PRESENTS

NORTHERN IOWA SYMPHONY ORCHESTRA
ERIK ROHDE, CONDUCTOR

FEATURING
CONCERT CHORALE
STEVE SANG KOH, VIOLIN
JOHN HINES, BASS

JUAN DOMÍNGUEZ-RINCÓN AND JOHN WILES, GUEST CONDUCTORS

Overture to Candide (1956) ................................. Leonard Bernstein (1918 – 1990)

Juan Domínguez-Rincón, guest conductor

Difference of Cognition (2022)* .......................... Daniel Swilley (b. 1980)

The Lark Ascending (1920) ................................. Ralph Vaughan Williams (1872 – 1958)

Steve Sang Koh, violin
Northern Iowa Symphony Orchestra
Erik Rohde, conductor

INTERMISSION

Five Mystical Songs (1911) ................................. Ralph Vaughan Williams

I. Easter
II. I Got Me Flowers
III. Love Bade Me Welcome
IV. The Call
V. Antiphon

John Hines, bass
John Wiles, guest conductor
Northern Iowa Symphony Orchestra and Concert Chorale

* Premiere

Thursday, October 13, 2022 at 7:30 p.m.  Great Hall, Gallagher Bluedorn
ABOUT THE ARTISTS

Steve Sang Kyun Koh was appointed to the position of Assistant Professor of Violin at University of Northern Iowa in fall 2019. From 2017 to 2019, Dr. Koh was Adjunct Instructor in violin at University of Toronto, where he received his Doctor of Musical Arts degree. An avid chamber and orchestral musician, Dr. Koh is co-founder of the Interro String Quartet. His research interests range from string pedagogy to jazz to music technology. In further support of new music, he is a member of the Toronto Messiaen Ensemble and has collaborated with emerging North American and internationally-renowned composers, such as Gideon Gee-Bum Kim, Salvatore Sciarrino, and Ofer Ben-Amots.

John Hines, bass, is a Professor of Voice at the University of Northern Iowa. A member of the UNI music faculty since 2006, his teaching responsibilities have included undergraduate and graduate-level courses in Applied Voice as well as Vocal Diction and Song Literature, with a specialty in Russian vocal repertoire and diction for singers. Dr. Hines has maintained a local, national and international profile as a recitalist, masterclass clinician, and competition adjudicator. His performance repertoire comprises hundreds of art songs and over 75 symphonic, oratorio and operatic works ranging from J.S. Bach to Carlisle Floyd.

Juan Domínguez-Rincón is a graduate student in the UNI School of Music, as well as a conductor, pianist and promoter. Born in Bogota, Colombia, Juan is a member of Opera Latinoamérica, Escena Digital and Academia Latinoamericana de Dirección de Orquesta. He is the founder and conductor of Bogota’s Metropolitan Symphony Orchestra “La MET.” As a conductor, he has participated with distinguished national orchestras such as the Orquesta Filarmónica de Bogotá, Orquesta Filarmónica de Medellín, and Orquesta Sinfónica de Caldas standing out for his keen sense of performance, interpretation and leadership. As a pianist, he has embraced a wide range of projects and repertoire, including Colombian music, musical theatre and jazz.

Erik Rohde maintains a diverse career as a conductor, violinist, and educator, and has performed in recitals and festivals across the United States and in Europe and Asia. He is the newly appointed Director of Orchestral Activities at the University of Northern Iowa, the Music Director of the Winona Symphony Orchestra (MN), and the founding artistic director of the Salomon Chamber Orchestra, an orchestra dedicated to promoting the works of living composers and of Haydn and his contemporaries. A committed advocate for contemporary music, he has premiered and commissioned many new works by both established and young composers, and is constantly seeking to discover new compositional voices.

John Wiles is Professor of Music and Director of Choral Activities at UNI where he conducts Concert Chordale, the Varsity Men's Glee Club, Cantorei, and Cecilians. In addition, he teaches graduate and undergraduate students in choral conducting and choral literature and serves as the Artistic Director of the Northern Iowa Bach Cantata Series and vox peregrini. Prior to his appointment at UNI, he was Lecturer and Fellow of Conducting and Ensembles at The University of Texas at Austin. His choirs have toured extensively internationally and can be heard on the CENTAUR Record Label and MARK RECORDS.

