

A MASTER OF MUSIC RECITAL  
IN CONDUCTING

An Abstract of a Recital  
Submitted  
In Partial Fulfillment  
Of the Requirements for the Degree  
Master of Music

Claudia Restrepo Guzman  
University of Northern Iowa  
May 2014

This Study by: Claudia M. Restrepo Guzman

Entitled: A MASTER OF MUSIC RECITAL IN CONDUCTING

has been approved as meeting the abstract requirement for  
the Degree of Master of Music

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Date

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Dr. Rebecca Burkhardt, Chair, Recital Committee

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Date

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Dr. Melinda Boyd, Recital Committee Member

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Date

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Dr. Ronald Johnson, Recital Committee Member

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Date

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Dr. Michael J. Licari, Dean, Graduate College

This Recital Performance by: Claudia M. Restrepo Guzman

Entitled: A MASTER OF MUSIC RECITAL IN CONDUCTING

Dates of Recital: October 18, November 1, and December 4, 2013

has been approved as meeting the recital requirement for  
the Degree of Master of Music

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Dr. Rebecca Burkhardt, Chair, Recital Committee

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Dr. Melinda Boyd, Recital Committee Member

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Dr. Ronald Johnson, Recital Committee Member

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Dr. Michael J. Licari, Dean, Graduate College

## ABSTRACT

Claudia Restrepo Guzman completed a compiled conducting recital during the fall semester of 2013. This recital was performed by different ensembles and in varying venues at the University of Northern Iowa (UNI). The first performance was of the Cantata BWV 161 *Komm, du süße Todesstunde* by Johann Sebastian Bach, followed, two weeks later, by the Northern Iowa Symphony Orchestra performance of Leonard Bernstein's Overture to *Candide*. Later that semester the recital included conducting a performance with the Northern Iowa Chamber Orchestra featuring soloist Elena Lyalina with the first movement of the Piano Concerto No. 20 in D minor, K. 466 by Wolfgang Amadeus Mozart; this performance also included *Capriol Suite for String Orchestra*. This recital portrayed a wide variety of repertoire because of the differing ensembles, composers and genres; ranging from chamber to full orchestra with or without soloists, both vocal and instrumental. This compiled recital shows great versatility on diverse repertoire.

The first performance took place at the McElroy Lobby of the Gallagher-Bluedorn Performing Arts Center on October 18, 2013 at 12:15 pm. This performance was the result of a collaboration between members of the UNI orchestra, wind symphony and the voice ensemble *Cantorei* for the Northern Iowa Bach Cantata series, and resulted in a performance of Bach's Cantata BWV 161, *Komm, du süße Todestunde*.

*Komm, du süße Todestunde* (Come, sweet hour of death), a Cantata for the 16th Sunday after Trinity, was composed in Weimar and first performed on September 27,

1716.<sup>1</sup> This cantata, composed to a text by the court poet Salomon Franck, refers to Paul's prayer for the Ephesians to be spiritually strengthened and, the resurrection of the boy of Nain.<sup>2</sup> In the latter, the resurrection of the dead serves as an opportunity to express a fervent yearning for death. The plea for an early demise, so foreign to today's listener, is not to be understood, however, as a morbid desire to die, but rather as firm belief that death will bring the faithful closer to the longed-for resurrection.

BWV 161 was probably revised some years later in Leipzig, and the main differences between the two versions are very evident in the opening alto aria. The early Weimar version is characterized by the peaceful sound of two recorders that softly accompany the verses alluding death; in contrast, the Leipzig scoring calls for two transverse flutes that join the original continuo accompaniment. More divergent, perhaps, is the treatment of the chorale melody inserted into the opening aria. In the early version this melody is played by the organ, one phrase at a time, as was the custom in these movements commonly called "Chorale Arias;" this practice was regularly found in the Weimar cantatas. In the latter, Leipzig version, Bach inserted the text of the chorale and gave the melody to the sopranos, transforming the soloistic initial nature of the aria into a vocal duet with contrasting texts.<sup>3</sup>

The Tenor recitative, "Welt! Deine Lust ist Last!" (World! Your pleasure is a burden!), is characteristic of Bach's early style because it is a *secco recitative* with an

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<sup>1</sup> Alfred Dürr, *The Cantatas of J. S. Bach*. Translated by Richard D. P. Jones (Oxford: Oxford University Press, 2006), 544.

