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Graduate recital in conducting

John Chiles
University of Northern Iowa

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GRADUATE RECITAL IN CONDUCTING

An Abstract of a Thesis

Submitted

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music in Conducting

John Chiles

University of Northern Iowa

December 2016

This Abstract by: John Chiles

Entitled: Graduate Recital in Conducting

has been approved as meeting the recital requirement for the

Degree of Master of Music

_____	_____
Date	Dr. Rebecca Burkhardt, Chair, Recital Committee
_____	_____
Date	Dr. Ronald Johnson, Recital Committee Member
_____	_____
Date	Dr. Julia Bullard, Recital Committee Member
_____	_____
Date	Dr. Kavita Dhanwada, Dean, Graduate College

This Recital Performance by: John Chiles

Entitled: Graduate Recital in Conducting

Date of Recital: October 22, 2015 and November 11, 2015

has been approved as meeting the recital requirement for the

Degree of Master of Music

_____	_____
Date	Dr. Rebecca Burkhardt, Chair, Recital Committee
_____	_____
Date	Dr. Ronald Johnson, Recital Committee Member
_____	_____
Date	Dr. Julia Bullard, Recital Committee Member
_____	_____
Date	Dr. Kavita Dhanwada, Dean, Graduate College

ABSTRACT

This abstract describes the graduate recital of John Chiles which was performed in partial fulfillment of the requirements for the Master of Music degree in conducting. The recital was presented in two separate concerts: the first on October 22, 2015 at 7:30 pm, and the second on November 11, 2015 at 7:30 pm. Both concerts employed the Northern Iowa Symphony Orchestra, and the November concert also included the Northern Iowa Youth Orchestra. The concerts were performed in the Gallagher-Bluedorn Performing Arts Center on the University of Northern Iowa campus. The primary goal of the recital was to demonstrate knowledge of various musical periods and use that knowledge to guide the orchestra to a musical interpretation and precise execution of the music.

There were three works presented on these recitals; String Quartet No. 8 op.110, movements 1 and 2, by Dmitri Shostakovich and arranged by Lucas Drew, Overture to *Nabucco* by Giuseppe Verdi, and Symphony No. 40 in G minor, K.550 by Wolfgang Amadeus Mozart. These works exemplify style traits from three different musical periods, and each work represents a different genre.

String Quartet No. 8 op.110

Dmitri Shostakovich (1906 - 1975) was a musical prodigy and composer in the Soviet Union. Unlike many of his contemporaries, he did not leave the Soviet

Union for the West at any point in his lifetime, and this greatly influenced his music. Shostakovich infused his music with hidden sarcasm in order to avoid punishment from the government. This sarcasm was an effort to reflect the desperation and anguish felt by himself and the Soviet people.

String Quartet No. 8 was written in 1960 over the span of three days. The work was published with the dedication "for the victims of fascism and war." However, it was later revealed by his daughter that the dedication, and the work, was a representation of his own suffering.[1] The quartet was written following two tragic events in his life: the joining of the Communist Party, and the development of a debilitating muscle disease.

This quartet is 20 minutes of continuous music, although the work is in five movements, and is littered with an unmistakable four-note motive, *D E-flat C B*, which represents the composer's signature. The motive is a musical cryptogram employing the notes *D E-flat C B* (in German, *D Es C H,* the "Es" is pronounced as "S" - for Dmitri Shostakovich).[2] This four-note motive, although it is transposed to different pitches with the same intervals, functions as a unifying element throughout piece, both melodically and harmonically.

The work is cyclic; it begins and ends with a *Largo* movement. The first and final movements use the same melodic and harmonic content. The only exception is

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[1] Michael Ardov, Rosanna Kelly, and Michael Maylec, *Memories of Shostakovich,* (London: London Short, 2004), 158-159.

[2] Laurel E. Fay, *Shostakovich: A Life*, (New York: Oxford University Press, 2000), 402.

an additional motive in the final movement. Both of these movements are in a rounded binary form (ABA'). In the "B" section of the first movement, the mode changes from C minor to C major with new melody in the first violin. However, a C minor harmonic accompaniment in the second violin is still present. In this second theme, Shostakovich changes the pitches in the signature motive to *D E-natural C B,*thus lightening the mood. For the conductor, the movement proves rhythmically simple to execute, but it is a true challenge to convey the sense of darkness that the movement implies. The use of selective vibrato and the reduction of players in certain sections of the work was necessary to encapsulate the desired emotional effect and convey it to the audience.

