

Ensemble Concert:

2005-10-09 – University of Iowa Philharmonia Orchestra



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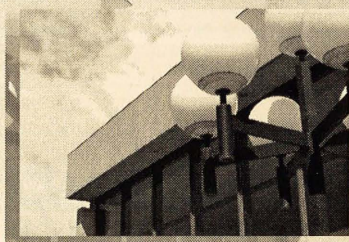
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SCHOOL *of* MUSIC
ensembleCONCERT

SUNDAY OCTOBER 9, 2005, 3 p.m.

CLAPP RECITAL HALL



**University of Iowa
Philharmonia Orchestra**

Dr. William LaRue Jones
Music Director

Jason Hooper, Alec Mariani
Jeremy Starr & Samuel Stapleton
Conductors

ensembleCONCERT

OCTOBER 9, 2005, 3 p.m. CLAPP RECITAL HALL

PROGRAM

Symphony no. 85 in B-flat major ("La Reine")

Franz Joseph HAYDN

Adagio: Vivace

(1732-1809)

Romanze: Allegretto

Menuetto: Allegretto-Trio

Finale: Presto

Jeremy Starr, *conductor*

INTERMISSION

Pavane pour une Infante Defunte

Maurice RAVEL

Samuel Stapleton, *conductor*

(1875-1937)

"Pas de Six" from Guillaume Tell

Gioachino ROSSINI

Alec Mariani, *conductor*

(1792-1868)

Rocky Point Holiday

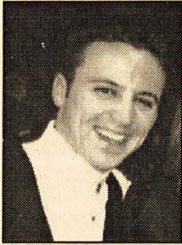
Ron NELSON

Jason Hooper, *conductor*

(b. 1929)

This concert is being presented by Jason Hooper and Jeremy Starr as partial fulfillment for the Master of Musical Arts Degree in Orchestral Conducting. All student conductors are from the studio of Dr. William LaRue Jones. Series #11.

BIOGRAPHIES



JEREMY STARR received his B.M. 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 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.



SAMUEL STAPLETON received his B.M in violin performance from the University of North Carolina in 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. Samuel has performed with orchestras in Italy (Orchestra del'conservatorio Luigi Cherubini), Germany, Austria and as concertmaster of a world youth symphony in Matsumoto, Japan. He feels especially blessed to be conducting Ravel today, his favorite composer since the eighth grade. This fall marks his first semester 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 degree in Music Education in 1993. Mariani also holds a Master of Music Degree in double bass performance (1996) from The University of Michigan, where he was the recipient of the Roberta Wolff Seigal Double Bass 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. Mariani taught orchestra in the Las Vegas Metropolitan area at both the High School and Middle School level for eight years between 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.



JASON HOOPER is beginning 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. Jason also headed the student chamber recitals and conducted ensembles in the student composers' concert. He received his B.M.A. in horn performance from Oklahoma State while studying with Michelle Johnson in 2003 and played principal horn in the orchestra. Jason is pleased to be studying with Dr. William LaRue Jones as he pursues an M.A. in orchestral conducting.

UNIVERSITY OF IOWA PHILHARMONIA ORCHESTRA

Violin 1

Anita Kaimal *
William Gentsch

Erin Dupree
Kimberly Cessna

Erica Dennington
Rachel Levine

Violin 2

Cassandre Ruby *
Kristina Winnike

Katelyn Truscello
Thanhmai Dotran

Jeffrey Tyler
Ryan Gardner

Viola

Megan L. Smith *
Jessica LaVoie

Quentin Oliver
Jenna Spiering

Kyle Beals
Brian Lenth

Samuel Gold

Cello

Ursula Dial *
Emma Davis-Oeth

Bass

John Stanford *
Angela Peck

Nicolas Coffman

Flute

Brigid Fitzgerald ^{1 2}
Anne Grobstich ³
Jeong Min Kim ⁴

Piccolo

Jeong Min Kim

Oboe

Jennifer Thomas ¹
Jessica Lorenz ²
Mirian Pasateri ^{3 4}

English horn

Jennifer Thomas

Clarinet

Jennifer Augello *
Erin Wagoner

Bassoon

Laura Hirschey ^{1 2}
Rosalinda Buda ^{3 4}

Horn

Natalie Douglass ^{1 3}
Natalie Adams ^{2 4}
Matthew Block
Justin Miller

Trumpet

Brett Messenger ³
Alex Young ⁴
Christopher Verdoorn

Trombone

Joshua Toenges *
Timothy Reilly

Bass Trombone

Jordan Fiebelkorn

Tuba

Jeremy Crawford

Timpani

Brody Ross

Percussion

Daniel Lesieur
Marcus Schulz
Jennifer Spaulding

* Principal player
1 first for Haydn
2 first for Ravel
3 first for Rossini
4 first for Nelson

