

## Ensemble Concert:

2021-05-06 – All-University String 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](mailto:mus-lib@uiowa.edu).



**Scroll to see Program PDF**



# IOWA

School of Music



## ENSEMBLE RECITAL

### **UI Chamber Orchestra**

Dr. William LaRue Jones

*Director of Orchestral Studies*

Sunday, May 2, 2021 at 3:00pm  
Voxman Music Building Concert Hall

### **All-University String Orchestra**

Dr. William LaRue Jones

*Director of Orchestral Studies*

Thursday, May 6, 2021 at 3:00pm  
Voxman Music Building Concert Hall

# PROGRAM

3:00 pm, Sunday, May 2, 2021

University of Iowa Chamber Orchestra

## **Suite Antique**

- I. *Prelude*
- II. *Ostinato*
- III. *Aria*
- IV. *Waltz*
- V. *Chanson*
- VI. *Rondeau*

John Rutter  
(b. 1945)

Gregory Bardwell, *flute*

## **Eight Miniatures for Small Orchestra**

- I. *Marcha Grottesca*
- II. *Meditacion*
- III. *Pasillo*
- IV. *Danzonete*
- V. *Nocturno*
- VI. *Mejorana*
- VII. *Plegaria*
- VIII. *Allegro Final*

Roque Cordero  
(1917–2008)

Fernanda Lastra, *conductor*

## **Walking Tune**

Traditional  
arr. Laurence Perkins

Thomas Kelley, *trombone*

## **Septet**

- I. *Préambule*
- II. *Menuet*
- III. *Intermède*
- IV. *Gavotte*

Camille Saint-Saëns  
(1835–1921)

Junhong Zhou, Nicole Allen, Dominique Archambeau  
Bennet Huang, Alex Waters, Kalli Lund, Chieh-Chen Chun  
Simón Zerpa Carballo, *conductor*

## **Bullfighter's Prayer**

Joaquín Turina  
(1882–1949)

## **Petroushkates**

Joan Tower  
(b. 1938)

Alex Norris, Bennet Huang, Gregory Bardwell  
Ana Maria Locke, Chieh-Chun Chen  
Megan Maddaleno, *conductor*

# PROGRAM

**7:30 pm, Thursday, May 6, 2021**

All-University String Orchestra

**Quantum**

Paul Barker  
(b. 1966)

**Appalachian Waltz**

Mark O'Connor  
(b. 1961)

Megan Maddaleno, *conductor*

**Estampas Mexicanas**

I. Ferial

Jose Elizondo  
(b. 1972)

**Heart of Fire**

Lauren Bernofsky  
(b. 1967)

Fernanda Lastra, *conductor*

**Out of Time**

Sean O'Loughlin  
(b. 1971)

**City of Steel**

Doug Spata  
(b. 1975)

Simón Zerpa Carballo, *conductor*

# PROGRAM NOTES

## **Suite Antique** (John Rutter)

British composer John Rutter was born in London in 1945. Composer, conductor, editor, arranger, and record producer mainly of choral music, Rutter studied music at Clare College, Cambridge, where he also served as director of music from 1975–1979. In 1981, Rutter founded The Cambridge Singers which he conducts and has made acclaimed recordings of sacred choral repertoire. Rutter's compositional influences are rooted in the French and English choral traditions of the early 20th century as well as of light music and American classic songwriting. His legacy for the choral world is quite important. A major part of his oeuvre is linked to sacred choral pieces, especially Christmas carols.

Rutter's *Suite Antique* was specially written in 1979 for a concert featuring flautist Duke Dobing and the London Baroque Soloists as part of the Cookham Festival. Bach's Brandenburg Concerto No. 5 was featured in that program, so Rutter decided to pay homage to Bach writing a Suite using the same instrumentation. The Suite is written for flute, harpsichord, and strings with six contrasting movements featuring influences from the twentieth century song and jazz.

## **Eight Miniatures for Small Orchestra** (Roque Cordero)

Panamanian composer Roque Cordero was born in 1917, and he began his musical studies while still in high school. Composer, writer, conductor, and educator, during his long career he was honored with numerous national and international commissions, awards, and recognitions. Cordero moved to the United States in 1943 to hone his craft, and seven years after, in 1950, he returned to Panama, eager to improve music education in his country and build a professional orchestra. Most of his compositions are based on the twelve-tone technique.

