

Ensemble Concert:

2020-10-28 – University of Iowa Symphony Orchestra



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IOWA

School of Music



ENSEMBLE RECITAL

UI Symphony Orchestra

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

Wednesday, October 28, 2020 at 7:30pm
Voxman Music Building Concert Hall

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

PROGRAM

Ensemble V

- Overture on Hebrew Themes, op. 34** Sergey Prokofiev
(1891–1953)
- Up-front Concerto** Gwyneth Walker
(b. 1947)
- Rise and Shine
About Rain
Flying Tattoos!

Megan Maddaleno, *conductor*

Ensemble X

- Serenade for Strings in E Major, op. 22** Antonín Dvořák
(1841–1904)
- Moderato*
Tempo di Valse
Scherzo: Vivace
Larghetto
Finale: Allegro vivace

Fernanda Lastra, *conductor*

Ensemble O

- Septet** Igor Stravinsky
(1882–1971)
- I.
II. Passacaglia
Gigue
- Concertino da Camera** Jacques Ibert
(1890–1962)
- Allegro con moto*
Larghetto - Animate Molto

Yo-yo Su, *alto saxophone**
Simón Zerpa, *conductor*

*Winner of the Concerto & Aria Solo Competition 2019–20

PROGRAM NOTES

Overture on Hebrew Themes (1914), (Sergei Prokofiev)

Originally a sextet comprised of string quartet, piano, and clarinet, *Overture on Hebrew Themes* explores the intricacies and musical nuances of Jewish music. Featuring a prominent clarinet solo, the work epitomizes the signature Russian style of the composer, while encompassing various Jewish folk melodies.

The work was commissioned in 1914 for the Zimro Ensemble, a sextet comprised of Jewish musicians who had recently immigrated to America from the Soviet Union. The ensemble name is a portmanteau of the Hebrew words for “singing” and “klezmer.” Its premiere performance included Prokofiev himself on piano, showcasing the rhythmic intensity of both the composition and the performance style of the composer himself. The work was revisited in 1934 and re-orchestrated for full orchestra.

Up-Front Concerto (1993), (Gwyneth Walker)

The *Up-Front Concerto* brings the percussionist, along with an unusual array of hand drums, to the front of the orchestra. The intent is to present the audience with a clear and entertaining view of congas, cuica, rain stick, and grapes in concert performance.

This music was written especially for the morning Children’s Concert Series of the Women’s Philharmonic, and was premiered at the Thorne Hill Elementary School (Oakland, California) on March 11, 1993. The first movement, “Rise and Shine,” was intended to help the orchestra players overcome the hardship of having to play their instruments at an unusually early hour of the day! The music starts gently, and then picks up in energy as it “awakens.”

“About Rain” celebrates the special sounds and sights of a rain stick – an instrument often associated with Shakuhachi playing, but now used in a context simply about the falling of rain. The related sonorities of maracas and grapes are interwoven.

The last movement, “Flying Tattoos!,” is a homage to our raucous nature – whether or not we have tattoos. It contains the first notated cuica-violin duet in the orchestral repertoire. (Program notes have been provided by the composer. <https://www.gwynethwalker.com/upfrontc.html>.)

Serenade for Strings in E Major, op. 22 (Antonin Dvořák)

Composed in May 1875 and in almost two weeks, this work became one of the most renowned pieces in string orchestra repertoire. At that time, Dvořák was a young composer of 34 years who was starting his professional career. Recently married and expecting his first child, he was employed as organist at one of Prague’s churches, a position that allowed him to demonstrate his poverty and apply for a government grant. The jury for this piece was integrated by notable members as Johannes Brahms, who immediately recognized Dvořák’s “genuine and original gifts.” On Brahms’ recommendation, the Minister of Culture honored Dvořák with the highest stipend available under the government grant program.

The premiere of *Serenade*, conducted by Adolf Čech, took place in Prague on December 10, 1876. The piece, presented in five movements, is written in an ABA form (except for the last movement). It combines different styles, moods, and characters: lyric melodies, sparkly rhythms, and exciting motives that portrait the Czech spirit.

Septet (Igor Stravinsky)

Septet was composed between July 1952 and February 1953, and the first performance took place at Dumbarton Oaks in Washington, D.C., on January 23, 1954. The score is dedicated to the Dumbarton Oaks Research Library and Collection. It consists of three movements, the first lacking a title, and the last lacking a number in the score.

The work is set for clarinet, bassoon, horn, piano, violin, viola, and cello. Though it is inspired by Schoenberg's twelve-tone system, it does not follow those rules strictly. This was the shift away from Stravinsky's Neo-Classical period into the Serialist period towards the end of his life. The shift was unexpected and people were shocked at the premiere at how different this was. Contrapuntally dense and lacking the clarity and simplicity of the Neo-Classical works, he explores every key possible. The opening movement is more reminiscent of the Dumbarton Oaks concerto (this work was also premiered at the same concert). In the second movement, the Passacaglia, he shifts into an unexpected and shadowed atmosphere. The tone row is used as the bass line while canonic variations are played overhead and put in retrograde, following Schoenberg's example. The concluding Gigue is actually a double fugue, and it is rhythmically upbeat and fun. But each instrument sounds as if they are playing the right patterns in the wrong keys, and the work is brought to a dizzy and abrupt end on an ambiguous chord.

