

Ensemble Concert:

2020-09-30 – University of Iowa Symphony Orchestra



Audio Playlist



Video Playlist

Access to audio and video playlists restricted to current faculty, staff, and students.
If you have questions, please contact the Rita Benton Music Library at mus-lib@uiowa.edu.

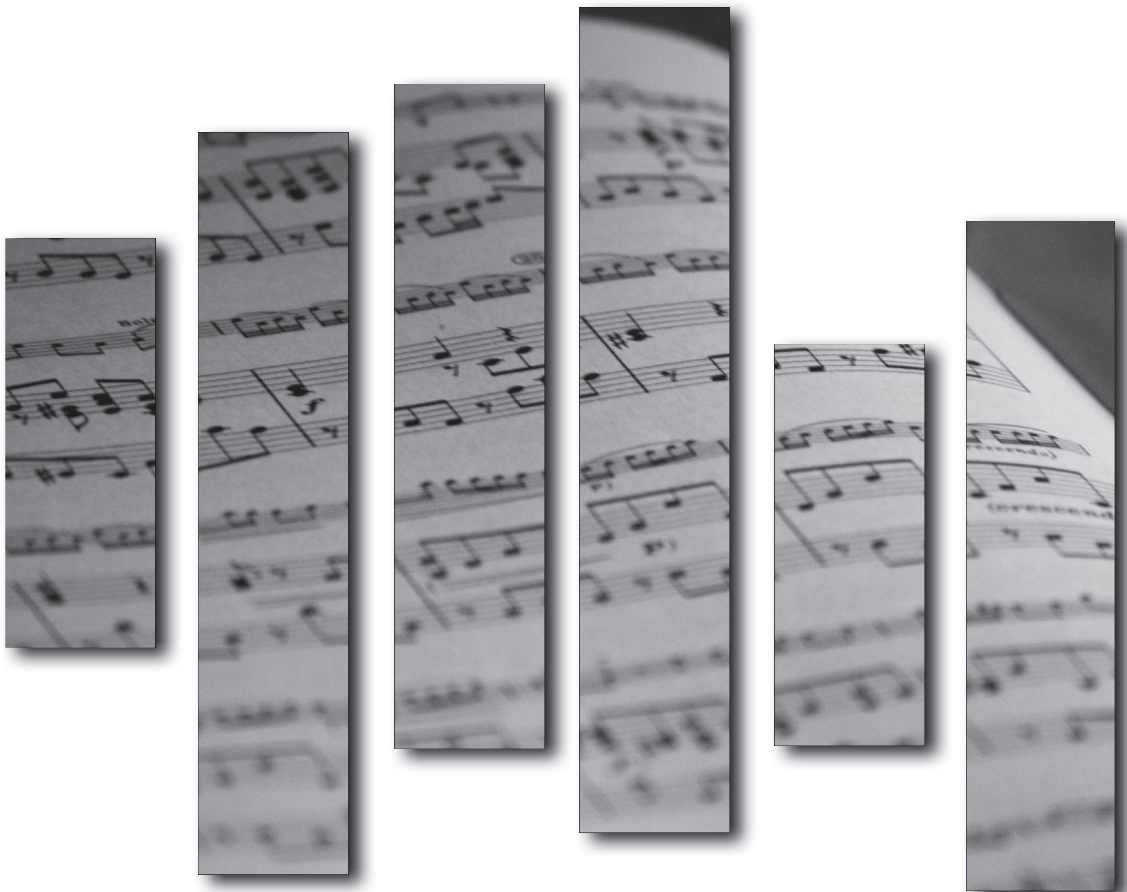


Scroll to see Program PDF



IOWA

School of Music



ENSEMBLE RECITAL

UI Symphony Orchestra

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

Wednesday, September 30, 2020 at 7:30pm
Voxman Music Building Concert Hall

UI Symphony Orchestra
Dr. William LaRue Jones, *Director of Orchestral Studies*

PROGRAM

Ensemble V

Sinfonietta pour orchestre à cordes, Op. 52 Albert Roussel
I. *Allegro molto* (1871–1933)
II. *Andante*
III. *Allegro*

String Quartet in G Major Florence Price
Andante moderato (1887–1953)
Megan Maddaleno, *conductor*

