

## Ensemble Concert:

2021-05-05 – University of Iowa Symphony Orchestra



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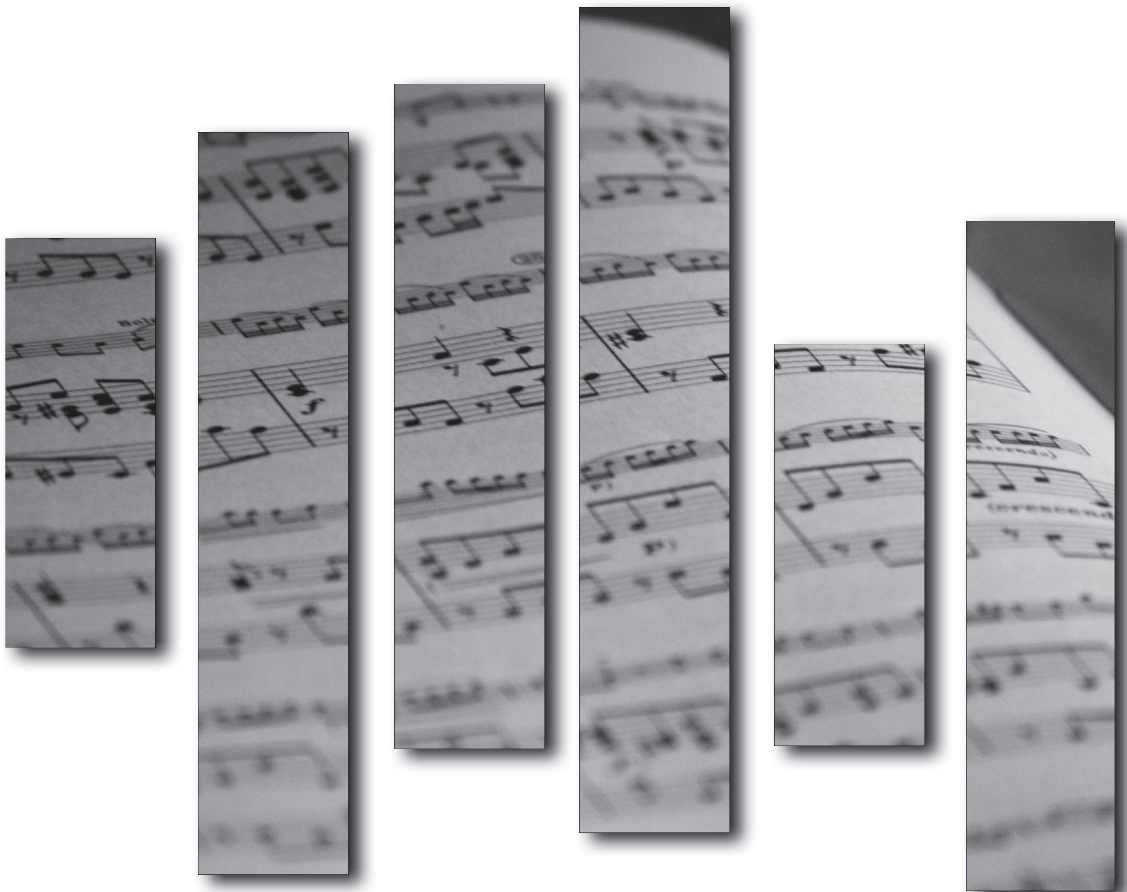


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# IOWA

School of Music



## ENSEMBLE RECITAL

**UI Symphony Orchestra**

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

Wednesday, May 5, 2021 at 7:30pm  
Voxman Music Building Concert Hall

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

## **PROGRAM**

### Orchestra V

**October**

Eric Whitacre  
(b. 1970)

**Strum**

Jessie Montgomery  
(b. 1981)

Megan Maddaleno, *conductor*

### Orchestra X

**Strange Travels**

Nancy Galbraith  
(b. 1951)

- I. Khao San Road
- II. Ayutthaya

**Serenata para Orquesta de Cuerdas y Percusion Op. 43**

Guillermo Zalcman  
(b. 1956)

- I. *Preludio*
- II. *Nocturno*
- III. *Danza*

Fernanda Lastra, *conductor*

### Orchestra O

**Residua**

Icli Zitelli  
(b. 1966)

**Concertino for timpani, percussion, and strings**

Andrzej Panufnik  
(1914–1991)

- I. *Entrata*
- II. *Canto I*
- III. *Intermezzo*
- IV. *Canto II*
- V. *Fine*

Simón Zerpa Carballo, *conductor*

# PROGRAM NOTES

## **October** (Eric Whitacre)

Eric Whitacre (b. 1970) is currently one of the most sought-after composers, conductors, and musical artists of modern times. A native of Nevada, Whitacre holds degrees from both University of Nevada-Las Vegas as well as The Juilliard School of Music, the latter of which he studied under John Corigliano and David Diamond, both composers of modern classical minimalism, which greatly impacted his own style. Whitacre has been the recipient of numerous awards and appointments as Artist in Residence, including Los Angeles' Walt Disney Concert Hall.