<sup>2</sup> Melvin P. Unger, *Handbook to Bach's Sacred Cantata Texts: an Interlinear Translation with Reference Guide to Biblical Quotations and Allusions* (Lanham, MD: Scarecrow Press, 1996), 553.

<sup>3</sup> Malcom Boyd, *Oxford Composer Companion: J.S. Bach* (Oxford: Oxford University Press, 1999), 256.

arioso conclusion, typical of Bach's pre-Leipzig practices.<sup>4</sup> The initial part of the recitative, in A minor, expresses the believer's perception of the world as a place of deception, where its pleasure is an affliction to the soul. The contrasting final arioso section sets a serene mood in C major by employing a more moving continuo line, portraying the last verse: "I have a desire to depart and to be with Christ" of Philippians 1.23.<sup>5</sup>

The third movement, a tenor aria accompanied by strings and continuo, is differentiated from the opening alto aria by a triple meter depicting a more mournful yearning for death. The melodic head motive of the first part makes frequent use of an appoggiatura figure that intensifies the text meaning of the word *Verlangen* (desire). In the middle section, the vocal line is more melismatic and is accompanied mainly by the continuo, allowing the virtuosic line prominence. As this is a *da capo* aria, the beginning section returns.

The alto recitative, scored for the full ensemble, starts with a speech-like texture that is soon followed by an imitative section between the alto, the continuo and the two flutes. The end of the recitative vividly portrays a clock marking the "stroke of the final hour."<sup>6</sup> In the fifth movement, set for a four-part choir, the instrumental *ritornello* melody is derived from the theme of the introductory aria, now set in a triple meter; the choir later imitates this theme. This song-like movement displays a rather cheerful affect that

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<sup>4</sup> Ibid., 84.

<sup>5</sup> Dürr, 544.

<sup>6</sup> Ibid., 546.

represents the joy of being with Jesus in heaven after death. The overall structure of this movement might be best described as A B B<sup>1</sup> A<sup>1</sup> form.

The concluding chorale is based on the fourth verse of the hymn by Christoph Knoll, “Herslich tut mich verlangen”.<sup>7</sup> Bach adds a fifth voice to the original four-part setting that is played by the two flutes in unison, with the string orchestra now doubling each of the choral parts. Possibly the most fascinating aspect of this last movement is the striking ending: an unresolved dominant E major triad leaves us with a questioning sense that matches the interrogative last verse, “Was schadt mir den der Tod?” (How, then, can death hurt me?).<sup>8</sup>

The next part of the recital, a spotlight series concert of the Northern Iowa Symphony Orchestra, took place at the Great Hall of the Gallagher-Bluedorn Performing Arts Center on November 1, 2013 at 7:30 p.m. This concert opened with the popular Overture to *Candide* by Leonard Bernstein, whose scoring calls for full orchestra.

Well-known in his different roles as conductor, pianist, teacher, and composer, Leonard Bernstein (1918-1990) stands out as one of the most important figures in the American musical scenario of the Twentieth Century. In his compositions, he combines the heritage of traditional classical music with a variety of musical styles, including Jazz and Afro-Caribbean rhythms. His diverse output includes film scores, Broadway musicals and a full range of orchestral, vocal, and chamber works.<sup>9</sup> By the 1950s, Bernstein took an interest in Voltaire’s satirical novel *Candide* (1758) when the renowned playwright

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<sup>7</sup> Boyd, 257.

<sup>8</sup> Unger, 557.

<sup>9</sup> The Leonard Bernstein Office, Inc., <http://www.leonardbernstein.com/composer.htm> (accessed October 10, 2013).

Lillian Hellman proposed to him that they adapt it for musical theater.<sup>10</sup> In *Candide*, Voltaire derides the optimistic philosophical beliefs of his day through the misadventures of the naïve protagonist.

The first production of *Candide*, which Bernstein labeled as a comic operetta, took place on October 29, 1956 at the Colonial Theatre in Boston, but the Broadway premiere in New York was some weeks later on December 1, 1956. After a not-so-successful initial season, due, presumably, to the work being considered “too intellectually weighty,”<sup>11</sup> and with just 73 performances, the production closed on February 2, 1957. The next full-scale production was prepared for London in 1958 with revisions of the libretto and the addition of a new musical number. *Candide* has had many important revisions for different productions, some of the more noteworthy are: The Chelsea Version in 1973, which included new lyrics and orchestrations; the New York City Opera version in 1982, in which much music that had been cut in 1973 was reinstated; and its final revised and renewed version presented by the London Symphony Orchestra in concert at the Barbican Centre, London, in December, 1989, with the composer conducting.<sup>12</sup> These many revisions exhibit the composer’s devotion to his work, as he pointed out: “There’s more of me in that piece than anything else I’ve done.”<sup>13</sup>

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<sup>10</sup> The Leonard Bernstein Office, Inc., <http://leonardbernstein.com/candide.htm> (accessed October 12, 2013).