*Ocho Miniaturas* (Eight Miniatures) was composed during Cordero's fifth year of study in the United States, after completing his bachelor's degree in music education at the University of Minnesota. The piece is scored for a chamber orchestra, and it is the first work in which Cordero used twelve-tone technique. Over the years, *Ocho Miniaturas* became one of Cordero's most popular orchestral works. This work features Panamanian folk dances (the danzón, the mejorana, the punto, and the pasillo) combined with other musical elements such as form, melody, counterpoint, and texture.

## **Walking Tune** (Traditional/arr. Laurence Perkins)

*Walking Tune* (or *Gånglåt från Äppelbo*) is a very popular traditional Swedish folk melody, which is also well known in Denmark where there is a special folk dance connected with the tune. It is a melody that can be sung when walking a long distance, and it is also used as a *Skänklåt* (gift song), to be played, for instance, at a wedding reception while the married couple open their wedding presents.

The arranger, Laurence Perkins, dedicated it to his wife Susan Scott, who died of cancer on June 13, 1989, just before her 35th birthday. "We met in March 1983 in Nairobi, Kenya, where she was living and working at the time. When she returned to England, we worked for five happy years as the bassoon section of the Manchester Camerata orchestra and the Camerata Wind Soloists. We

were married in January 1987. Susan had learned this melody from a Danish friend who was also working in Kenya, and she played it on many occasions. I feel that this arrangement serves as a fitting tribute to a fine performer and a very special person.”

### **Septet** (Camille Saint-Saëns)

Saint-Saëns composed in almost every form and medium imaginable. Then a friend of his, a mathematician and founder of the chamber group La Trompette, Émile Lemoine had begged the composer for years to write something that included the trumpet with the usual strings setting and piano. Before coming up with a composition, Saint-Saëns responded several times with a joke about the unusual combination, but in late 1879 he offered Lemoine a Preamble for trumpet, string quartet, bass, and piano as a New Year’s gift. Lemoine had it performed immediately, and Saint-Saëns was inspired to complete the work, which was originally titled *Suite*, and only had three more movements.

Two things probably caused Saint-Saëns to reconsider his interest. One was the continued development of the valve trumpet and the simultaneous development of virtuosos on the instrument. The Besson company in Paris (and London) was a leader in this field, creating higher-pitched instruments such as the E-flat trumpet. Xavier-Napoléon Teste, principal trumpet at the Paris Opera, played Besson’s instruments and joined Saint-Saëns (on the piano) for the premiere of the complete Septet in December 1880, accompanied by string quartet and a double bass. The other was a renewed Parisian interest in early music, particularly of the Baroque era, which is manifested in this work through the clarity and simplicity of the style, textures, and harmonies, perhaps an early neo-classical composition.

### **Bullfighter’s Prayer** (Joaquín Turina)

In the late 19th century, musical nationalism became a prevalent compositional style throughout the world, but one of Spain’s major proponents was Joaquín Turina (1882–1949), who popularized music from his native Sevilla. Inspired by his predecessors, Enrique Granados, Manuel de Falla, and Isaac Albéniz, Turina studied composition at the Schola Cantorum de Paris and later established himself as a composer, critic, and professor of music at Madrid’s Royal Conservatory.

*La oración del torero* (1925) was originally written for lute ensemble but has been adapted for piano trio, string quartet, and string orchestra. The tone poem explores the multitude of emotions of the Bullfighter before entering the arena: the Andalusian paso doble dance, the heroic fame to come, a lamenting saeta recitative, and a humble meditative prayer. These themes beautifully contrast the valor and courage necessary to avoid certain death, while juxtaposing with humble introspection and uncertainty of what’s to come.

### **Petroushkates** (Joan Tower)

American composer Joan Tower (b. 1938) has achieved such recognition as “one of the most successful woman composers of all time” (*The New Yorker*). Originally a pianist, Tower’s compositional career began during her time as a chamber musician and founding member of Da Capo Players. Tower has had residencies at such major orchestras as Orchestra of St. Luke’s, St. Louis Symphony, as well as receiving numerous awards around the globe. Tower often draws upon established canonic music and responds with her own creation. For example, one of her most

famous works is *Fanfare for the Uncommon Woman*, in response to Aaron Copland's *Fanfare for the Common Man*. *Petroushskates* was written in 1980 for the Da Capo Players, of which Tower played the piano herself at its premiere. Speaking in regard to the work, Tower says the following:

