

Ensemble Concert:

2003-05-04 – All-University String Orchestra and University of Iowa
Philharmonia Orchestra



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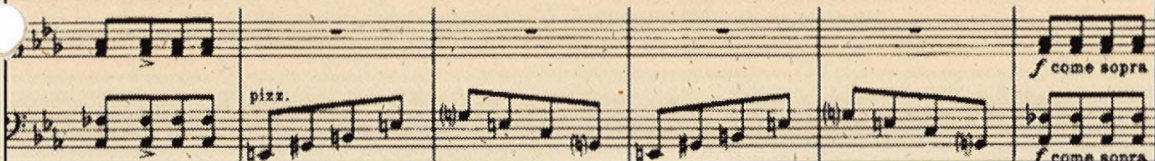


THE UNIVERSITY OF IOWA SCHOOL OF MUSIC
**ALL-UNIVERSITY
STRING ORCHESTRA**
&
PHILHARMONIA



Dr. William LaRue Jones, Director of Orchestras
Magaret Licon, Enaldo Oliveira, John Winzenburg; Conductors
Sunday, May 4, 2003, 3 p.m.
Clapp Recital Hall • Voxman Music Building

DIVISION OF PERFORMING ARTS • COLLEGE OF LIBERAL ARTS & SCIENCES



Serenade

Norman Leyden

I. Prelude II. Fugue III. Nocturne IV. Cakewalk

Margaret Licon, conductor

Choreography

Norman Dello Joio

I. Allegro scherzando II. Adagio molto sostenuto III. Allegro animato

Enaldo Oliveira, conductor

INTERMISSION

Remain

Thomas Judson

John Winzenburg, conductor

L'Arlésienne Suite no.2

Georges Bizet (1838-1875)

I. Pastorale II. Intermezzo III. Menuet IV. Farandole

Margaret Licon, Conductor

The Moldau

Friedrich Smetana (1824-1884)

Enaldo Oliveira, conductor

This concert is being presented by Margaret Licon & Enaldo Oliveira as partial fulfillment for the Doctor of Musical Arts Degree in Orchestral Conducting. All student conductors are from the studio of Dr. William LaRue Jones. Series# 92.

PROGRAM

NORMAN LEYDEN was born in Springfield, Massachusetts on October 17, 1917. An American composer and conductor, his significance lies principally in his work with the popular musical genre. The Pittsburgh Press wrote that Leyden could "match Fiedler . . . [He] has a knack for choosing the kind of music people want to hear." Leyden graduated from Yale University in 1938 (B.A.) and later pursued graduate work at Teachers College of Columbia University where he completed an M.A. in 1965 and an Ed.D. in 1969. While serving in the military, he arranged works for Major Glenn Miller's famous Air Force Band in England and France and following the war in 1946, became the chief arranger for the Glenn Miller Band reorganized under Tex Beneke. Leyden left the group in 1949, to serve as staff conductor for RCA Victor. His arrangements for children's albums include Walt Disney's *Cinderella*, *20,000 Leagues Under the Sea* and *Alice in Wonderland*. In 1974, he became the associate conductor of the Oregon Symphony Orchestra in Portland and since has conducted more than forty leading American symphonies in addition to symphonies in Norway, Holland and Austria. As an arranger, his works total 1,100 symphonic arrangements, more than three hundred Big-Band arrangements and many choral arrangements from Broadway shows.

The **Serenade for String Orchestra** is in four movements: *Prelude*, *Fugue*, *Nocturne* and *Cakewalk*; all of which are short in duration and contrasting in character. The five-part writing consists of both chordal and contrapuntal textures. Movement one, *Maestoso* is built upon a triadic two-bar fragment that runs throughout. Movement two, *Fugue*, is contrapuntal in texture and built upon a triadic six-bar subject. The subject entrances alternate in tonic/dominant order, are separated by episodes and conclude with a twelve-bar coda. Movement three, *Nocturne* features a solo violin accompanied by pizzicato and beautiful sustained counter-melodies. Movement four, *Cakewalk*, the longest of the four, is in rondo form, built upon the single rhythmic and melodic idea stated in bar one and inclusive of melodies used in the first three movements.

The distinguished musical career of NORMAN DELLO JOIO began for him at age fourteen when he became a church organist and choir director of the Star of the Sea Church on City Island, New York. A descendant of Italian church organists, he was born January 24, 1913 in New York. His father was an organist, pianist, singer, and vocal coach. Dello Joio recalls that his father was working with singers from the Metropoli-

tan Opera who used to arrive in their Rolls Royces, and that his childhood was surrounded with musicians and music in the home. Dello Joio's father taught him the piano at age four, and in his teens he began studying organ with his godfather, Pietro Yon, organist at Saint Patrick's Cathedral. In 1939, he was accepted as a scholarship student at the Juilliard School, and studied composition with Bernard Wagenaar.