<sup>11</sup> Janet E. Bedell, Roanoke Symphony Orchestra Program Notes, <http://www.rso.com/learn/notes/11-12/ml.pdf> (accessed October 11, 2013).

<sup>12</sup> Leonard Bernstein, *Candide: A Comic Operetta in Two Acts*. Scottish Opera Edition of the Opera-House version. Book by Hugh Wheeler. Lyrics by Richard Wilbur (New York: The Leonard Bernstein Music Publishing Company LLC, Publisher. Boosey and Hawkes Inc. 1995), 290.

<sup>13</sup> Bedell (accessed October 11, 2013).



Regardless of struggles in production and numerous modifications of the entire work, the Overture to *Candide* was a success from the very beginning and has become one of the most famous modern orchestral works performed in concert. This overture, in sonatina form,<sup>14</sup> features two of the operetta's prominent melodies: the enchanting Protagonist's love duet "Oh, Happy We" and "Glitter and Be Gay," a jovial and fast-moving melody. This flamboyant and extraordinary piece accurately portrays the statements of one of the lyricists, Richard Willbur, who said that "[Bernstein's] music for *Candide* seems to me perpetually fresh and exciting."<sup>15</sup>

The overture to *Candide* opens with a vibrant *fortissimo* fanfare-like section in the brass, percussion and low reeds, soon followed by strings and woodwinds. The first theme, in E-flat major, is presented by high woodwinds and violins which are promptly interrupted by the fanfare-like opening phrase. The following new melodic idea, played by the entire orchestra, depicts the comical characteristics of this work.

The second main theme, based on the melody "Oh, Happy We," is preceded by a thinning in texture of a transitional section. This theme, played initially by the unique combined color of the violas and B-flat and bass clarinets, is in B-flat major (the dominant), thus revealing a conventional harmonic treatment of the sonatina form. After the second theme is played by the violins and woodwinds, the opening fanfare announces the beginning of the recapitulation, this time, however, in a shortened version of the exposition. Different, as well, is the key of the secondary thematic material, now

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<sup>14</sup> Sonatina is an abbreviated sonata form containing the exposition and recapitulation sections without development.

<sup>15</sup> Bernstein, iii.

returning in the tonic, E-flat major. The coda section starts with another aria from the opera: “Glitter and Be Gay.” This new melodic idea is set in a short canon that is soon followed by a tempo change of *Più Mosso*. After a sequential addition of texture in this new faster tempo, this Overture’s very last section portrays a summary-like setting of all the themes contained on it.

The culmination of this conducting recital was held at Davis Hall at the Gallagher-Bluedorn Performing Arts Center on December 4, 2013. This was a chamber orchestra concert that opened with *Capriol Suite for String Orchestra* by Peter Warlock, followed by the first movement of the Piano Concerto No. 20 in D minor, K 466 by Wolfgang Amadeus Mozart; the soloist for this concerto was graduate student Elena Lyalina.

Peter Warlock (1894-1939) is the pseudonym used by Philip Heseltine, an English composer, editor and critic. Since a young age, Warlock was an admirer of Fredrik Delius’s works, with whom he developed a close friendship; Delius was an important supporter and mentor of Warlock’s musical career.<sup>16</sup> The composer studied at Oxford University and in Germany, after a brief stay during the war years, Warlock returned to England; it was by this time that he revealed a particular interest in early music. Warlock’s later years were marked by unstable psychological behavior, and his early death in his own apartment in London has been often associated with supposed suicide.

*Capriol Suite for Strings*, probably one of Warlock’s most popular works, was composed in 1926. It is based on tunes from the *Orchésographie* (1589), a sixteenth-

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<sup>16</sup> Brian Collins, *Peter Warlock The Composer* (Brookfield, VT: Ashgate Publishing Company, 1996), 3.

century treatise of French Renaissance dance music. *Capriol* was initially composed for piano, later arranged for string orchestra and ultimately scored for full orchestra; however, the latter is rarely performed, leaving the string version as the most frequently performed today. This piece, composed four years before Warlock's death, seems to summarize the most salient stylistic treatments of the composer, thus outlining the composer's attitude towards modality and tonality.

