat  
Teresa Obr  
Caleb Brown  
Juliana Khouri  
Molly Camerer  
Caitlin Austin  
Megan Glass  
Anne Marfisi  
Michael Charles

Art History  
Psychology  
English  
Theatre/Education  
Art/Education  
Nursing  
Psychology  
Biology  
Linguistics  
Spanish  
Biology/Pre-Optometry  
Japanese  
Music Education  
Open  
Economics/Political Science

Iowa City, IA  
Iowa City, IA  
Farmington Hills, MI  
West Des Moines, IA  
Oak Park, IL  
Cedar Rapids, IA  
Cedar Rapids, IA  
Coralville, IA  
Iowa City, IA  
Cedar Rapids, IA  
Marion, IA  
Kansas City, MO  
North Liberty, IA  
Omaha, NE  
Waterloo, IA

## Viola

David Drustrup \*  
Melissa Schomers  
Chelsea Lloyd  
Daniel Bissel  
Nathan Mueller  
Sarah Melton  
Elisa Ewing

Economics  
English/History  
Microbiology  
Geography  
Political Science  
Speech Pathology/Voice  
Non-major

Des Moines, IA  
Iowa City, IA  
Quincy, IL  
Iowa City, IA  
Iowa City, IA  
Davenport, IA  
St. Cloud, MN

## Cello

Elizabeth Nelson \*  
Laura Schwab  
Sarah Porter  
Gloria Lowther

Elementary Education/Spanish  
Education  
Political Science  
Pre-Pharmacy

Rolling Meadows, IL  
Cedar Rapids, IA  
Omaha, NE  
Homewood, IL

## Bass

Kristina Gavin \*  
Anne Lingwall  
Emily Eide  
Nicholas Laird  
Sarah Byram  
Lydia Staton  
Michael Mendenhall  
Jennifer Preinitz

Music  
Spanish/Pre-Medicine  
Anthropology  
Biomedical Engineering  
Spanish/Economics  
Marketing/French  
Journalism/Music  
Pre-Pharmacy

Dubuque, IA  
Des Moines, IA  
Decorah, IA  
Moline, IL  
Iowa City, IA  
Cedar Rapids, IA  
Mt. Prospect, IL  
Mt. Prospect, IL

\* Principal player

Enaldo Oliveira, *manager*  
Jeremy Starr & Jason Hooper, *librarians*

THE UNIVERSITY  
OF IOWA

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