As a graduate student at Juilliard, while he was organist at St. Anne's Church in New York, he arrived at the conclusion that he did not want to spend his life in a church choir loft, as composition began to envelop all of his interest. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style, at Tanglewood and Yale. It was Hindemith who told Dello Joio, "Your music is lyrical by nature, don't ever forget that." Dello Joio states that, although he did not completely understand at the time, he now knows what he meant: "Don't sacrifice necessarily to a system, go to yourself, what you hear. If it's valid, and it's good, put it down in your mind. Don't say I have to do this because the system tells me to. No, that's a mistake."

In the latter part of the forties, Dello Joio was considered one of America's leading composers, and by the fifties had gained international recognition. He received numerous awards and grants including the Elizabeth Sprague Coolidge Award, the Town Hall Composition Award, two Guggenheim Fellowships, and a grant from the American Academy of Arts and Letters. He won the New York Music Critics' Circle Award in 1948, and again in 1962. He won the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* for string orchestra, and an Emmy Award for his music in the television special *Scenes from the Louvre*. In 1958, CBS featured him in a one-hour television special, *Profile of a Composer*.

A prolific composer, the partial list of Dello Joio's compositions include over forty-five choral works, close to thirty works for orchestra and ten for band, approximately twenty-five pieces for solo voice, twenty chamber works, concertos for piano, flute, harp, a Concertante for Clarinet, and a Concertino for Harmonica. His stage works include three operas (one written for television and revised for the stage,) and eight ballets. Additionally, he has written nine television scores and three compositions for organ. His published solo piano works include three sonatas, two nocturnes, two preludes, two suites, two "Songs Without Words", a Capriccio,

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Introduction and Fantasies on a Chorale Tune, Diversions, Short Intervallic Etudes, and Concert Variants. Dello Joio has one published work for piano and orchestra, the Fantasy and Variations for Piano and Orchestra. He has also written a number of pedagogical pieces for both two and four hands. Also included are works for four hands and two pianos.

Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University. From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools who were salaried to compose music for school ensembles and programs. The project placed about ninety composers, many who successfully continued their careers. In 1999, at the age of 86, Dello Joio continues to compose with no signs of retiring. He is frequently being commissioned, as he music remains in constant demand.

Choreography for string orchestra, 1972

Tohm Judson - **Remain**

For students who spend most of their practice hours attempting to mold playing techniques that are suited toward tonal music, it becomes a challenge to play in ways that intentionally counter such methods. It is even more difficult to "let go" of one's technique when the biggest ensemble player is a pre-recorded tape. In such a way, "remain" offers young players an opportunity to expand their musical vocabulary. The work was conceived to take a single idea played by the solo violin in the opening measures and introduce it throughout the orchestra via contemporary effects as it becomes shaped over various pitch and harmonic relationships. This idea represents time as a paradoxical concept that "remains" constant despite its relativity.

The time conception is realized by the interaction of tape and live ensemble. The tape combines field and anechoic chamber (where only "pure sound" is heard sans reverberation) recordings of wind and string instruments, as well as the sound of wind in a cave. For the players, this piece includes indeterminate elements, so that various brass, percussion, and string instruments have the opportunity to improvise in relation to the other instruments and the tape. It also introduces players to certain modern techniques, such as blowing non-intoned air through brass instruments and playing a roll on an inverted Gong cymbal held directly over the head of a timpani.

TOHM JUDSON is currently in the second year of his Ph.D. program in Composition at the University of Iowa. This work was commissioned by Lawrence Fritts and supported by the Millicent Fund for Composition in Commemoration of the 40th Anniversary of the University of Iowa Electronic Music Studios.

L'Arlesienne Suite No. 2 for Orchestra

Georges Bizet (Alexandre-Cesar-Leopold)

Born in Paris, October 5, 1838

Died in Bougival, near Paris, June 3, 1875

Ernest Guiraud

Born in New Orleans, June 23, 1837

Died in Paris, May 6, 1892

L'Arlesienne Suite No. 2 for orchestra was extracted from the *L'Arlesienne* Suite No. 1 written by French composer, Georges Bizet. In 1879, four years after the death of Bizet, Ernest Guiraud, a close friend, pursued the task of compiling and re-orchestrating the four movements of the second suite. Both suites, all of No. 1 and most of No. 2 are based on the Incidental Music composed by Bizet in 1872 for the stage play by Alphonse Daudet (1840-1897) entitled, *L'Arlesienne*. This Provençal melodrama is about simple peasant folk. A young man falls in love with a girl, who never appears on stage, and because of her infidelity, he takes his life. He has a younger brother, lesser in ability and stature, and a beautiful young mother who before his death attempts to remedy his broken heart with the prompting of an engagement to a girl who has long loved him in secret. The plans backfire and it is the grace and intuition of the younger brother, who in the end, is the healing ointment for the tragedy.