Although the Renaissance characteristics of the music are noticeable, this work is more a new composition rather than a mere harmonized transcription of old tunes. The musical variety in its six contrasting movements explores the use of modal melodies set into a mainly strophic configuration, thus resembling the Renaissance musical structure of the dances. In Renaissance practice, however, the decoration of the repeated section is based in melodic ornament as opposed to Warlock's chordal ornamentation.<sup>17</sup>

The first movement, *Basse-Danse* is set in a D-aeolian melody with a regular and symmetrical phrase construction. The different melodic ideas are configured in a ABCA'B' form. The next movement, *Pavane*, also displays modal characteristics in its melodic treatment; the rhythmic ostinato sounding throughout the whole movement, serves as the basis for the G-dorian centered homophonic melody. *Tordion*, the third movement, is more closely related to the first movement in the festive dance-like character, although set in a six-four meter, it shares the alternating main melody configuration of the first movement.

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<sup>17</sup> Ibid., 328.

The fourth movement, *Bransles*, is probably the most complex in terms of structure and melodic treatment. It begins in a homorhythmic style that is contrasted by a quasi-imitative texture in the next major-key section. The return of the opening strophe is soon followed by a faster section that marks the beginning of a more exciting passage than continues getting faster towards the end. In the next movement, the resemblance of the Renaissance style is more distant; the fourth movement is more harmonically functionally composed than any of the other movements, in fact, its corresponding original tune is the most freely treated, thus, almost entirely newly composed.<sup>18</sup> This *Pieds-en-l'air* movement depicts a thinner and sweeter texture, as the basses are *tacet*.

The sixth and final movement, *Mattachins*, denotes the Sword Dance, which was represented by the dancers in pretend combat. The drum-like initial bass drone is set as the accompaniment for the original monophonic melody. However, probably the most memorable characteristic of *Mattachins*, is the exotic selection of chords in the last section that functions as closing material for both the movement and the entire suite.

The Piano Concerto in D minor K. 466 stands out as one of Mozart's most popular concertos. In the vast pianistic oeuvre of Wolfgang Amadeus Mozart (1756-1791), K. 466 attracts attention because it is the composer's first concerto in a minor key, a fact of fascinating relevance, since this mode choice seems to have a special connotation for the composer.<sup>19</sup> Also, K. 466 is the only Mozart concerto that Beethoven ever performed, and for which he wrote down the cadenzas of the first and last

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<sup>18</sup> Ibid., 328.

<sup>19</sup> David Grayson, *Mozart Piano Concertos Nos. 20 and 21* (New York: Cambridge University Press, 1998), 2.

movement; both cadenzas are usually played in today's performances.<sup>20</sup> The concerto's dramatic and passionate qualities have been often associated with the theatrical characteristics of some of Mozart's vocal works, more directly, with his opera *Don Giovanni*, which, predominantly, also shares the D-minor key.<sup>21</sup>

This concerto was rapidly written in Vienna during one of the most productive and successful periods in the composer's life; it was finished on February 10, 1785, only one day before its premiere. This date coincided with the arrival of Mozart's father, Leopold, to Vienna, who declared in his correspondence that "the concert was magnificent and the orchestra played splendidly,"<sup>22</sup> regardless of the lack of rehearsal time; the copyist was still preparing the parts the day of the concert.

The formal structure of the concerto has created some debate among theorists since it resembles the *ritornello* form of the Baroque concerto but its tonal procedure is ruled by the harmonic logic of Sonata form.<sup>23</sup> The hybrid structure of the first movement shows an evolved style that gives a more preponderant role to the orchestra than that of his earliest concertos, thus exploiting the techniques of tutti-solo contrast.<sup>24</sup> The initial *ritornello* starts with a soft syncopated figure by the strings that is soon subtly accompanied by the woodwinds. The whole orchestra bursts in at measure 16 with the inclusion of timpani and trumpets, this animated musical material, leads into a more

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<sup>20</sup> Mario R. Mercado, *The Evolution of Mozart's Pianistic Style* (Edwardsville, IL: Southern Illinois University Press, 1992), 86.

<sup>21</sup> Grayson, 2.

<sup>22</sup> *Ibid.*, 4.

<sup>23</sup> John Irving, *Mozart's Piano Concertos* (Burlington, VT: Ashgate Publishing Limited, 2003), 40.

