

UPCOMING EVENTS

BACH CANTATA SERIES PERFORMANCE
FRIDAY, MARCH 2 AT 12:15 P.M.
MCELROY LOBBY, GBPAC

JOSÉ ANTONIO ZAYAS CABÁN, SAXOPHONE
MONDAY, MARCH 5 AT 8 P.M.
DAVIS HALL, GBPAC

SPOTLIGHT SERIES: UNI CHOIRS CONCERT
TUESDAY, MARCH 6 AT 7:30 P.M.
GREAT HALL, GBPAC

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS
AVAILABLE ONLINE AT MUSIC.UNI.EDU/EVENTS. TO
RECEIVE A HARDCOPY, PLEASE CALL 319-273-2028.

In consideration of the performers and other members of the audience,
please enter or leave a performance at the end of a composition.

Cameras and recording equipment are **not permitted**. Please turn off all
electronic devices, and be sure that all emergency contact cell phones and
pagers are set to silent or vibrate.

This event is **free** to all UNI students, courtesy of the Panther Pass Program.

Performances like this are made possible through private support from patrons
like you! Please consider contributing to School of Music scholarships or guest
artist programs. Call 319-273-3915 or visit www.uni.edu/music to make
your gift.



- SPOTLIGHT SERIES -

NORTHERN IOWA SYMPHONY ORCHESTRA

REBECCA BURKHARDT, CONDUCTOR
ROSS MONROE WINTER, VIOLIN
SAYYOD MIRZOMURODOV, CLARINET

PROGRAM

Concerto for Clarinet and Orchestra Jean Françaix
I. *Allegro* (1912-1997)
Sayyod Mirzomurodov, clarinet
UNI Instrumental Concerto Winner 2018

The Red Violin, Chaconne for Violin and Orchestra
John Corigliano (b. 1938)
Ross Monroe Winter, violin

INTERMISSION

Symphonic Dances from *West Side Story* Leonard Bernstein
Prologue (1918-1990)
Somewhere
Scherzo
Mambo
Cha-cha
Meeting Scene
Cool Fugue
Rumble
Finale

Tonight's performance is a preview of some of the music the Northern Iowa Symphony Orchestra will be performing on our concert tour to Brazil.

Pre-concert music in the lobby was provided by the Verismo Scholarship Quartet, UNI Suzuki School Chamber Music Program, John Chiles, Coordinator.

NORTHERN IOWA SYMPHONY ORCHESTRA

Violin I
Monica Chen+
Naima Burrs
Abigail Moore
Esther Heise
Lydia Pakala
Leticia Gomez
Hannah Howland*

Violin II
Rachel Pakala++
Anna Lee Larson
Taryn Kroymann
Ryan Joss
McKenzie Carra
Morgan Francis
Jennifer Michel
Donovan Klutho

Viola
Gabriel Forero Villamizar++
Bradley Affolter
Jacob Lesan
Selena Aschbrenner
Heather Stultz
Nichole Wollmuth
Hanna Gibson
Alma Bradley
Andrew Adamec

Cello
Kelsey Chidley++
Wesley Montoya
Nia Williams
Amelyn Enriquez
Jamie Hanson
Jesse Luke*

Bass
Andy Braught
Bridget Shoemaker
Clayton Ryan
Patrick Roe
Michael Gedden
Catherine Christian
Aaron Stagner

Harp
Gretchen Brumwell**

Piano/Celeste
Andrew Adamec

Graduate Assistant
Monica Chen

Librarian
Taryn Kroymann

(in alphabetical order)

Flute/Piccolo
Kim Abeyta
Michelle Meadows
Jennifer Michel
Shiqun Ou
Lydia Richards

Oboe/English Horn
Annika Andrews
Julian Castillo
David Thompson

Clarinet/Bass Clarinet
Lucas Randall
Andrew Wiele
Emma Schmidt
Glenn Zimmer

Bassoon/Contra Bassoon
Dr. Cayla Bellamy**
Jarod Kral
Maddie Roach
Anya Shorey

Alto Saxophone
Andrey Floryanovich

Horn
Joel Andrews
Daniel Charette
Ryan Miller
Brittany Schultz
Dr. Tina Su**

Trumpet
Rachel Bearinger
Metro Lyle
Sarah Quesnell
Logan Vander Wiel

Trombone
Jason Andriano
Tom Mortenson
Joshua Piering

Tuba
Donovan Klutho

Timpani/Percussion
Nicholas Behrends
Kyler Boss
Eric Green
Ryan Greiner
Seth Chronister