Leon Carvalho, Director of the Theatre du Vaudeville in Paris, asked Bizet to compose the incidental music for Daudet's play. Due to financial restraints, Bizet was allowed only twenty-six players all of whom he utilized judiciously. The original score included twenty-seven numbers, many of them less than twenty-bars long and an orchestration including two flutes, one oboe (also English Horn), one clarinet, two bassoons, one alto sax, two horns (one without valve) one pair of drums (the drummer also played the Tambourin Provençal), a piano, a Harmonium, seven violinists, one viola, five cellos and two double basses! The first performance on October 1, 1872, was not a success; the audience laughed and talked, went in and

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out freely and by the end of the play, the house was less than half full. After twenty-one runs, however, the minority of viewers, according to historian, Mina Curtiss "understood the play and were intoxicated by the music."

Immediately following the play, Bizet set about the re-orchestration of *L'Arlesienne* into an orchestral suite. He extracted four selections, the Prelude, Minuetto, Adagietto and Carillon, enhanced the orchestration considerably and had the suite performed on November 10, 1872 in a Concerts Populaires, conducted by Jules Padeloup. The suite was an immediate success and subsequently published as *L'Arlesienne, Suite d'orchestre*. The efficacy in Bizet's writing lies in the poignancy of the themes, each representative of a character in the play.

For *Suite No. 2*, Guiraud extracted other excerpts from the play. Movement one, *Pastoral*, is taken from Prelude to the second act of the play (No. 7 of the Incidental score). Guiraud added a five-bar transition in the middle of the movement plus one additional bar at the end. The second movement, *Intermezzo*, is taken from movement fifteen of the Incidental score and, again, is mostly Bizet's except for eleven bars added by Giraud. For movement three, *Menuet*, Giraud extracted the enchanting love duet from Bizet's opera,

La Jolie Fille de Perth (The Fair Maid of Perth, 1866). The beautiful flute melody, accompanied by the harp signifies the duet sung in La Jolie by Mab and the Duke. Guiraud added the plaintive and haunting alto sax counter-melody. Movement four, *Farandole*, incorporates two Provencal melodies; the *Marche De Rois* (March of the Kings) and the *Farandole*, the latter a gay Provence dance played on a pipe and drum.

The Symphonic Poem Vltava (The Moldau)

FRIEDRICH SMETANA was born on March 2, 1824 in Litomyšl, a small country city southeast of Prague. He is considered Czech's first nationalist composer. There are two main reasons to explain why he holds this position. First, his eight operas, in Czech, began the nation's traditional operatic repertory and were the most influential works for developing a national operatic style. Second, his symphonic poems became so popular in that country that they became synonymous with Czech culture.

Smetana's musical nationalism was a result of his education and patriotism. During his life, the Czech Republic was part of the Austro-Hungarian Empire. Therefore, Smetana received a Germanic education and was proficient in German; however, he was unable to express himself in the Czech language.

As a loyal patriot, Smetana worked hard to learn the Czech language because he wanted to use it in his music.

The wish to learn the Czech language was not his only dream. Since his teen years, Smetana's desire was to be a virtuoso piano performer like Franz Liszt and a composer like Mozart. In 1848, Smetana met Liszt and a friendship began. Liszt influenced not only Smetana's compositions but also his professional career as a conductor, critic and teacher. Smetana incorporated the idea of Liszt's symphonic poems to describe the greatness of his country and express his love for the Czech culture.

Liszt's influence can be heard in *Má Vlast* (My Country), a cycle of six symphonic poems composed by Smetana from 1874 to 1878. The pieces comprising this cycle are *Vyehrad, Vltava* (The Moldau), *árka, Zeskchluhájv* (From Bohemian Fields and Groves), *Tábor and Blaník*. Smetana's purpose was to describe Czech's people, countryside, legends and myths. He completed the first two pieces right after he went deaf.