<sup>24</sup> Mercado, 86.

lyrical new theme in F major, that is presented by the woodwinds after a brief pause, or rhythmic cesura (one of Mozart's hallmarks).

After 76 measures of a thematic varied *ritornello*, the solo piano finally makes its entrance with a whole new thematic idea. Following the initial phrase, the piano joins the initial orchestral section, thus resembling a double-exposition structure. The secondary theme of the solo piano follows this last section with, again, a new theme in the key of F major, which follows the expected treatment of the sonata-allegro approach.

The energizing second *ritornello* leads to the development in which Mozart avoids an intense metric elaboration of the thematic material; rather, he keeps a symmetrical phrasing in a tutti-solo alternation setting giving place to regular sequential modulation. This relatively brief development is soon followed by the recapitulation that is announced by the third entrance of the *ritornello*. This time, the piano and orchestra share the thematic material. In this recapitulation, the secondary theme of the solo, initially presented in F major, is now played in D minor and almost immediately imitated by the woodwinds. The end of the section is marked by the unresolved chords that lead to the cadenza; after the soloist's virtuosic display, the orchestra finalizes the movement with a bombastic coda that gradually softens into an expressive *pianissimo* ending.

To conclude, this compiled recital demonstrates the musicianship and competences required at the master degree level in conducting. It synthesizes compilation of this performance demonstrates the musicianship level of a master degree in conducting because it synthesizes a variety of repertoire from different musical periods. This compiled recital portrays the flexibility today's conductors faced every day.

## BIBLIOGRAPHY

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# NORTHERN IOWA BACH CANTATA SERIES

Friday, October 18, 2013 12:15pm

McElroy Lobby of the Gallagher - Bluedorn Performing Arts Center

## Komm, du süße Todesstunde (BWV 161)

1. [alto aria] Komm, du süße Todesstunde
2. [tenor recitativo] Welt! deine Lust ist Last
3. [tenor aria] Mein Verlangen ist, den Heiland zu umfassen
4. [alto recitativo] Der Schluß ist nun gemacht
5. [chorus] Wenn es meines Gottes Wille
6. [chorale] Der Leib zwar in der Erden

## BWV 161 Text and Translation

### I. Alto Aria

<i>Komm, du süße Todesstunde, Da mein Geist Honig speist Aus des Löwens Munde; Mache meinen Abschied süße, Säume nicht, Letztes Licht, Dass ich meinen Heiland küsse.</i>	Come, you sweet hour of death, When my spirit Shall feed on honey From out of the lion's mouth. Make my departure sweet; Do not linger; Last light, So that I may kiss my Saviour
[And in the 'Leipzig Version' only, (S)]	
<b><i>Herzlich tut mich verlangen Nach einem selgen End, Weil ich hie bin umfassen Mit Trübsal und Elend. Ich hab Lust abzuschneiden Von dieser bösen Welt, Sehn mich nach himmlischen Freuden, O Jesu, komm nur bald!</i></b>	<b>Heartily do I long For a blessed end, For I am here surrounded By tribulation and misery. I have a desire to depart From this wicked world; I yearn for heavenly joys: O Jesus, do come soon!</b>

### II. Tenor Recitative

<i>Welt! deine Lust ist Last, Dein Zucker ist mir als ein Gift verhasst, Dein Freudenlicht Ist mein Komete, Und wo man deine Rosen bricht, Sind Dornen ohne Zahl Zu meiner Seele Qual! Der blasse Tod ist meine Morgenröte, Mit solcher geht mir auf die Sonne Der Herrlichkeit und Himmelswonne. Drum seufz ich recht von Herzens- grunde Nur nach der letzten Todesstunde! Ich habe Lust, bei Christo bald zu weiden, Ich habe Lust, von dieser Welt zu scheiden.</i>	World! your pleasure is a burden! Your sugar is loathsome to me like poison! Your joyful light Is my comet, And where your roses are picked There are thorns without number To the anguish of my soul! Pale death is my sunrise: With it arises for me the sun Of glory and heavenly bliss. So I sigh from the very bottom of my heart Only for the final hour of death! I have a desire to pasture soon with Christ, I have a desire to depart from this world.
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### III. Tenor Aria