The second movement, *Allegro molto*, moves away from the dark, depressing tone of the first movement and into a frantic madness. The movement is in an ABCAB form, and "C" is a development of the thematic material found in "A." The entire movement is based on a prominent minor-second relationship in combination with the signature theme, and the harmonic structure of the piece is centered around the interval of a tritone.

Overture to *Nabucco*

A significant number of well-known composers began their musical careers as keyboardists, and Giuseppe Verdi (1813 - 1901) was no exception. At the young age of nine, he served as the village organist in his hometown of Le Roncole, Italy.

His high level of musical proficiency would guide him through his career and lead him to become of of the most popular opera composers in the world.

Nabucco, an opera in four acts which was first performed in Milan in 1842, was an instant success at its premiere. Verdi commented that "this is the opera with which my artistic career really begins. And though I had many difficulties to fight against, it is certain that *Nabucco* was born under a lucky star"[3] and this "lucky star" is considered to be the launching point of his wildly successful career. The story is one of love, betrayal, and war among the ancient Hebrews and Babylonians. Unfortunately, the work is seldom seen in performance due to the popularity of Verdi's later operas, but *Nabucco* is one of the most well received of his early operas.[4]

The Overture is a binary form (AB), with several smaller internal sections within the form. In the "A" section the thematic form is laid out as "aba'cb" while in the "B" section is ternary with a coda. Theme c is the famous *"Va Pensiero"* chorus, the song of the Jewish slaves, which appears in act III. The chorus and its instrumental counterpart in the Overture are different in a number of ways. There is an introduction to the chorus which is not present in the Overture. In the choral version the melody itself is longer and the male and female voices are displaced by a two-octave span in the first theme. In the B section and the coda, the voices are in thirds. In the Overture, the melody is played only by two solo instruments in unison

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[3] Julian Budden, *The Operas of Verdi*, vol. 1, (New York: Oxford University Press, 1978), 89-90.
[4] Ibid, 89-100.

first by clarinet and flute and second by trumpet and the oboe. The use of the trumpet in the return of the A section recalls the louder dynamic and brighter timbre of the same thematic material in the choral version.

Symphony No. 40 K. 550

Known as a childhood prodigy, as well as a masterful musician and composer in adulthood, Wolfgang Amadeus Mozart is one of the most widely known and highly respected composers of the Classical era.

Symphony No. 40 in G minor was written in 1788 and was one of Mozart's final symphonies (39,40,41). Each of the three was composed within a month of the other two.[5] Symphony No. 40 was originally scored for flute, two oboes, two bassoons, two horns and strings, but another version of the piece that includes clarinets was later discovered.[6] Historians are not certain if Mozart ever attended a performance of his three final symphonies; however, there is circumstantial evidence of his presence at a few performances, and this evidence could explain the revision which includes clarinets. It is reasonable to think that if he had never attended a performance, it is unlikely that he would have revisited the work and

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[5] Due to the proximity of their composition dates, Nikolaus Harnoncourt argues that these three compositions are a unified work. Also, he believes the lack of an introduction in Symphony No. 40, which is present in Symphony No. 39, and the smaller scale of the finale in comparison to the finale of the Symphony No. 41 give the works a large musical form.

Andrew Clements, "Mozart: The Last Symphonies Review – a Thrilling Journey through a Tantalising New Theory," (The Guardian. July 23, 2014), Accessed December 19, 2015.

[6] Neal Zaslaw, William Cowdery, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, (New York: Mozart Bicentennial at Lincoln Center, 1990), 209-210.

added a new instrument.[7] The clarinet parts primarily were taken from the oboes; the first and the final movements employ this technique more than the inner movements.

The symphony does not stray from traditional methods regarding form or harmonic progressions; however, the work does differ from his other late symphonies. The lack of an introduction in the first movement and the lack of a bombastic coda in the final movement show another deviation from his late symphonies. The first movement, *Molto allegro,* is in sonata-allegro form and utilizes two contrasting themes. The principal theme is motivic in nature. Mozart's thematic material is usually longer in design; however, this one, with its shorter motive-based first theme, may have influenced Viennese composers to follow. At the end of the presentation of the principal theme there is a transition to the key of B-flat, the relative major. The secondary theme is a lyrical passage, but it is dominated by a chromatic downward motion that could be considered yet another motive-centered theme. Within the development section, Mozart only uses the primary theme as the developed material. The first movement ends with a short coda which reprises the principal theme and the obligatory I - V - I progression to the end of the movement.

