

Ensemble Concert:

2020-12-09 – All-University String Orchestra and UI Chamber Orchestra



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IOWA

School of Music



ENSEMBLE RECITAL

All-University String Orchestra & UI Chamber Orchestra

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

Wednesday, December 9, 2020 at 7:30pm
Voxman Music Building Concert Hall

PROGRAM

Part I

All-University String Orchestra

Brook Green Suite, H. 190

Gustav Holst (1874–1934)

- II. Air
- I. Prelude

Fernanda Lastra, *conductor*

La Rejouissance, Sarabande, and Gigue from Suite, BWV 55: D8

Georg Philipp Telemann
(1681–1767)

- I. La Rejouissance (*Allegro*)
- II. Sarabande (*Andante*)
- III. Gigue (*Allegro*)

arr. Robert D. McCashin

A la Media Noche

arr. Bob Lipton

Simón Zerpa, *conductor*

Capriol Suite

Peter Warlock (1894–1930)

- I. Basse-Danse
- II. Pavane

Andante Festivo

Jean Sibelius (1865–1957)

Megan Maddaleno, *conductor*

Part II

University of Iowa Chamber Orchestra (Chamber Groups)

Quartet for Flute, Oboe, Violin, Violoncello and Basso Continuo in G Major, TWV 43:G2

Georg Philipp Telemann
(1681–1767)

Largo – Allegro – Largo

Vivace – Moderato

Grave

Vivace

Gregory Bardwell, *flute*
Alexis Doremus, *oboe*
Mariya Akhadjanova, *harpsichord*
Simon Zerpa, *violin/coach*

Octet for Wind Instruments

Igor Stravinsky
(1882–1971)

I. Sinfonia (*Lento – Allegro moderato*)

II. Tema con variazioni (*Andantino*)

III. Finale (*Tempo giusto*)

Gregory Bardwell, *flute*
Ana Maria Locke, *clarinet*
Carlos López & Sara Remoy, *bassoons*
Ciarra Krist & Kalli Lund, *trumpets*
Haotian Quan & Benjamin Hahn, *trombones*
Megan Maddaleno, *conductor*

Suite en Concert pour flute et percussion

André Jolivet
(1905–1974)

I. *Modéré – Frémissant*

II. *Stabile*

III. *Hardiment*

IV. *Calme – Véloce – Apaisé*

Alexis Letourneau, *flute*
Percussion Quartet:
Jordan McFarland
Tom Corbridge
Peter Grubisich
Connor LaPage
Fernanda Lastra, *conductor*

PROGRAM NOTES

Brook Green Suite, H. 190 (Gustav Holst)

Gustav Holst wrote this piece in 1933 for St. Paul's Girls' School orchestra located in Brook Green Hammersmith, London. The work is structured in three contrasting movements: I. Prelude, II. Air, and III. Dance.

The overall style of the piece is quite interesting: full of colors and contrasts. The first movement presents imitative sections followed by a homophonic pizzicato ending. The second movement, inscribed in a typical Air English style, features a beautiful melody and accompaniment with challenging tempo changes which allow each section of the orchestra to be showcased with a main melodic role. The last movement, written in a completely dance character (giga), concludes the piece. For this performance, only two movements will be featured: II. Air and I. Prelude.

La Rejouissance, Sarabande, and Gigue from Suite, TWV 55: D8 (G. P. Telemann/arr. Robert D. McCashin)

Telemann composed hundreds of concertos for nearly every instrument that existed in the time period. He was a leader among composers in the 17th and 18th centuries and was a critical musical link between the established Baroque style and the developing early Classical era.

These three movements, La Rejouissance, Sarabande, and Gigue, are the fifth, sixth, and seventh movements, respectively, from Telemann's seven-movement *Suite in D* (TWV 55D:8), a concerto originally composed for trumpet, strings, and continuo. Carefully transcribed from the original manuscript, these movements are an authentic and delightful addition to any concert.

Dr. McCashin, a violinist and former Director of Orchestral Studies at James Madison University, has been a successful writer and arranger of educational publications, having now published nearly eighty works for the Grade I through V educational performance levels. His original works and arrangements are published through Wingert-Jones, FJH Music and Tempo Press.

A la Media Noche (arr. Bob Lipton)

A lively Puerto Rican Christmas carol about the birth of Jesus in the manger, is an arrangement for strings by Bob Lipton.

In Puerto Rico, the aguinaldo is a musical gift offered during the Christmas season and is a tradition inherited from the island's Spanish colonizers. As a musical gift, aguinaldos are mostly played by "parranderos" or "trullas" during the Christmas holidays.

As a composer and arranger, Lipton has over sixty pieces in publication for string orchestra and concert band.

Capriol Suite (Peter Warlock)

Born December 17, 1894 under the name Philip Arnold Heseltine, unconventional composer Peter Warlock adopted the penname in November 1916 after publishing his first music article for *The Music Student*, the pseudonym highly influenced by his intrigue of mysticism and the occult. A London-born composer and pianist, Peter Warlock primarily wrote for vocal settings and chamber orchestra, often integrating programmatic works with magical undertones.