<i>Mein Verlangen Ist, den Heiland zu umfassen Und bei Christo bald zu sein. Ob ich sterblich' Asch und Erde Durch den Tod zermalmet werde, Wird der Seele reiner Schein Dennoch gleich den Engeln prangen.</i>	My longing Is to embrace the Saviour And soon to be with Christ! Though as mortal ash and dust I will be crushed by death, My soul's pure light will Nonetheless shine forth equal to the angels.
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### IV. Alto Recitative

<i>Der Schluss ist schon gemacht: Welt, gute Nacht! Und kann ich nur den Trost erwerben, In Jesu Armen bald zu sterben: Er ist mein sanfter Schlaf! Das kühle Grab wird mich mit Rosen decken, Bis Jesus mich wird auferwecken, Bis er sein Schaf Führt auf die süße Himmelsweide, Dass mich der Tod von ihm nicht scheide! So brich herein, du froher Tod- estag! So schlage doch, du letzter Stun- denschlag</i>	The decision is already made: World, good night! And if only I can gain the consolation  Of dying soon in Jesus's arms! It is my sweet sleep! The cool grave will cover me with roses, Till Jesus restores me to life, Till He leads His sheep To that heavenly pasture,  So that death may not part me from Him! Then dawn, you joyful day of death!  Then strike, you stroke of the last hour!
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### V. Chorus

<i>Wenn es meines Gottes Wille, Wünsch ich, dass des Leibes Last Heute noch die Erde fülle, Und der Geist, des Leibes Gast, Mit Unsterblichkeit sich kleide In der süßen Himmelsfreude. Jesu, komm und nimm mich fort! Dieses sei mein letztes Wort.</i>	If it is my God's Will, I wish that the burden of the body May fill the earth this very day, And the spirit, the body's guest, May be clothed with immortality In sweet heavenly joy. Jesus, come and take me away! May this be my last word.
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### VI. Chorale

<i>Der Leib zwar in der Erden Von Würmen wird verzehrt, Doch auferweckt soll werden, Durch Christum schön verklärt, Wird leuchten als die Sonne Und leben ohne Not In himml'scher Freud und Wonne.</i>	The body will indeed in the earth Be consumed by worms, Yet it shall rise again Through beautifully transfigured, Will shine like the sun And live without distress In heavenly joy and gladness.
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*Was schadt mir denn der Tod?*      How, then, can death hurt me

### Conductor

Claudia Restrepo

### Orchestra

Kevin Whiteman, concertmaster

Lydia Pakala, violin 1

Yun Lin, violin 1

Elizabeth Anderson, violin 2

Austin Jacobs, violin 2

Lara Wasserman, violin 2

John Childs, viola

Nichelle Probst, viola

Jonathan Haverdink, cello

Molly McCarty, double bass

Min Jeong Kim, harpsichord

Mara Miller, flute

Natalie Neshyba, flute

### Soloists

Leia Lensing, mezzo soprano

Colin Wilson, tenor

### Choir

#### *Soprano*

Alaura Bingham

Sarah Hartman

Michelle Monroe

Alice Pruisner

#### *Alto*

Allison Collins

Leia Lensing

Kaitlin McCrary

John Len Wiles

#### *Tenor*

Ethan Adams

Ben Owen

Alexander Weaver

Colin Wilson

#### *Bass*

Colby Campbell

Joseph Carey

Andrew Clair

Morgan Kramer

Sean Smith

The School of Music has as its primary mission to educate and prepare music students for productive lives as teachers, performers, composers, scholars, and citizens, while also inspiring students of all degree programs to develop an appreciation for the place of music in a culturally diverse world.



## Northern Iowa Bach Cantata Series

The Northern Iowa Bach Cantata Series is a collaboration among multiple divisions within the UNI School of Music that combines performances by students and faculty for the purpose of education and repertoire exposure. All performances are held in the McElroy Lobby of the GBPAC at 12:15pm.

Upcoming Cantatas:

*Schweigt stille, plaudert nicht*, BWV 211

Friday, February 7, 2014

12:15pm, McElroy Lobby

*Weinen, Klagen, Sorgen, Zagen*

Friday, March 7, 2014

12:15pm, McElroy Lobby

\*This performance is presented in partial fulfillment of the requirements for the degree of Master of Music.

## Upcoming Events

**Gergely Ittzés, flute**  
Tuesday, Nov. 5 at 6 p.m.  
Davis Hall, GBPAC

**UNI Singers**  
Tuesday, Nov. 5 at 7:30 p.m.  
Great Hall, GBPAC

**Instrumental Concerto Competition Finals**  
Wednesday, Nov. 6 at 7:30 p.m.  
Great Hall, GBPAC

The School of Music Calendar of Events is available online at  
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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  
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This event is **free** to all UNI students, courtesy of the Panther Pass Program.