The title *Petroushskates* combines two ideas that are related to this piece. One refers to Stravinsky's *Petroushka* and the opening Shrovetide Fair scene which is very similar to the opening of my piece. The celebratory character and the busy colorful atmosphere of this fair provides one of the images for this piece. The other is associated with ice skating and the basic kind of flowing motion that is inherent to that sport. While watching the figure skating event at the recent winter Olympics, I became fascinated with the way the curving, twirling, and jumping figures are woven around a singular continuous flowing action. Combining these two ideas creates a kind of carnival on ice – a possible subtitle for this piece. (Joan Tower)

---

### **Quantum** (Paul Barker)

Paul Barker (b. 1966) is an educational composer who writes orchestral, wind band, and choral works intended for festivals, clinics, and competitions within the United States as well as the United Kingdom. Educated at Leeds University in the United Kingdom, Barker has also established himself as a music educator with continued studies from the World Music Foundation. *Quantum* is a short, rhythmically engaging work that incorporates an Afro-Brazilian syncopated beat throughout, while presenting various rhythmic layers within both the melodic lines and timpani.

### **Appalachian Waltz** (Mark O'Connor)

Mark O'Connor (b. 1961) is an American fiddler and composer of folk and bluegrass music. At thirteen, O'Connor debuted at Nashville's Grand Ole Opry and became the youngest person to sign with Rounder Records. O'Connor has won numerous fiddle competitions, and in doing so has benefited under the mentorship of such names as Benny Thomasson (fiddle), Stéphane Grappelli (jazz), Chet Atkins (Guitar), and Doc Watson (guitar) during various tours in his youth. While primarily known for his work in the fiddle genre, O'Connor has written in a multitude of styles, including blues, jazz, classical, and has additionally established a Method Book System under his own name.

*Appalachian Waltz* (1993) is O'Connor's most famous piece and title of his most popular album, which also features cellist Yo-Yo Ma and bassist Edgar Meyer who joined O'Connor on the composition as a string trio. Originally meant to be used in his Second Concerto, he extracted it to be used as a solo project. Utilizing two primary motivic sections, the work features open quintal harmony based off the open strings of the violin, and gently teeters from sweet and delicate to intense blooming. It has frequently been used as an encore piece for both O'Connor and Yo-Yo Ma.

### **Estampas Mexicanas - Ferial** (José Elizondo)

Mexican composer José Elizondo received degrees in music and electrical engineering from the Massachusetts Institute of Technology (MIT), and degrees in composition from Harvard University, where he studied musical analysis, orchestration, and conducting. Elizondo combines two professions with much enthusiasm and success. His music has been performed by over 170

orchestras around the world and recognized by notable artists such as Yo-Yo Ma, Sefika Kutluer, Orlando Cela, Nicole Peña Comas, and Maximilian Hornung among others.

*Estampas Mexicanas* (Mexican Vignettes) is a suite featuring Mexican folk elements. The composer was inspired by the rhythmic vitality of the music of Carlos Chávez, the ritualistic mysticism of the works of Silvestre Revueltas, and the lyrical melodies of Manuel M. Ponce. Movement I, Ferial (parade), is a festive parade of simple, colorful, folk-like tunes and rhythms. The opening of this movement pays homage to composer Carlos Chávez, paraphrasing the opening measures of his "Sinfonía India." But in contrast to Chávez' work, Elizondo uses this rhythmic material in a lighter manner to propel his festive melodies and create a festive tapestry of sounds.

### **Heart of Fire** (Lauren Bernofsky)

American Composer Lauren Bernofsky's was born in Rochester, Minnesota, in 1967 and currently lives in Bloomington, Indiana. Her catalog includes solo, chamber and choral music as well as larger-scale works for orchestra, film, musical, opera, and ballet, and her music has been performed across the United States, Europe, and Asia, as well as in Australia, New Zealand, Greece, Iceland, Kenya, and South Africa. Bernofsky holds degrees from the Hartt School, New England Conservatory, and Boston University. Her philosophy of composition is simple: "music should be a joy both to play and to hear."

Commissioned by the Bennett's Mill Middle School Orchestra, *Heart of Fire* is inspired by exemplary people pursuing their passion for a particular purpose, but it is also inspired by the people who keep persevering to accomplish their goal. Our history is filled with many inspiring examples: Martin Luther King, Nelson Mandela, Susan B. Anthony, and Elizabeth Candy Stanton, among others. The piece is quite rhythmic, and it is structured in an ABA form with a contrasting slower middle section featuring solos in every section of the orchestra.