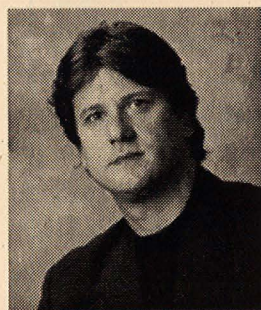
Vltava (The Moldau) provides an interesting portrait of the Moldau River's course. The river is the longest in the Czech Republic. Beginning in the Bohemian Forest, it flows southeast and then north towards the Bohemian region, past through Prague until it empties into the Elbe River. Smetana depicts the river's original two streams with the flutes in the beginning of the music. After gradually adding instruments to show the growth of the river, a beautiful melody, representing the Moldau, emerges. As the music reflects the river running its course, Smetana also incorporates aspects of Czech culture: "The Forest Hunt," "The Peasant Wedding," and "The Moonlight-Nymphs' Dance." Each has its own melody and they are presented in a sequence that ends with the return of the river's theme. Suddenly, a musical swirl begins to describe "St. John's Rapids." In the end of this section, the music's intensity is released to show that the flow becomes calm, leading into the return of the river's melody describing "The Moldau in its Greatest Breadth." At this point the river leaves Prague, and the final section begins using the *Vyehrad* motive. This melody from the first Symphonic Poem is used to describe a large rock located in the Moldau's border. The river and the music continue to flow into the distance until its junction with the Elbe River.



MARGARET AURORA LICON is a native of California. She received her B.A. and M.A. in Music from California State University, Fresno (1973, 1977) and her D.M.A. in Choral Conducting from Arizona State University (1989). She served as Director of Choral Activities at Glendale Community in Arizona (1986-93) and as Director of Music at Wenatchee Valley College in Washington (1994-2002). While in Phoenix, she earned her certification to teach the Yamaha Music method, a select program designed for children ages three through nine. A choral clinician and adjudicator, Dr. Licon has also served as minister of music in various churches in California, Arizona and Washington. Listed in *Who's Who Among America's Teachers* (1998), she also is a trainee with Barbara Conable, a specialist in Body Mapping and the Alexander Technique and a member of Delta Kappa Gamma International Honor Society for Women Educators. In the fall of 2002, she commenced her studies in orchestral conducting with Dr. William LaRue Jones and her violin study with Professor Leopold LaFosse.



ENALDO OLIVEIRA completed his BMA in Violin Performance at Santa Maria College (1989) in São Paulo, Brazil, where he studied violin with Maria Vischnia and viola with Marcelo Jaffé. He played both violin and viola in several orchestras in the State of São Paulo and was also a member of the São Caetano do Sul Art Foundation String Quartet. He later completed his MA at São Paulo University (1998), where he undertook intense research namely, "The Collective Approach in String Teaching," a study inspired by his own work with string pedagogy. He served as string coordinator at Tom Jobim Music University (1996) and as pedagogical coordinator of the Guri Project, started in 1995, for the Cultural State Secretary of São Paulo. As coordinator, Mr. Oliveira created several different music centers in socio economically and underprivileged communities. The Guri Project's first center was founded with 180 students and today includes approximately 17,000 students in seventy-seven centers. In the fall of 2002, Mr. Oliveira commenced his first year in the DMA program in orchestral conducting at the University of Iowa with Dr. William LaRue Jones.



JOHN WINZENBURG is in his second year of the Doctorate of Musical Arts program in orchestral conducting at The University of Iowa. He received a Master of Music degree in choral conducting from the University of Minnesota in 1999. He conducted both church choirs and community/high school orchestras in the Twin Cities area from 1998 to 2001 before moving to Iowa City. Since 2001, he has attended conducting workshops both in Iowa City and the People's Republic of China. Winzenburg also holds a B.A. in East Asian Studies from Hamline University (St. Paul). He spent eight years in East Asia (China, Japan, Taiwan) as a language student, journalist, and jazz/rock musician before returning to the U.S. in 1996 to pursue his music studies. He spent the summer of 2002 doing intensive German study in Berlin. Winzenburg is currently a graduate teaching assistant in the departments of Musicology and Rhetoric at the University of Iowa.