* Guest performer
** UNI faculty artist
+ Concertmaster
++ Principal

PROGRAM NOTES

Symphonic Dances from West Side Story

By Leonard Bernstein

Born in Lawrence, Massachusetts, Bernstein was an American composer, conductor, and pianist noted for his accomplishments in classical and popular music. Bridging the gap between Concert Hall and Broadway, his flamboyant conducting style made him a glamorous musical figure. Bernstein was a longtime music director of the New York Philharmonic and was the first classical conductor to make several television appearances.

West Side Story is an American musical set in the Upper West Side of New York City during the 1950s. A gritty urban setting surrounded by rival street gangs, *West Side Story* is a modern take on Shakespeare's romantic tragedy, *Romeo and Juliet*. It opened on Broadway in 1957 and received harsh criticism from journalists who found the performance much too realistic for a musical. The Dances, performed without pause, begin with the musical's *Prologue* in which the Jets and Sharks face off only to be broken up by the police. This is followed by the musical's most memorable ballad, *Somewhere*, a lush and poignant dream-dance sequence from the second act. The *Scherzo* paints a picture of city-kids enjoying some time away from the harshness of the city. The *Mambo*, perhaps one of the most popular movements, is an exciting and fast Cuban dance. In the 1950s, articles published in New York City announced an emerging "mambo revolution," so it comes as no surprise that Bernstein added this Cuban-style movement. Dominated by different rhythms in the brass and percussion sections, it is a successful attempt at representing the combative and feuding gangs, albeit through dance. A quiet *Meeting Scene* follows in which the two lovers, Tony and Maria, first exchange words. *Cool*, *Fugue* delivers the hostile and explosive underpinnings of the Jets through a contrapuntal dance. The work closes with an ultimate deadly fight, the *Rumble* and the *Finale*, through a reprise of *Somewhere*, leaves the singular lover alone to mourn her Romeo, Tony, as he dies. The final cadence, an unresolved dissonance, is a quiet remembrance of the same harsh intervals of the opening *Prologue*.

-- Leslie Gair
with additions by R. Burkhardt

ABOUT THE SOLOISTS

Sayyod Mirzomurodov is a native of Uzbekistan and started playing clarinet at age 8. He received his Bachelors degree from Uzbekistan State Conservatory in Tashkent. Sayyod performed with National Symphony Orchestra and Wind ensemble in Uzbekistan and other republics of Central Asia as a soloist and a chamber musician. Sayyod Mirzomurodov is pursuing his Master of Music degree in Clarinet Performance at the University of Northern Iowa where he is a student of Dr. McCandless.

Violinist **Ross Monroe Winter**'s career spans multiple genres in the orchestral, chamber music, and solo fields as well as work in film and television. Currently a member of the **Richmond Symphony** (VA) and the **IRIS Orchestra** (TN), he served for two seasons as interim Associate Concertmaster of the Quad City Symphony Orchestra (IA/IL). Additional highlights of the coming season include solo appearances with Brazil's Orquestra Sinfônica da Universidade de Caxias do Sul and the Northern Iowa Symphony Orchestra in John Corigliano's "The Red Violin" Concerto. Recent solo appearances have been with the Northern Iowa Symphony Orchestra in separate duo concertos with Juilliard violin professor Laurie Smukler (Mozart's Concertone), and UNI's Julia Bullard (Mozart's Sinfonia Concertante); with Waterloo-Cedar Falls Symphony Orchestra (Vivaldi and Max Reger's Four Seasons); and with the Wintergreen Festival Orchestra in Anna Clyne's "Prince of Clouds": a concerto for two violins performed with Milwaukee Symphony Orchestra concertmaster Frank Almond, and conductor Laura Jackson. A sought-after teacher, Dr. Winter is Assistant Professor of Violin at the University of Northern Iowa School of Music. During the summers, he teaches violin and chamber music at the **Wintergreen Summer Music Festival and Academy** where he has also served as Academy Director, and is currently Principal Second Violin of the Wintergreen Festival Orchestra. Dr. Winter holds BM and MM degrees from the New England Conservatory of Music where he studied with Boston Symphony Orchestra concertmaster Malcolm Lowe, and from the State University of New York Purchase College-Conservatory of Music with Laurie Smukler as a graduate assistant. He completed his doctoral studies at The Catholic University of America's Benjamin T. Rome School of Music in Washington, DC with Jody Gatwood. Other principal teachers include Sylvia Rosenberg, Kurt Sassmannshaus, and Philip Setzer of the Emerson String Quartet.