Much of Eric Whitacre's compositions utilize aleatoric extended harmonies, suspensions, and non-chordal tones to invoke a variety of colors, feelings, and vibrations for both the ensemble and audience, all of which are highly prevalent in his composition *October*. The work was originally written for wind band but has since been adapted for string orchestra and percussion through the arrangement of Paul Lavender from the Hal Leonard Corporation.

## **Strum** (Jessie Montgomery)

Born in Manhattan in 1981, Jessie Montgomery is pioneering a new wave of music for composers of underrepresented backgrounds. Holding degrees from The Juilliard School of Music and New York University, Montgomery has become a highly-sought composer and chamber musician within recent years and has earned coveted awards and titles such as the Leonard Bernstein Award from the ASCAP Foundation, strong ties to the Sphinx Organization, and a feature with The New York Philharmonic for their project celebrating one hundred years of equal voting rights. In regard to the work, the composer says the following:

*Strum* is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012, the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration. (Jessie Montgomery)

## **Strange Travels (2014)** (Nancy Galbraith)

American composer Nancy Galbraith was born in 1951 in Pittsburg, where she currently serves as chair of composition at the Carnegie Mellon University School of Music. She holds a bachelor's degree from Ohio University and a master's degree from West Virginia University. Galbraith's music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her catalog includes works for symphony orchestras, concert choirs,

wind ensembles, chamber ensembles and soloists playing a leading role in defining the sound of contemporary classical music.

*Strange Travels* was composed for the Carnegie Mellon Contemporary Ensemble and premiered in March 2014. The title alludes to the sensation of motion imparted by the music, through two aural landscapes of an unfamiliar, almost otherworldly nature. The first movement is a mostly fast-paced journey through a frontier of orchestral textures and colors. The second movement is slower and dreamier, with recurring accents from the electric string pizzicatos.

### **Serenata para Orquesta de Cuerdas y Percusion Op. 43 (1993)** (Guillermo Zalcman)

Argentinian composer Guillermo Zalcman was born in Buenos Aires in 1956. He graduated from the *Lopez Buchardo* conservatory as a music and clarinet professor and studied composition with the Maestra Amalia Espora. Composer, professor, conductor, and promoter of new music, he has been president of the Argentinian Composers Associations since 2018. His catalog includes more than 115 pieces, 70 of them premiered in Latin America, North America, and Europe.

Written in 1993 and originally for full orchestra, the *Serenade for String Orchestra and Percussion*, is structured in three contrasting movements. Throughout the piece Zalcman explores South American rhythms, especially in the last movement which shares similarities with the “Malambo,” an Argentinian traditional dance. Movements I and III are full of energy and uplifting character. Meanwhile, movement II presents delicate melodic lines, expanded harmonies and solo passages.

### **Residua** (Icli Zitella)

Venezuelan composer Icli Zitella was born in Caracas. After he completed composition studies in his own country, he pursued a master’s degree at Manhattan School of Music in New York City (2015). He worked as a violinist with the National Philharmonic Orchestra of his country and served as professor of theory at Mozarteum-Caracas School of Music. His works have been played by famous international soloists, such as Ab Koster, William VerMeulen, Lucy Shelton, and Dimitri Vassilakis. He won the Municipal Price in Caracas (2011), the UNESCO-Aschberg Bursaries for Artists (1999), and the first place in the Moisés Moleiro Piano Composition Contest (1992). His works include concert, chamber, orchestral, electronic, and incidental music, as well as film scores. He writes music in a wide variety of styles ranging from the classical and traditional to the popular and experimental.

*Residua* is the name given by medieval alchemists to the material left over from their experiments. The work evokes the process of making the “Philosopher’s Stone”: an adventure that generally led to failure, leaving behind only a few “residua” (“waste” in Latin). The composition revolves around a refrain that always reappears in a varied way. The contrasting sections are related to that refrain by certain interval characteristics. Some secondary motifs acquire relative importance, form new complexes, acquire a certain stability, and even create polyphonic textures close to the practice of traditional imitations. In general, this work tries to rescue old compositional models and uses the consonance-dissonance opposition within a free tonal framework.

### **Concertino** (Andrzej Panufnik)

Andrzej Panufnik was a Polish composer, pianist, conductor, and teacher. He became one of the leading composers in his country and, as a conductor, was fundamental in the re-establishment of the Warsaw Philharmonic after World War II.