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

PROGRAM NOTES

Symphony No. 85 in B-flat Major ("La Reine")

Franz Joseph Haydn (1732-1809)

Many years passed before the prolific composer, Joseph Haydn, would see his music become internationally known. Employed by the highly influential Esterházy family since 1761, he had been restricted under contract from the perfusion of his compositions outside the court. Upon signing a new contract on New Year's Day of 1779, however, Haydn's publishing ban was lifted, prompting a shift in efforts to selling his music abroad. His compositions had spread sporadically throughout some of the neighboring European countries with relative success. Only a few years previous, in 1777, Joseph Le Gros, musical director of the notable *Concert spirituel* in Paris had featured one of Haydn's symphonies. Haydn's growing prestige in Paris prompted another concert series founder, Claude-François-Marie Rigoley, Count d'Ogny, to commission him in 1784 for a set of six symphonies to be performed for the concert series, *Concert de la Loge Olympique*. Haydn was promised 25 louis d'or for each full symphony, plus an additional five for publication rights. By simple comparison, Mozart was only offered five louis d'or by Le Gros and the *Concert spirituel* for his 'Paris' Symphony (K. 297) just six years previous.

None of Haydn's 'Paris' Symphonies won more notoriety than No. 85 in B-flat Major. Enumerated as the fourth of the six, Haydn lists it chronologically second, being composed at some time in 1785. The most salient feature may be its strong French flavor, featuring a French overture and quoting a well-known French song, "La gentille et jeune Lisette," in the *Romanze*. It is this popular song of the day that may have been a favorite of the daughter of the Empress Maria Theresia, Queen Marie Antoinette, conjuring the Symphony's French nickname, "La Reine".

It is the grand French overture that sets No. 85 apart from all other introductions in the 'Paris' set. A resounding unison B-flat sounds in full orchestral timbre, indicating the tonic, and then moves harmonically over a pedantic bed of repeated eighth-notes until settling in F Major, acting as dominant preparation for the subsequent *Vivace*. Haydn introduces the quiet opening *Vivace* theme, which then inundates the entire movement in various guises, reflecting a monothematic formal emphasis favored by Haydn. Rapid rising scales and emphatic chordal emphasis also shows influence of Mozart. Haydn meets second-theme expectation with a tumultuous descending quarter-note derivative of the opening theme in *fortissimo* F minor, possibly quoting a passage from the outset of his own 'Farewell' Symphony, No. 45.

(continued)

(Program notes cont.)

The amiable and perhaps even spontaneous nature of the opening movement finds its soothing contrast in the E-flat Major *Romanze*. Haydn seems intent on restraint rather than convention. The structure is simple with a two-part melody consequently set in four variations. Each carries its unique traits, either through harmony, slight embellishment, or dynamics.

Movement three, a standard *Menuetto* and *Trio*, demonstrates rustic simplicity with Lombardic rhythms (reversed dotting) and a return to B-flat Major. The retransition in the *Trio* is longer (seventeen measures) than the melodic restatement itself (eight measures), showing both Haydn's compositional humor and perhaps an interest in balancing the abrupt retransition of the first movement.

The *Finale* features a rondo structure also with monothematic tendencies. Episode B seems more a spin-off of the A theme. The harmonically contrasting C section also bears much rhythmic and melodic likeness to the A statement, resembling a dramatic development section. Most noteworthy becomes the conspicuous retransition. After only a single bar of warning in the first movement, Haydn spreads out the harmonic diffusion over sixteen measures before coming to a standstill on a single eighth-note F to the initial A section signaling a return.