ABOUT THE CONDUCTOR

Conductor **Rebecca Burkhardt** joined the University of Northern Iowa faculty as Director of Orchestral Activities in 1988. Besides her duties as Music Director of the Northern Iowa Symphony Orchestra she is Music Director for the UNI Opera Theatre, and serves as a professor on the music theory and conducting faculties at UNI. From *Dialogue of the Carmelites* and *Madame Butterfly* to *Fiddler on the Roof* and HAIR, her theater performances encompass the gamut of music-drama and musical comedy. She has appeared as guest conductor of the Moscow Chamber Orchestra, WCF Symphony Orchestra, Opera Illinois and as Music Director of the Northern Iowa Youth Orchestra and the Dubuque Youth Symphony. International engagements include Conservatory Orchestra at Aunlay-sous-Bois (France), the Chengdu Symphony Orchestra, and Orquestra Sinfônica da Universidade de Caxias do Sul(Brazil). She performed as guest clinician and conductor for the Iowa All-State Orchestra and conducted that same ensemble at the National Governor's Convention in Des Moines. She was given the Award for Faculty Excellence by the Iowa Board of Regents and served as the National President of the College Orchestra Directors Association (2008-10 and 2015). As a composer she has works for in the chamber music and chamber orchestra genres. Her musical, *A Scotch Verdict*, written in collaboration with UNI theatre professor Cynthia Goatley, was presented in a concert performance as a part of *Stages*, a new musical festival sponsored by Theatre Building Chicago. Her newest musical, *Just Ann*, another collaboration with Goatley, is based on the life of Texas Governor Ann Richards and was premiered in August 2017. A native of Texas, Dr. Burkhardt earned a Bachelor of Music degree in Horn Performance from Southwestern University (TX), a Master of Music Education degree from the University of North Texas, and her Ph. D. at the University of Texas, Austin.

PROGRAM NOTES

John Corigliano *The Red Violin: Chaconne for Violin and Orchestra (1997)*
Composer Note:

The Red Violin: Chaconne for Violin and Orchestra draws upon music I composed for the film of the same name. The film spans three centuries in the life of a magnificent but haunted violin in its travels through space and time. A story this episodic needed to be tied together with a single musical idea. For this purpose I used the Baroque device of a chaconne: a repeated pattern of chords upon which the music is built.

Against the chaconne chords I juxtaposed Anna's theme, a lyrical yet intense melody representing the violin builder's doomed wife. From these elements I wove a series of virtuosic etudes for the solo violin, which followed the instrument from country to country, century to century.

I composed these elements before the actual filming, because the actors needed to imitate actual performance of the music. Then, while the film itself was shot, I made - from Anna's theme, the chaconne, and the etudes - this concert work. While I scored the film just for the soloist and string orchestra (to emphasize the "stringness" of the picture), I composed this seventeen-minute concert work for violin and full orchestra.

As *The Red Violin: Chaconne for Violin and Orchestra* begins, diaphanous ascending string lines unveil the chaconne chords, voiced in incantatory dotted rhythms, in low winds and brass. Then solo violin and orchestra utter, and expand on, Anna's theme. Virtuosic etudes quicken the pace, lead to a rushing climax; these yield to a stratospherically high, gravely slow melody, which remembers, against slowly shifting string sonorities, Anna's romantic theme. The string chords louden, strengthen with winds and brass: then the soloist reclaims, in determined accents this time, the diaphanous string line that opened the score. The orchestra halts to launch the soloist's cadenza, impetuous and songful by turns: then the chaconne, in strings chords rendered brittle by sharp attacks with the wood of the bow, gradually climax in a grand tutti restatement of the incantatory opening and a whirlwind coda for all.

— John Corigliano