Concertino da Camera for alto saxophone and thirteen instruments (Jacques Ibert)

Jacques Ibert, a French composer from Paris, was a graduate of the Paris Conservatory and winner of the Prix de Rome. Perhaps one of his most played works, *Concertino da Camera* for alto saxophone and eleven instruments, is recognized as an essential part of the classical saxophone repertoire.

Written in 1935 for the German-American saxophonist Sigurd Rascher, the work consists of two movements. The second movement, however, is made up of a slow and a fast section, effectively giving the Concertino a traditional three-movement form.

The piece begins with a brief introduction; the soloist then presents the rhythmic main theme, which incorporates many whole tone and chromatic scales and rapid melodic fragments, combining to produce a brisk "percolating" effect. The music slows and the solo becomes lyrical as the string accompaniment maintains an underlying pulse. The solo and the accompaniment then trade roles with the melody assumed by the violins as the saxophone plays a complex rhythmic counter melody all supported by the pulsating rhythm of the winds. A short development ends with a downward chromatic scale, and the returning primary theme is introduced by the bassoon and echoed in turn by the clarinet, oboe, and strings before being taken up again by the soloist for a satisfying, exhilarating, and fiery dash to the conclusion.

The second movement is an expansive lyrical movement by the soloist alone, before the orchestra joins with a very modest accompaniment. This movement illustrates the remarkable lyrical quality of the instrument. The orchestra bursts into a full-fledged song before transitioning to the final movement. The final movement recalls the mood of the first movement with its fast-syncopated lines and colorful scoring. A virtuosic cadenza brings this brilliant concerto to a lively ending.

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

Megan Maddaleno, *conductor*

Flute

Alexis Letourneau

Oboe

Lexi Doremus

Clarinet

Benjamin Hukvari

Bassoon

Keegan Hockett

Horn

Delaney Hajek

Trumpet

Kalli Lund

Percussion

Connor Lapage

Piano

Mariya Akhadjanova

Violin I

Ramel Price

Ryan Staub

Renee Santos

Violin II

Simón Zerpa

Bin-Rui Li

Kendra Thompson

Anna Leahy

Viola

Allie Schumacher

Anton Hoherz

Johanna Kramer

Fernanda Lastra

Cello

Adrián Gómez

Sasha Wemmie

Oskar Kaut

Dean Wibe

Bass

Tyler Lubke

Ensemble O

Simón Zerpa, *conductor*

Flute

Laura Canelo

Oboe

Lexi Doremus

Clarinet

Joseph Lobb

Bassoon

Keegan Hockett

Horn

Delaney Hajek

Trumpet

Kalli Lund

Piano

Mariya Akhadjanova

Violin I

Breanna Thornton

Megan Maddaleno

Oriana Ross

Maddie Johnson

Violin II

Alex Norris

Madeline McCourt

Guillermo Najarro

Hannah Pinski

Bair Brandt

Viola

Dominique Archambeau

Alexander Lenaers

Oliver Yoder

Cello

Emily Airhart

Brooke Steele

Miranda Victor

Bass

Lauren Kundel

Cole Hansen

Ensemble X

Fernanda Lastra, *conductor*

Violin I

Junghong Zhou

Nicole Allen

Caitlyn Valencia

Olivia Young

Violin II

Luciana Hontilă

Sarah Harmon

Bailee Bean

Viola

Daniela Rybarczyk

Marissa Beaty

Cameron Larson

Anna Moses

Cello

Bennet Huang

Lydia Meikle

Sarah Hansen

Mathilde 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

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| NOVEMBER | | | 2020 |
|-----------|-----------|--------------------------------------------------|------------|
| 01 | 3:30 p.m. | DMA Recital: Nick Miller, <i>percussion</i> | Livestream |
| 05 | 7:30 p.m. | DMA Recital: Colin Wilson, <i>tenor</i> | Livestream |
| 06 | 7:30 p.m. | Jazz Combo Concert | Livestream |
| 08 | 3:00 p.m. | Iowa Percussion Fall Concert | Livestream |
| 08 | 7:30 p.m. | CNM Season 55: CNM Ensemble II | Livestream |
| 09 | 7:30 p.m. | Latin Jazz Ensemble | Livestream |
| 10 | 7:30 p.m. | Jazz Repertory Ensemble | Livestream |
| 11 | 7:30 p.m. | CNM Season 55: 24+24 Composers Project | Livestream |
| 12 | 7:30 p.m. | Johnson County Landmark | Livestream |
| 15 | 1:30 p.m. | Emily Airhart, <i>cello</i> | Livestream |
| 15 | 5:30 p.m. | DMA Recital: Jordan McFarland, <i>percussion</i> | Livestream |
| 15 | 7:30 p.m. | DMA Recital: Peter Grubisich, <i>percussion</i> | Livestream |
| 18 | 7:30 p.m. | Jazz Combo Concert | Livestream |
| 18 | 8:30 p.m. | Jazz Combo Concert | Livestream |