Capriol Suite is a set of six stylized dances, originally composed for piano duet but later re-

orchestrated for string and full orchestra. These dances were largely based off of the sixteenth century text of Renaissance Dance, *Orchésographie* by French writer Thoinot Arbeau, and contained musical excerpts as well as detailed instruction for dances as well as musicians. Peter Warlock conducted the work himself at The Promenade Concert in August 1929, now referred to as the BBC Proms. The work was composed in October 1926, four years prior to Warlock's untimely and mysterious death.

Andante Festivo (Jean Sibelius)

Born December 8, 1865, violinist and Finnish composer Jean Sibelius remains a paramount contributor to the late Romantic compositional era, as well as empowering Finland in its separation and independence from Russia through musical nationalism. In addition to writing seven symphonies, of which he is known for his departure from traditional sonata form and use of non-traditional harmonies and textures, Sibelius is known for his Violin Concerto, which remains one of the most prominent and standard canonic works for the instrument.

Andante Festivo is a single movement stoic work commissioned for the anniversary of the Säynätsalo sawmills in Jyväskylä, Finland. Originally written for string quartet in 1922, the work was rearranged in 1938 for string orchestra and timpani. Sibelius himself conducted a short-wave radio broadcast in 1939, which would be both the sole recording of him conducting his own work and his last conducting engagement prior to his death.

Quartet for Flute, Oboe, Violin, Violoncello and Basso continuo in G Major ,TWV 43:G2

(Georg Philipp Telemann)

If Telemann was regarded by his contemporaries as one of the greatest of all composers, his star, faced with the overwhelming presence of Bach and Handel, paled in the course of the 19th century to the verge of contempt. This assessment changed radically during the course of the last century. Through the systematic exploration of his music, Telemann, once considered purely an instrumental composer, has emerged into a highly cultivated, culturally well-connected, and enormously versatile artistic personality who left an indelible mark on the musical life of his time. Again and again, we discover an individual approach in his works that seems to abandon the musical conventions of his day, both large and small.

This work belongs to the Tafelmusik (Musique de Table), a collection of chamber pieces for various ensembles arranged into three parts which is perhaps Telemann's most celebrated collection of music. Composed in 1733, the Tafelmusik clearly demonstrates Telemann's skill in handling a diversity of musical genres and a variety of instruments.

Octet for Wind Instruments (Igor Stravinsky)

Born 1882 in Saint Petersburg, Russia, Stravinsky is heralded as one of the most prominent controversial composers of the last century. Student of Russian national treasure Nicolai Rimsky Korsakov, Stravinsky was widely known and made famous for his ballets, *Firebird*, *Petrushka*, and *Rite of Spring*, making his mark on not only the orchestral music scene, but also his contributions towards theater and dance. Stravinsky, most known for his previous two periods, Russian (as previously exemplified) and Neoclassical, ended his compositional career with serialism and post tonal writings.

Octet for Wind Instruments (1923) is a three-movement chamber work that utilizes octatonic collections as well as traditional writing techniques to create a complex piece that, while written at the beginning of his Neoclassical period, can additionally be examined in a post tonal light. The first movement is in sonata form with use of canonic subjects, the second an intricate theme and variations, and a centralized fugal counterpoint in the third movement. Its premiere received mixed reviews, from tumultuous commentary to high praise. The work remains a piece of standard repertoire for the instruments scored as well as for conductors.

Suite en Concert pour flute et percussion (André Jolivet)

Frequently known as the second flute concerto, this interesting piece was written in 1965 by André Jolivet, considered one of the most important French composers of the 20th century.

The score calls for solo flute and a percussion ensemble compressed by four percussionists who are assigned to perform in between six and seven different instruments. Thus, the broad variety of timbre, color, and modes of producing sound make this piece quite unique. The percussion ensemble adopts many roles through the composition: portrays different characters, creates atmospheres, and is used as accompaniment or as main thematic material.

The piece is written in four movements in a contrasting pattern of slow-fast tempi. The second movement is marked "stabile," meaning "stable" in a calm character, although movements one and four have also slow-moderato introductions. Movements one, three, and four are more vivid and exuberant.

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.

ALL-UNIVERSITY STRING ORCHESTRA

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

Violin I

Rebecca Edmunson
Holli Farnum
Isabel Nehf
Regan Smith
Gwendolyne Rogers
Oscar Cruz
Halima Zegar

Violin II

Emily Wolf
Emily Woodard
Leo Shriver
Grace McKay
Kali Jensen
Rae Ann Corrigan

Viola

Zach Vig
Lily Cripe
Rachel Jebe
Grace Ritter
Steven Icardi
Emily Jansen
Gabby Dennis
Mia Harbort
Julia Kryca
Grayson Garner

Cello

Samuel Rosario
Allison Brehm
Rylie Kelley
Antonia Sarnicola
Lauren Hagar
Peter Mertka
Rachel Sapata

Bass

Satori Good
Kennedy Posey
Abby McCusker

UPCOMING EVENTS

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DECEMBER

2020

10	7:30 p.m.	UI Bands	Livestream
11	12:30 p.m.	Holidays with the Hawkeyes feat. Holiday Tubas	Livestream
12	3:30 p.m.	DMA Recital: Arianna Edverson, <i>clarinet</i>	
13	7:30 p.m.	Electronic Music Studio Concert 1	Livestream
14	7:30 a.m.	DMA Recital: Xingyu Huo, <i>voice</i>	Livestream