Ensemble O

Theme and Variations for String Orchestra, Op. 97 Alexander Glazunov
Theme: *moderato* (1865–1936)
Var I:
Var. II: *Poco più mosso*
Var. III: *Tranquilo*
Var. IV: *Moderato scherzando*
Var. V: *Allegro moderato*
Var. VI: *Allegretto / Tempo I*

Lyric for Strings George Walker (1922–2018)
Simón Zerpa, *conductor*

Ensemble X

Shaker Loops John Adams
I. Shaking and Trembling (b. 1947)
II. Hymning Slews
III. Loops and Verses
IV. A Final Shaking
Fernanda Lastra, *conductor*

PROGRAM NOTES

Sinfonietta (1934) (Albert Roussel)

French composer Albert Roussel began his life as a sailor for the French Navy, and then he transferred to the French Army as an esteemed lieutenant. Although he had formal training in music in his formative years, it was not until the age of twenty-five that he formally pursued music. His music career spanned two compositional styles; the late nineteenth century until World War I, and then the second ending prior World War II. His travels through the French Navy inspired non-western compositional practices, manipulating harmonies, rhythm, tonality, and form. Throughout his musical career, Roussel maintained a tight working relationship with Sergei Koussevitzky, conductor of the Boston Symphony Orchestra and champion of contemporary composers.

Sinfonietta was written – during a bout with pneumonia – in his residence in Varengeville for Jane Evrard, the first female conductor in France. The work comprises three movements, embracing extended harmony and rhythmic manipulation throughout.

String Quartet in G Major (1929), (Florence Price)

Born April 9, 1887, in Little Rock, Arkansas, Florence Beatrice Price (nee Smith) is regarded as the first female African American symphonic composer to gain national recognition. Originally a pianist and organist, Price studied at some of the nation's top conservatories and schools, studying composition and piano pedagogy at New England Conservatory of Music, American Conservatory, and Chicago Musical College. Her Romantic Nationalist style of writing was highly influenced by the Harlem Renaissance that occurred ten years prior, incorporating writing techniques from Classical, Spiritual, Jazz, Blues, and Dance Music – particularly Juba Dance Rhythms, which are akin to modern day tap dancing. Although Price has written over three hundred compositions, which span from songs to symphonic works, many remain unpublished and unheard.

String Quartet in G Major is a two-movement work that perfectly exemplifies Price's diverse compositional style; from classical form to its roots in jazz and dance.

Theme and Variations for Strings in G Minor, Op. 97 (Alexander Glazunov)

Unfortunately, much of Glazunov's music has fallen into obscurity in recent decades, but some of his works remain in the repertoire of orchestras worldwide, including several of his eight completed symphonies, his ballets *The Seasons* and *Raymonda*, and significant concertos for saxophone and violin, the latter of which was a favorite of legendary virtuoso Jascha Heifetz. In 1895, the same year Glazunov completed his popular Symphony No. 5 in B flat, he composed *Theme with Variations in g minor* for string quintet. More than two decades later, he arranged the work for string orchestra and this version has since found a permanent place in the repertoire. The work is firmly rooted in the traditional Russian style with its elegant and stately theme followed by a series of six distinct variants that grow organically from the melodic seed without ever overshadowing the essence of the original melody.

Lyric for Strings (George Walker)

Written in 1946, this work was premiered that year under the title *Lament* by the student orchestra of the Curtis Institute of Music conducted by Seymour Lipkin in a radio concert. In the following

(continued)

year it received its public premiere by the National Gallery Orchestra, conducted by Richard Bales as part of an annual American music festival in Washington. The work, which lasts approximately six minutes, carries the dedication "To my grandmother."

This work was completed after the death of the composer's grandmother. He was a graduate student at the Curtis Institute of Music at that time.

After a brief introduction, the principal theme is stated by the first violins with imitations appearing in the other instruments. The linear nature of the material alternates with static moments of harmony. After the second of two climaxes, the work concludes with reposeful cadences that were presented earlier.

Shaker Loops (John Adams)

Composed in 1978 from fragments of his string quartet, *Wavemaker*, *Shaker Loops* is one of Adam's most performed earlier works. It was written for the New Music Ensemble at San Francisco Conservatory in a septet version, and later on in 1983, Adams rearranged it for string orchestra.