### **Out of Time** (Sean O'Loughlin)

*Out of Time* is a dramatic and exciting work for the advanced string ensemble. The concept of time and how it relates to music is the essential thread in this composition. The music is at times passionate and at times angular and pulse pounding. It mimics the various ways that we experience time in our lives.

### **City of Steel** (Doug Spata)

Brooding melodies rise like mist over dark, churning chords, swooping between sections before disappearing into the haze as dark themes give way to a warm, yearning middle section. Then the technical ostinato returns and rebuilds to a rousing finish. "Picture superheroes watching over a dark city!" the composer says.



# 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 Carballo** 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.

# UI CHAMBER ORCHESTRA

---

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

## **Violin I**

Alex Norris  
Nicole Allen  
Simón Zerpa

## **Violin II**

Junhong Zhou  
Caitlyn Valencia  
Megan Maddaleno

## **Viola**

Dominique Archambeau  
Fernanda Lastra

## **Cello**

Bennet Huang  
Emily Airhart  
Brooke Steel

## **Bass**

Alex Waters

## **Flute**

Gregory Bardwell

## **Oboe**

Will Hardy

## **Clarinet**

Ana Maria Locke  
Benjamin Hukvari

## **Bassoon**

Sara Remoy

## **Trumpet**

Kalli Lund

## **Horn**

Delaney Hajek

## **Trombone**

Benjamin Hahn

## **Piano**

Chieh-Chun Chen

# ALL-UNIVERSITY STRING ORCHESTRA

---

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

## **Violin I**

Oscar Cruz  
Rebecca Edmunson\*  
Gianna Marshall  
Isabel Nehf  
Regan Smith

## **Violin II**

Kali Jensen  
Ethan Kardin  
Grace McKay  
Ryan McLerran  
Emily Wolf\*  
Emily Woodard

## **Viola**

Gabby Dennis  
Grayson Garner  
Mia Harbort  
Emily Jansen  
Julia Kryca  
Alex Marsh  
Grace Ritter  
Zachary Vig\*

## **Cello**

Hannah Barrett  
Allison Brehm  
Lauren Hagar  
Rylie Kelley  
Kobie Long  
Peter Mertka  
Samuel Rosario\*  
Rachel Sapata  
Allison Schollmeyer

## **Bass**

Satori Good\*

\* principal  
position

# UPCOMING EVENTS

For the most up to date listing of concerts and recitals please visit [arts.uiowa.edu](https://arts.uiowa.edu)  
All events are FREE unless otherwise indicated.

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

MAY		2021
04	7:30 p.m.	Symphony Band Chamber Ensembles Livestream
05	5:30 p.m.	DMA Recital: Dominique Archambeau, <i>viola</i> Livestream
05	7:30 p.m.	UI Orchestras Broadcast Livestream
06	5:30 p.m.	Senior Recital: Louis Barker, <i>violin</i> Livestream
06	7:30 p.m.	All University String Orchestra Livestream
07	5:30 p.m.	DMA Recital: Ghadeer Abaido, <i>piano</i> Livestream
07	7:30 p.m.	UI Choirs Broadcast Livestream
08	11:30 a.m.	Senior Recital: Christopher Arp, <i>organ</i> Livestream
08	1:30 p.m.	DMA Recital: Yi Wang, <i>piano</i> Livestream
08	3:00 p.m.	Senior Recital: Megan McCrary, <i>soprano</i> Livestream
08	5:30 p.m.	DMA Recital: Madeline Anderson, <i>piano</i> Livestream
08	7:30 p.m.	Iowa Steel Band Livestream
09	3:30 p.m.	DMA Recital: Emily Airhart, <i>cello</i> Livestream
09	5:30 p.m.	DMA Recital: Xingyu Huo, <i>soprano</i> Livestream
09	7:30 p.m.	Electronic Music Studio Concert 2 Livestream
10	7:30 p.m.	String Quartet Residency Program Chamber Music Livestream
11	7:30 p.m.	Faculty Recital: Rachel Joselson, <i>soprano</i> "Songs and Chamber Works of Stella Lerner" Livestream
12	7:30 p.m.	DMA Recital: Amy Anderson, <i>violin</i> Livestream

# IOWA

School of Music