PERSONNEL

VIOLIN 1

Kim Steinmetz *
Marketing/Spanish
West Des Moines, IA

Georgia Millward
Biology
Blairtown, IA

Kathryn Hemerson
Nursing
Iowa City, IA

Claire Sauter
Pathology/
Clinical Microbiology
Iowa City, IA

Jeffrey Tyler
English/Psychology
West Branch, IA

Mario Countryman
Business
Iowa City, IA

Joo-Young Choi
Chemistry
Iowa City, IA

Beth Anan,
Exercise Science/Spanish
Iowa City, IA

Dan Conybeare
Psychology
Iowa City, IA

Veronica Sas
Biology & Business
Glenview, IL

Danya A. Gurnick
Literature, Sciences &
The Arts
Prospect Heights, IL

Jessica Echeverria
Nursing
Iowa City, IA

Teresa Obr
Biology,
Coraville, IA

Jea Young Min
Pre-Pharmacy
Iowa City, IA

VIOLIN 2
Adam Thomas*
English/Journalism
Burlington, IA

Melissa Krchma
Pre-Business
Mequon, WI

Laura David
English Education
Savoy, IL

Megan Falat
Psychology
Cedar Rapids, IA

Anne Fulton
Accounting
Decorah, IA

Bronwen Wombacher
Elementary Education
Iowa City, IA

Nicole Vespa
Theater &
Creative Writing
Oconomowoc, IL

Jody June
Nursing
Peoria, IL

Audra Beals,
Undecided
Davenport, IA

Renee Golinvaux
Engineering
Cedar Rapids, IA

Emily Ashenfelter,
Undecided
Iowa City, IA

Sonny G. Patel
Premed/Exercise Science
Des Plaines, IL

Dana Thomam,
Communication/
Journalism
Iowa City, IA

Roger Mills
Violin Performance
Iowa City, IA

Margaret Licon
Orchestral Conducting
Wenatchee, WA

VIOLA
Carrie Grummons*
Religion
Fort Dodge, IA

Elisa Ewing
English/French/
Communication
St. Cloud, MN

Earlina Mayberry
Pre-Pharmacy
West Des Moines, IA

Dina Ali Shalash
Undecided
Iowa City, IA

Anjali Singh
International Studies
Davenport, IA

Daniel Bissell
Political Science
Iowa City, IA

Hee Sung Yoon
Pharmacy
South Korea

Ruxton Smith
Engineering
Iowa City, IA

Brett Ingold
Chemical Engineering
Elgin, IL

CELLO

Kathy Beach*
Theater
Lexington, KY

Jeff Skrentner
BioChem. Engineering
Edina, MN

Jim Loussaert
Chemistry
Clive, IA

Breanne Hunter
English
Council Bluffs, IA

HeeJin Lee
Biology
Seoul, Korea

Rachel Otts
Journalism
Appleton, WI

Claire M. Knudsen-Latta
Linguistics
Anchorage, AK

BASS
Emily Wagstrom*
Exercise Science
Faribault, MN

? Concertmistress
*Principal

Jean Montès, TA
Enaldo Oliveira, TA

Note: If you, or anyone you know, would like to join the All-University String Orchestra next Spring, please register for class #025-162. No audition is required. Call the orchestra department at 335-1631 for questions or information.

ALL-UNIVERSITY STRING ORCHESTRA

VIOLIN 1

Erica Lord ★
Evan Pratt
Catherine Miller
Helen Bodga

VIOLIN 2

Cassandre Ruby ★
Anita Kaimal
Trang Mimi Nguyen
Enaldo Oliveira
Margaret Licon

VIOLA

Ryan Daly
Megan Smith
Quentin Oliver
Brian Lenth

CELLO

Will Roseliep ★
Kathryn Langguth
Laura Ewing
Ryan Kratsh

BASS

Kevin França

FLUTE

Abigail Kegel
Rachel Paper 1 2
Lisa Bost 3
Caitlin Boruch

PICCOLO

Sara Haack

OBOE

Katrina Zebrowski 1
Sara Rogis 2 3

CLARINET

Jonah Elinoff ★
Erin Ponto

ALTO SAX

Jason Diefendaugh

BASSOON

Leia Barrett 2
Jessica Bickford
Kelli Everett
Cindy Mickens 3
Mallory Sharp
Tim Storhoff 1

HORN

Anne Guthrie ★
Corrine Bees
Sarah Heller

TRUMPET

Matthew Farmer ★
June Thean Teoh

TROMBONE

Zack Morton ★
Lee Rabe
Laura Weave

TUBA

Dodzi Dzakuma

TIMPANI

Mike Amandes

PERCUSSION

Michelle Colton
Matt Grundstad
Todd Rosendahl

HARP

Gretchen Brumwell

★ Principal player

1 Principal for Judson

2 Principal for Smetana

3 Principal for Bizet

Dr. William LaRue Jones,

Director of Orchestras

Jean Montès, *Orchestra Manager*

Enaldo Oliveira &

Gina Vega-Reyes, *Librarian*

PHILHARMONIA