The piece is presented in four movements and explores Adam's personal interest in "wave forms" translated into the idea of oscillating sound patterns. The "loops" concept is brought from Steve Reich's experiences with small lengths of prerecorded tape attached end to end that would repeat melodic or rhythmic figures ad infinitum, initiating the concept of minimalism. The idea of "shake" refers to the sound produced by the bow across the string in a tremolo or trill performed rapidly.

Shaker Loops is written in the aesthetic of post-minimalist since it develops several changes in timbre, harmony, dynamics, and form, within a short amount of time, avoiding the formal and temporal purity of much "minimal" music.

BIOGRAPHIES

Megan Maddaleno is a current Doctor of Musical Arts student in orchestral conducting at the University of Iowa. During her time there, she has had the privilege of conducting the University of Iowa Symphony Orchestra, Chamber Orchestra, and All University String Orchestra, as well as studying under such respected conductors as Dr. William LaRue Jones and David E. Becker. Ms. Maddaleno has been the recipient of the Yamaha Fellowship for Eastman Leadership Academy in Summer 2020, the 2019 UI Summer Music Research Grant for her involvement in conducting workshops, and is a member of the collegiate pedagogical association Center for the Integration of Research, Teaching, and Learning.

Prior to studying at the University of Iowa, Ms. Maddaleno worked in the Columbia Public School District as Director of Orchestras for both West Middle School and Hickman High School. While in Columbia, Missouri, Ms. Maddaleno was a conducting student of Maestro Kirk Trevor, and acted as musical assistant of the Missouri Symphony Society Conservatory. Additionally, she collaborated with the Missouri Composer's Project and Columbia Civic Orchestra to conduct premieres of local composers. Since leaving Columbia, Megan has been involved in festivals and workshops, most recently including those by The Peabody Institute of Music, The International Conducting Institute, and Miami Music Festival.

Ms. Maddaleno received her Bachelor of Music Education degree with emphasis in instrumental studies from Webster University, and her Masters of Orchestral Conducting from the University of Iowa.

Fernanda Lastra's passionate form as a conductor is fueled by her energetic and creative personality which carries over into her leadership, artistic, and musical director roles. Fernanda currently serves as Assistant Conductor for the University of Iowa Symphony and Chamber Orchestras, conducting both groups regularly. In addition, she co-conducts the UI campus orchestra All-University String Orchestra (AUSO) and serves as Assistant Conductor for the UI opera program, conducting productions such as *Little Women* by Mark Adamo.

In 2020, Fernanda was a finalist for the Chattanooga Symphony Orchestra's assistant conductor position, and selected to conduct the UI Ensemble for New Music. She was awarded First Prize in the Opera de Bauge Conducting Competition in France in 2018.

In June, Fernanda created *Compositores.AR*, a cycle of interviews of Argentinian composers in collaboration with MúsicaClasicaBA in Buenos Aires. Fernanda also collaborated with Boulanger Initiative's internship program and, in 2019, attended the Eastman Leadership Academy as an Eastman-Yamaha fellow.

During 2016–2017, Fernanda served as the conductor for the Central Pennsylvania Youth Orchestra, and from 2008–2012 as professor of orchestral activities at El Sistema, Argentina. In 2013, she created La Trama Ensemble, an orchestral project that she led for four years as its artistic and musical director.

Trained as a pianist, Fernanda plays viola with UI Orchestras. Fernanda holds two bachelor's degrees from La Plata University in orchestral and choral conducting, a master's degree in orchestral conducting from Penn State University, and she is completing doctoral studies in orchestral conducting at the University of Iowa.

Simón Zerpa is a third year D.M.A. orchestral conducting candidate under the tutelage of William LaRue Jones at the University of Iowa, where he regularly conducts the symphony Orchestra, Chamber Orchestra, and All-University String Orchestra, and also serves as the orchestra manager. Recently, Zerpa was appointed to the Karen Smuda Emerging Conductor fellowship at the Peninsula Music Festival in Door County, Wisconsin. Among his future engagements, Mr. Zerpa will be debuting in Europe next summer with the Mythos Opera Festival in Italy, and the Berlin Opera Academy in Germany.