The second movement, *Andante,* does not employ the parallel or relative major, but is centered in the sub-mediant E-flat Major. This movement is in a clear

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[7] Neal Zaslaw, "Introduction to a Recording of Symphonies No.31 and No. 40." Interview. *Academy of Ancient Music*.

rounded binary form (ABA') and is in a slow tempo as is typical of the period. It begins in E-flat, then modulates to the dominant for the B section, and returns to E-flat to end the movement. Similar to the second movement, the third movement also follows classical symphonic tradition. It is a *Menuetto and Trio* and begins in the key of the work, G minor. The *Menuetto* contains one primary theme that is presented first in G minor and then in B-flat major. Interestingly, the theme of the *Menuetto* is nearly completely based in hemiola which causes it to feel like $^3/_2$ meter rather than the $^3/_4$ in which it is notated. The *Trio* is in the parallel major, G major, and is traditionally performed at a slightly slower tempo than the *Menuetto*.

The final movement of the symphony, *Allegro assai,* is arguably the most interesting movement in terms of compositional technique. While in a standard sonata-allegro form, this movement contains techniques that are prominent in the Baroque period. The first instance of this occurs at the beginning of the movement with use of terraced dynamics in the principal theme. As in the first movement, the final movement's primary theme is shorter and motivic, as opposed to linear and melodic. The movement follows traditional harmonic structure by starting in G minor then modulating to the mediant for the second theme, which differs from the principal theme with its length and melodic nature. The development includes a *fugato* in the strings. Mozart employs the principal theme of the movement as a subject for a short fugue. The fugue leads the listener to the retransition at the closing of the development. The movement ends with a recapitulation that contains a false modulation as the the transition into the second theme, and a short coda.

The three works chosen for this recital, one for the large orchestra, one for chamber orchestra, and one for string orchestra, span periods from the Classical to the 20th Century. Learning these works was a true challenge due to their diverse nature; they each presented specific challenges for the orchestras and the conductor. Moreover, performing these pieces with three different orchestras was also a challenge, as the sizes of each group were drastically different. The small size of NIYO allowed direct focus on individual parts; however, this meant that players were more exposed and this had to be addressed in rehearsal. A larger ensemble for the Mozart meant that more time could be dedicated to cultivating a rich sound from the sections, but this work was by far the most arduous of the three for the conductor. The piece is long and complex, and tests the conductor's ability to show musical subtleties while controlling the larger tempo. The Overture was an exercise in leading a very large group with a mixed level of players. This recital provided me with opportunities to communicate effectively with ensembles of differing sizes and students of different ages while teaching and performing in various styles.

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Program

Symphonic Band

Snowflakes Dancing (2013) . . . . . .Andrew Boysen
(b. 1968)

Symphony No. 7 (2014) . . . . . Andrew Boysen

INTERMISSION

Northern Iowa Symphony Orchestra

Overture to Nabucco . . . . . Giuseppe Verdi
(1813-1901)

With the Northern Iowa Youth Orchestra

String Quartet No. 8 in C minor, op. 110 . . . . .Dmitri Shostakovich
Arranged for Chamber Orchestra by Lucas Drew (1906-1975)

1. Largo
2. Allegro molto

Northern Iowa Youth Orchestra
John Chiles, conductor
(Presented in partial fulfillment of the
Master of Music in Conducting)

Suite No. 1 and No. 2 for Small Orchestra . . . . . Igor Stravinsky
(1882-1971)

No. 1

I. Andante
II. Napolitana
III. Española
IV. Balalaïka

No. 2

I. Marche
II. Valse
III. Polka
IV. Galop

Northern Iowa Symphony Orchestra
Jason Weinberger, conductor

About the Conductors and Music Director

Danny Galyen is the Director of Marching and Symphonic Bands at UNI, a position he has held since 2007. He directs the Panther Marching Band, conducts the Symphonic Band, and teaches graduate and undergraduate courses in conducting and music education. Under his direction the Panther Marching Band has grown from 156 to 330 members. The UNI Symphonic Band has performed with a number of guest artists and has won the acclaim of composers Samuel Adler and Dan Welcher. In 2010, Galyen was awarded the Outstanding Teaching Award for the College of Humanities and Fine Arts.