For full biographies and more information, please visit music.uni.edu.
Northern Iowa Symphony Orchestra

Violin I
Emma Anderson, concertmaster
Lauren Geerlings
Kellie Connolly
Emma Becker
Lyuda Haines

Violin II
Maggie Ierian
Emma Hawkinson
Karina Rivera-Andrada
Emily Prebil
Evelyn Lopez

Viola
Steph Ramos
Andrew Acosta
Julian Perez
Caleb Burdine
Sammie MacDonald
Gale Lesemann

Violoncello
Turner Sperry
Haley Nicholson
Ruthellen Brooks

Trumpet
Morgan Eadie
Megan Bennett
Stephen Seaberg

Flute
Emily Paul
Aubrey Williamson
Breanna Daley

Oboe
Lin Nikkel
Caroline McReynolds

Clarinet
Madeline Echtemacht
AnneMarie Tate
Lindsay Davidson
Alayna Ringsby

Bassoon
Makayla Rasmusson
Sophia Patchin
Jessica Carlson

Horn
Jonathon Hughes
Morgan Stumpf
Benjamin Lumley

Bass
Sam Stover
Miles Rochford
McCaffrey Brandt

Bassoon
Makayla Rasmusson
Sophia Patchin
Jessica Carlson

Horn
Jonathon Hughes
Morgan Stumpf
Benjamin Lumley

Bass
Sam Stover
Miles Rochford
McCaffrey Brandt

Concert Chorale

Soprano
Katelyn Bakker
Sydney Barton
Maria Casady
Anna Casey
Julia Fink
Lili Fischer
Emma Gardner
Sarah Hovinga
Karli Jirava
Lilly Kallenberger
Mandie McIlravy
Ana Molano
Anastasia Muell
Alyssa Piper
Annika Trost

Alto
Ruthellen Brooks
Emily Carlo
Emily Clouser
Abbey Edlemon
Ellie Gavin
Heather Gillis
Emma Hawkinson
Jamie Knox
Ayanna Reckman
Calista Rowe
Davan Smith
Grace Sullivan
Yuxiao Sun
Sydney Tucker
Emalee Warren
Grace Welveart

Tenor
Tommy Bates
Casey
Daughenbaugh
Carson Ferree
Bryson Grove
Alex Hohbein
Juan Morales
Martin Paulin
Brennan Regan
Will Schumacher
Ben Shockley
Logan Stapp
Brady Van
Waardhuizen
Luke Walter

Bass
Marcos Antunez
Josiah Bailey
Noah Fredericksen
Alex Goodman
Jacob Hennager
Micaiah Krutsinger
Gabe Mueller
Aaron Powers
Caleb Shonk
Cooper Sifert
Tyler Snodgrass
Brock Trenkamp
Jon Turner
I. Easter (from George Herbert *Easter*)

Rise heart; thy Lord is risen.
Sing his praise without delayes,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all thy art.
The crosse taught all wood to resound his name, who bore the same.
His stretched sinews taught all strings, what key
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long;
Or since all musick is but three parts vied and multiplied.
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

II. I Got Me Flowers (from George Herbert *Easter*)

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sunne arising in the East.
Though he give light, and th'East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

III. Love Bade Me Welcome (from George Herbert *Love (III]*)

Love bade me welcome: yet my soul drew back.
Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkinde, ungrateful? Ah, my deare,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, sayes Love, who bore the blame?
My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
So I did sit and eat.

IV. The Call (from George Herbert The Call)

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joyes in love.

V. Antiphon (from George Herbert Antiphon (I))

Let all the world in ev'ry corner sing:
My God and King.
The heavens are not too high,
His praise may thither flie;
The earth is not too low,
His praises there may grow.

Let all the world in ev'ry corner sing:
My God and King.
The Church with psalms must shout,
No doore can keep them out;
But above all, the heart
Must bear the longest part.

Let all the world in ev'ry corner sing:
My God and King.