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## - SPOTLIGHTSERIES -

# Northern Iowa Symphony Orchestra

**Rebecca Burkhardt, conductor**

**Claudia Restrepo,  
graduate assistant Conductor**

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November 1, 2013, 7:30 p.m. Great Hall, Gallagher-Bluedorn Performing Arts Center

## Program

*Overture to Candide* . . . . . Leonard Bernstein  
(1918 - 1990)

\*Claudia Restrepo, conductor

*The White Peacock (Op. 7 No. 1)* . . . . . Charles T. Griffes  
(1884 - 1920)

*Saudades do Brasil* . . . . . Darius Milhaud  
(1892 - 1974)

Ouverture  
Sorocaba  
Botafogo  
Copacabana  
Ipanema  
Corcovado  
Paineras  
Laranjeiras  
Gavea

## Intermission

"Guaracha" . . . . . Morton Gould  
Mvt. III from *Symphonette No. 4* (1913 - 1996)  
(*Latin-American Symphonette*)

*Four Dance Episodes from RODEO* . . . . . Aaron Copland  
(1900 - 1990)  
Buckaroo Holiday  
Corral Nocturne  
Saturday Night Waltz  
Hoe-Down

*\*Presented in partial fulfillment of the*

*Master of Music Degree in Instrumental Conducting*

## Northern Iowa Symphony Orchestra

### Violin I

Abigail Lee, \*concertmaster  
Jacob Thiele  
Elizabeth Anderson  
Yun Lin

(winds and percussion listed alphabetically)

### Flute/Piccolo

Makenzie Doyle  
Tara Meade

Kayla Becker  
Lydia Pakala  
Laura Hebbeln  
Julia Hetrick

### Violin II

Anne Slotter, principal  
Anna Larson  
Austin Jacobs  
Gavin McGivney  
Ryan Joss  
Grace Franck

### Viola

John Chiles, principal  
Alyssa Adamec  
Nichelle Probst  
Isaak Sund  
Jotham Polashek  
Emily Bachmeier

### Cello

Matthew McLellan, principal  
Malcolm Burke  
Jonathan Haverdink  
Megan Grey  
Kyle Geesey  
Sarah Marston  
Stan Cheatheam  
Cory Valeika

### Bass

Dmitri Vasilov, principal  
Joel Conrad  
Molly McCarty  
Joe Mnayer

### Harp

Acacia Scott  
Suzanne Sontag

### Piano/Celeste

Jessica Schick

Natalie Neshyba  
Stephanie Thimmesch

### Oboe/English Horn

Emily Cornish  
Michaela Garringer  
Claudia Restrepo

### Clarinet/Bass Clarinet

Nicholas Carlo  
Stacia Fortune  
Hayley Graham  
George Patti

### Bassoon/Contrabassoon

Joshua Carlo  
Markita Currie  
Nolan Schroeder

### Horn

Seth Butler  
Isaac Campbell  
Ashlyn Christensen  
Emily Linder  
Nicholas Wills

### Trumpet

Kayla Fleming  
Benjamin Feuerheim  
Daniel Meier

### Trombone

Brent Mead  
Thomas Rauch  
Nathaniel Welshons

### Tuba

Brett Copeland

### Timpani/Percussion

Christopher Jensen  
Alex Lafrenz  
Aaron Ottmar  
Gabriel Schott  
Teresa Smith

Orchestra Assistant/Assistant Conductor  
Claudia Restrepo

**Connect with us!**  
**The Northern Iowa Symphony Orchestra is on**  
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**concert info and more!**

## Upcoming Events

**Varsity Men's Glee Club Concerts**  
Friday & Saturday, Dec. 6 & 7  
Great Hall, GBPAC

**Chimes of Christmas Concert**  
Tuesday, Dec. 10 at 7:30 p.m.  
Great Hall, GBPAC

The School of Music Calendar of Events is available online at [www.uni.edu/music/events](http://www.uni.edu/music/events). To receive a hardcopy, please call 319-273-2028.

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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.

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*School of Music*  
**University of Northern Iowa**

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# Northern Iowa Chamber Orchestra

**Rebecca Burkhardt, conductor**

**Appearing at:**  
**University of Northern Iowa**  
**Iowa City High School**  
**Muscatine High School**

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December 4, 2013, 8:00 p.m.