According to the composer, his *Concertino* for timpani, percussion, and Strings was composed both

as a concert piece and as a study/test work for the Shell-LSO Scholarship percussion section.

In this work I wanted to take a fresh look at percussion and to emphasise especially the expressive, even the singing quality of the instruments: hence the title “song” for two of the movements. Rather than presenting conventional technical challenges or producing a variety of new gimmicks, my intention was to compose a test of true musicianship: to demonstrate quality of sound, precision and above all an understanding of the musical content of the work, its poetic element. Regarding musical language, as in my previous works, I was trying to achieve clarity and a sense of order through a self-imposed discipline. Thus the *Concertino* is based on one four-note cell (fa, sol, si, do), introduced at the beginning of the work by the tubular chimes. This cell, used both melodically and harmonically, emerges from time to time throughout the whole work to bring organic unity to the whole piece. (Andrzej Panufnik)

## BIOGRAPHIES

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**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 served as Assistant Conductor for the UI opera program from 2018 to 2020,

conducting productions such as *Little Women* by Mark Adamo. Her present commitments include collaborations with Wilfrid Laurier University in Canada and Orquesta Filarmónica de El Salvador.

In June 2020, Fernanda created *Compositores.AR*, a cycle of interviews of Argentinian composers in collaboration with MúsicaClásicaBA 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.

Fernanda was a finalist for the Chattanooga Symphony Orchestra's Assistant Conductor position and was 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.

During 2016–2017 Fernanda served as Conductor for the Central Pennsylvania Youth Orchestra, and in 2013, she created *La Trama Ensemble*, an orchestral project that she led for four years as its artistic and musical director. As conductor and educator, Fernanda served from 2008–2012 as Professor of Orchestral Activities at El Sistema, Argentina, and from 2005 to 2016 as Assistant Professor at La Plata University, Argentina.

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 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. Recently, Zerpa Carballo 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 de Waart, 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 Associations 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 twenty-five 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*

## **Orchestra V**

Megan Maddaleno, *conductor*

### **Violin I**

Alex Norris  
Ryan Staub  
Renee Santos  
Anna Leahy

### **Violin II**

Junhong Zhou  
Louis Barker  
Olivia Young  
Simon Zerpa Carballo

### **Viola**

Daniela Rybarczyk  
Alexander Lenaers  
Oliver Yoder  
Cameron Larson

### **Cello**

Bennet Huang  
Oskar Kaut  
Dean Wibe

### **Bass**

Alex Waters

### **Timpani**

Jilly Cooke

### **Percussion**

Tom Corbridge

## **Orchestra X**

Fernanda Lastra, *conductor*

### **Violin I**

Shengho Wang  
Oriana Ross  
Bair Brandt  
Caitlyn Valencia

### **Violin II**

Ramel Price  
Nicole Allen  
Sarah Harmon  
Bailee Bean

### **Viola**

Dominique Archambeau  
Joanna Kramer  
Marissa Beaty

### **Cello**

Adrian Gomez Hernandez  
Lydia Meikle  
Miranda Victor

### **Bass**

Alex Waters

### **Flute**

Gregory Bardwell

### **Oboe**

Lexi Doremus

### **Clarinet**

Arianna Edvenson  
Benjamin Hukvari

### **Bassoon**

Carlos Lopez

### **Trumpet**

Kalli Lund

### **Horn**

Renee Thomas

### **Trombone**

Benjamin Hahn

### **Harp**

Pam Weest-Carrasco

### **Percussion**

Peter Gubrisich  
Philip Bueche

### **Piano**

Ghadeer Abaido

## **Orchestra O**

Simón Zerpa Carballo, *conductor*

### **Violin I**

Luciana Hontila  
Bin-Rui Li  
Kendra Thompson  
Megan Maddaleno

### **Violin II**

Breanna Thornton  
Madeline McCourt  
Hannah Pinski

### **Viola**

Allie Schumacher  
Anton Hoherz  
Jillian Schenck  
Anna Moses  
Fernanda Lastra

### **Cello**

Emily Airhart  
Brooke Steele  
Matti Brandenburg

### **Bass**

Austin Vawter

### **Timpani**

Jordan McFarland

### **Percussion**

Connor LaPage

## **Orchestra**

### **Department Staff**

Dr. William LaRue Jones  
*Director of Orchestral Studies*

Megan Maddaleno  
*Orchestra Manager*

Fernanda Lastra  
*Head Librarian*

Simón Zerpa  
*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](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	
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
13	1:30 p.m.	DMA Recital: Feiyang Li, <i>piano</i>	Livestream
16	3:00 p.m.	Summer Chamber Tour Concert	Livestream