Dr. Galyen is a frequent guest conductor, most recently appearing with the L'Orchestra d'Harmonie du Conservaroire d'Aulnay sous Bois in Paris, France and the French National Police Band. He has published articles in The WASBE Journal, The Instrumentalist, Research Perspectives in Music Education, Update: Applications of Research in Music Education, The Journal of String Research, The Music Educators Journal, and the Iowa Bandmasters Association Magazine. He also presents sessions at music conferences nationwide.

John Chiles began his collegiate studies in viola at Virginia Commonwealth University under Dr. Stephen Schmidt, continued his graduate viola studies under Dr. Julia Bullard at the University of Northern Iowa, and is currently a master's student of Conducting at UNI. During his time at UNI, Mr. Chiles served as principal violist and concertmaster of the UNI Symphony Orchestra and performed with the Waterloo-Cedar Falls Symphony Orchestra. John is also the conductor of the Northern Iowa Youth Orchestra and the assistant conductor of the UNI Symphony Orchestra.

Conductor **Jason Weinberger** stands out among musicians of his generation for his passionate commitment to the entire life of his art form. Known for a wholly contemporary approach to programming, presentation, and performance, Jason is both a tireless advocate for music among audiences of all backgrounds and an emerging orchestra executive and entrepreneur.

Jason currently leads Iowa's pioneering ensemble wcfsymphony in a dual role as Artistic Director and CEO. Both in and beyond his work with wcfsymphony Jason is dedicated to reinvigorating the symphonic tradition through collaboration with creative voices from outside the orchestra hall and is the regular conductor for singer-songwriter Brandi Carlile.

Professor **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.

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, Waterloo/Cedar Falls Symphony Orchestra, Opera Illinois and as Music Director of the Northern Iowa Youth Orchestra and the Dubuque Youth Symphony. Her performance of Beethoven's *Symphony No. 7* opened the Gala Concert inaugurating the new Gallagher-Bluedorn Performing Arts Center on the UNI Campus. Dr. Burkhardt is a member of the music theory and conducting faculties at UNI, and active as guest conductor, clinician and performer.

Program

Symphony No. 40 in G Minor, K. 550 . . . . . .W. A. Mozart
(1756-1791)

I. Molto Allegro
II. Andante
III. Menuetto, allegretto
IV. Allegro assai

John Chiles, conductor
(Presented in partial fulfillment of the
Master of Music in Conducting)

Night on Bald Mountain . . . . . Modest Mussorgsky
(1839-1881)
(arr. Rimsky-Korsakov)

Jason Weinberger, conductor

Intermission

Piano Concerto No. 2 in C minor, Op. 18 ... Sergei Rachmaninoff
(1873-1943)

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Sean Botkin, piano

Northern Iowa Symphony Orchestra

Violin I
Hannah Howland, concertmaster
Lydia Pakala
Elizabeth Anderson
Anne Sloter
Rachel Pakala
Anna Larson
John Chiles
Peter Benson

Violin II
Austin Jacobs, principal
Julia Hetrick
Megan Tomson
Taryn Kroymann
Anna Marie Black
Marissa Gabriel
Ryan Joss
Gavin McGivney
Peter Benson

Viola
Isaak Sund, principal
Andrea Sanchez Ruiz
Alyssa Adamec
Jotham Polashek
Kathleen Marston
Kristin Woodburn
Anjah Droe
Hanna Gibson
Shelby Welsh
Coved Oswald

Cello
Jonathan Haverdink, principal
Kyle Geesey
Christopher Fenton
Wesley Montoya
Alexander Mong
Seth Engen

Bass
Andrew Braught, principal
Joe Mnayer
Zachary Nichols
Alexander Pershounin+

Harp
Gretchen Brumwell+

Flute/Piccolo
Claudia Aizaga
Emily Bicknese
Michelle Meadows
Stephanie Thimmesch

Oboe/English Horn
Emily Cornish
Heather Peyton+

Clarinet
Arianna Edvenson
Stacia Fortune
Nicholas Schumacher

Bassoon
Joshua Carlo
Victoria Piper

Horn
Aaron Anderson
Casey Chlapek
Ashlyn Christensen
Casey Dirksen

Trumpet
Molly Evans
Rishi Kolusu
Daniel Meier

Trombone
Jason Andriano
Craig Goettle
Joshua Piering

Tuba
Taylor Hicks

Timpani/Percussion
Ryan Greiner
Katie Hammond
Steven Hoopingarner
Alex Lafrenz

+UNI Faculty