Davis Hall, Gallagher-Bluedorn Performing Arts Center

December 6, 2013, various times

Iowa City High School and Muscatine High School

## Program

*"Capriol" Suite for String Orchestra*

Peter Warlock  
(1894 - 1930)

1. Basse - Danse
2. Pavane
3. Tordion
4. Bransles
5. Pieds-en-l'air

## 6. Mattachins

*Piano Concerto in D minor No. 20, KV 466*

## I. Allegro

Elena Lyalina, Piano  
 \*Claudia Restrepo, conductor

Wolfgang A. Mozart  
 (1756 – 1791)

**Intermission***Brandenburg Concerto No. 4 in G major, BWV 1049*

Johann Sebastian Bach (1685 – 1750)

I. Allegro  
 II. Andante  
 III. Presto

Todd Williams, Violin Solo  
 Tara Meade, Flute 1  
 Natalie Neshyba, Flute 2

*Serenade for Strings in E flat major, Op. 6*

## III. Adagio

## IV. Allegro giocoso, ma non troppo presto

Josef Suk  
 (1874 – 1935)

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**UNI SCHOOL OF MUSIC STRING FACULTY**

Frederick Halgedahl - Violin  
 Julia Bullard - Viola  
 Jonathan Chenoweth - Cello  
 Hunter Capoccioni - Bass  
 Gretchen Brumwell - Harp  
 Bob Dunn – Guitar

**Personnel****Violin I**

Abigail Lee, \*concertmaster, Senior,  
 Iowa City, IA  
 Kayla Becker, Senior, Iowa City, IA  
 Jacob Thiele, Sophomore, Sioux City, IA  
 Anne Sloter, Sophomore, Waterloo, IA  
 Yun Lin, Graduate, China  
 Lydia Pakala, Freshman, Dike, IA

**Bass**

Joel Conrad, principal, Senior,  
 Marshalltown, IA  
 Dmitri Vasilitov, Graduate, Penza, Russia  
 Molly McCarty, Freshman, Marion, IA  
 Joe Mnayer, Sophomore, Waterloo, IA

**Harpsichord**

Laura Hebbeln, Junior, Park View, IA

**Violin II**

Elizabeth Anderson, principal, Sophomore,  
 Marshalltown, IA  
 Julia Hetrick, Freshman, Council Bluffs, IA  
 Anna Larson, Freshman, Indianola, IA  
 Austin Jacobs, Sophomore,  
 Marshalltown, IA  
 Gavin McGivney, Freshman, Bayard, IA  
 Ryan Joss, Sophomore, Des Moines, IA

**Viola**

Alyssa Adamec, principal, Junior,  
 Coralville, IA  
 Nichelle Probst, Graduate,  
 Salt Lake City, UT  
 Isaak Sund, Senior, Walcott, IA  
 Jotham Polashek, Freshman, Ames, IA  
 John Chiles, Graduate, South Boston, VA  
 Emily Bachmeier, Sophomore, Austin, MN

**Cello**

Matthew McLellan, principal, Senior,  
 Oskaloosa, IA  
 Megan Grey, Sophomore, Cedar Falls, IA  
 Kyle Geesey, Freshman, Dubuque, IA  
 Jonathan Haverdink, Sophomore,  
 Orange City, IA  
 Malcolm Burke, Junior, Elgin, IL  
 Sarah Marston, Junior, Clinton, IA  
 Corry Valeika, Freshman, Council Bluffs, IA  
 Stan Cheatheam, Freshman,  
 Davenport, IA

Jessica Schick, Junior, Cedar Falls, IA

(winds and percussion listed  
 alphabetically)

**Flute**

Stephanie Thimmesch, Junior, Johnston

**Oboe**

Emily Cornish, Senior, Waverly, IA  
 Michaela Garringer, Sophomore,  
 Williamsburg, IA

**Bassoon**

Joshua Carlo, Freshman, Cedar Falls, IA  
 Nolan Schroeder, Senior, Marion, IA

**Horn**

Seth Butler, Graduate, Decorah, IA  
 Isaac Campbell, Senior, Ottumwa, IA

**Trumpet**

Kayla Fleming, Junior, Independence, IA  
 Benjamin Feuerhelm, Sophomore,  
 Cedar Rapids, IA

**Timpani**

Aaron Ottmar, Junior, Iowa City, IA

**Orchestra Assistant/Assistant Conductor**

Claudia Restrepo