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 includes a wide array of professional, festival, collegiate, and student ensembles throughout North America, Latin America, Europe, and Asia. He returns annually to China to conduct orchestras and present conducting masterclasses. In addition, Jones has conducted over 100 all-state orchestras with additional festivals and clinics in each of the fifty United States and each Canadian province.

As a professional performer noted for his outstanding technique and musicality, Dr. Jones was principal bassoon for the Minnesota Opera and Minnesota Ballet, and was first-call associate with the Minnesota Orchestra and Saint Paul Chamber Orchestra for over fifteen 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, Daniel Barenboim, and Leonard Slatkin, to name a few.

Since 1997, Dr. Jones has been Professor of Music, 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 appointed an Obermann Scholar and a Stanley International Fellow in 2008. He received the designation of Collegiate Fellow in the College of Liberal Arts and Sciences in 2011.

Dr. Jones is currently Music Director and Conductor of the Ottumwa Symphony Orchestra. He has previously held the position of Music Director and Conductor of the Oshkosh Symphony Orchestra, Bloomington (Minn.) 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.

Dr. Jones has been honored with the 2013 “Medal of Honor” presented by the Midwest International Band and Orchestra Clinic (Chicago). He has received the American String Teachers Association's Exceptional Leadership and Merit Award, the David W. Preuss Leadership Award, the Sigma Alpha Iota Musician of the Year Award, WCCO Radio “Good Neighbor Award,” and the State of Minnesota Governors' Proclamation of “Dr. William LaRue Jones Week.”

Recognition of Jones' outstanding gestural skills and score analysis has made him a sought-after teacher of conducting. He is the founding Artistic Director of the critically acclaimed Conductors Workshop of America and was the lead member of the conducting faculty of the International Workshops where he also served as conductor of the International String Orchestra. Jones has also presented conducting seminars/workshops 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 orchestra structures worldwide, comprised of eight full orchestras involving over 1000 students annually.

UNIVERSITY OF IOWA SYMPHONY ORCHESTRA

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

Ensemble V

Violin I

Luciana Hontilă
Simón Zerpa
Ryan Staub
Renee Santos

Violin II

Bin-Rui Li
Kendra Thompson
Anna Leahy

Viola

Allie Schumacher
Anton Hoherz
Johanna Kramer
Fernanda Lastra

Cello

Sarah Hansen
Sasha Wimmie
Oskar Kaut
Dean Wibe

Bass

Tyler Lubke

Ensemble O

Violin I

Breanna Thornton
Oriana Ross
Maddie Johnson

Violin II

Alex Norris
Madeline McCourt
Guillermo Najarro
Hannah Pinski

Viola

Dominique Archambeau
Alexander Lenaers

Cello

Emily Airhart
Brooke Steele
Miranda Victor

Bass

Lauren Kundel
Cole Hansen

Ensemble X

Violin I

Junghong Zhou
Nicole Allen
Caitlyn Valencia
Olivia Young

Violin II

Ramel Price
Sarah Harmon
Bailee Bean

Viola

Daniela Rybarczyk
Marissa Beaty
Oliver Yoder
Cameron Larson

Cello

Adrian Gomez
Bennett Huang
Lydia Meikle
Matti Brandenburg

Bass

Alex Waters

Orchestra Department Staff

Dr. William LaRue Jones
Director of Orchestral Studies

Simón Zerpa
Orchestra Manager

Fernanda Lastra
Head Librarian

Megan Maddaleno
String Librarian

Emily Airhart
*Wind Librarian &
Attendance*

UPCOMING EVENTS

For the most up to date listing of concerts and recitals please visit arts.uiowa.edu
All events are FREE unless otherwise indicated.

View livestreamed concerts at <https://music.uiowa.edu/about/live-stream-concert-schedule>

OCTOBER		2020
04	1:30 p.m. Piano Sundays	Livestream
04	7:30 p.m. Latin Jazz Ensemble	Livestream
05	7:30 p.m. Johnson County Landmark	Livestream
09	7:30 p.m. Jazz Repertory Ensemble	Livestream
23	7:30 p.m. Music from the Margins: African American Composer Collage Concert <i>featuring</i> Johnson County Landmark UI Concert Band (chamber ensembles) UI Orchestra Hawkeye Marching Band	Livestream