Pavane pour une Infante Defunte

Maurice Ravel (1875-1937)

Maurice Ravel composed *Pavane pour une Infante Defunte* for solo piano in 1899 while studying composition with Gabriel Fauré at the Conservatoire de Paris. Ravel dedicated the piece to his patron, the Princess Edmond de Polignac, a painter and wealthy member of the French aristocracy. The Spanish pianist Ricardo Vines, a friend of Ravel's, gave the premiere in a program presented at the Salle Pleyel under the auspices of the Societe Nationale de Musique on April 5, 1902. The piece was instantly popular and has remained so ever since, primarily due to the composer's orchestral version of 1910, heard today.

The striking title Ravel affixed to the piece was undoubtedly a factor in its early and sustained popularity. "When I put together the words that make up this title," he declared, "my only thought was the pleasure of alliteration." The title has been widely misinterpreted. The English translation as "Pavane for a Dead Princess" is close enough in the strictly literal sense (*Infante* being a French rendering of *Infanta*, the term for a princess of the royal house of Spain), but Ravel, in conceding that he did have a programmatic image in mind, made it clear that the piece "is not a funeral lament for a dead child, but rather an evocation of the pavane which could have been danced by such a little princess as painted by Velasquez." In other words, the piece is not elegiac, but rather nostalgic; a more apt translation may be "Pavane for a Princess from a Distant Time."

“Pas de Six” from *Guillaume Tell*
Gioachino Rossini (1792-1868)

Few composers of the first half of the 19th century achieved the level of artistic prominence, prosperity, and popular success that Gioachino Rossini enjoyed. He redefined the opera and set new standards for the genre. His influence was far reaching not only in Italian opera, but also in the development of French and German opera.

Guillaume Tell was first performed on August 3, 1829 at the Academie Royal de Musique in Paris. This “grande opera” in four acts is a brilliant fusion of Italian and French traditions and blends elements of Rossini’s art that were developed during seventeen years of opera composing. *Guillaume Tell* was Rossini’s most monumental work and was received with great acclaim, receiving five hundred performances within forty years and remaining in regular performance in Paris for over one hundred years. It marked the pinnacle of Rossini’s career and was also his last opera.

The “Pas de Six” is dance music from the first act of the opera used to show the peaceful communal life of the Swiss people and evolving the ensuing drama of the uprising. It is a wonderful opening, with *fortissimo* chords lead to the main theme, a light, uplifting melody. The dance quality continues to lead into a beautiful oboe solo and eventually building in intensity, dynamic, and tempo towards a powerful ending.

Rocky Point Holiday
Ron Nelson (b. 1929)

Frank Bencriscutto, the conductor of the University of Minnesota Wind Ensemble, commissioned “Rocky Point Holiday” in 1969 for their Russian tour. While on vacation at Rocky Point, an oceanfront resort in Rhode Island, Ron Nelson composed this work using a combination of jazz with the traditional wind ensemble sound. When asked about his influence in texture, Nelson stated, “This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way.”

UPCOMING EVENTS

GUEST RECITAL.....Tuesday, October 11, 2:30 p.m., Harper Hall
Neal Corwell, *euphonium*

ANTHONY ARNONE, *cello*Wednesday, October 12, 8 p.m., Clapp Recital Hall

FACULTY RECITAL.....Saturday, October 15, 8 p.m., Clapp Recital Hall
Katie Wolfe, *violin*; Volkan Orhon, *bass*; Réne Lecuona, *piano*

HIGHER GROUNDSMonday, October 17, 8 p.m., Clapp Recital Hall
Hurricane Katrina Benefit Concert

KANTOREI, *Timothy Stalter, conductor*Friday, October 21, 8 p.m., Clapp Recital Hall

FACULTY RECITAL, Ksenia Nosikova, *piano*Saturday, October 22, 8 p.m., Clapp Recital Hall

CAMERATA, Timothy Dickey, *conductor*.....Sunday, October 23, 3 p.m., Clapp Recital Hall

GUEST RECITAL, Kari Stensgaard, *percussion*Tuesday, October 25, 8 p.m., Harper Hall

JOHNSON COUNTY LANDMARK BAND.....Thursday, October 27, 8 p.m., Clapp Recital Hall

OCTOBOEFESTFriday, October 28, 8 p.m., Clapp Recital Hall

OCTOBOEFEST, *Maia Quartet*.....Saturday, October 29, 8 p.m., Clapp Recital Hall

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