

IOWA

School of Music



FACULTY LECTURE RECITAL

**5/2: HOW POLARITY YIELDS FIVE
CODES OF MUSIC - A SYZYGY WITH
S/Z**

Presentation 4: Structure

Tuesday, May 5, 2026, 7:30 p.m.
Stark Opera Studio, Voxman Music Building

PROGRAM

5/2: HOW POLARITY YIELDS FIVE CODES OF MUSIC - A SYZYGY WITH S/Z *EPISODE 4: STRUCTURE*

Produced by Rabalais Productions

Animation by Auden Lincoln-Vogel

Written by Matthew Arndt

Starring Dominic Rabalais and Matthew
Arndt

Réne Lecuona, *keyboard*

Anna Gebhardt, *voice*

SIT DOWN SERVANT

arr. Stacey V. Gibbs (1962–)

HARK, I HEAR THE HARPS ETERNAL

arr. Alice Parker (1925–2023)

I WILL NOT LEAVE YOU COMFORTLESS

William Byrd (1540–1623)

ABENDLIED

Josef Rheinberger (1839–1901)

THE SOUNDING SEA

Eric W. Barnum (1979–)

City High Concert Choir
Matt Walker, *conductor*

ABOUT 5/2

5/2 is a series of seven presentations, seven videos, and a seven-chapter book in progress that traces a path from the polarity of positive and negative or yang and yin that conditions all existence to the plurality of quintuply coded music. It is a counterpoint to Roland Barthes's *S/Z*, which explains the five codes of language. Not merely categories for music analysis, the concepts of the codes of music reveal and relativize foundations of knowledge, thereby serving as lenses for self-reflection and self-development, for transmuting one's experience of everything as music and living joyfully in plurality even as we work confidently toward an abundant future. —Matthew Arndt



Scan QR to receive announcements of
future 5/2 presentations.

PROGRAM NOTES

SIT DOWN SERVANT

“Sit down servant” is a spiritual from the Creek Freedmen, descendants of African Americans who were enslaved by the Muscogee (Creek) Nation. The chorus seems to allude to a parable by Jesus in which a servant does not sit down after coming in from work but first serves the master (Luke 17:7–10). The first verse alludes to the appearance of people in heaven in the book of Revelation; the second quotes “Amazing grace.” This arrangement is by Stacey V. Gibbs, an American composer and arranger known for his spirituals.

HARK, I HEAR THE HARPS ETERNAL

“Hark, I hear the harps eternal” is an American hymn dating from the mid-nineteenth century in the “shape-note” tradition (where different pitches are written with different shapes). The text, attributed to Frederic Rowland Marvin (1847–1918), is about hearing heavenly harps from across the shore, figuratively the abyss between this life and the other side, and the

soul crossing over to join them. This arrangement is by Alice Parker, an American composer, arranger, conductor, and teacher.

I WILL NOT LEAVE YOU COMFORTLESS

“I will not leave you comfortless” is a Pentecost motet by William Byrd, one of the greatest English composers. It was originally in Latin, and it comes from Byrd’s Gradualia II, a collection of settings for the Mass proper for the entire church year. The English text, from John 14:18 and 16:22 (King James Version), is Jesus saying that he will send the Holy Spirit (at Pentecost).

ABENDLIED

“Abendlied” is a sacred motet by Josef Rheinberger, a composer and organist from Lichtenstein. The text, from Luke 24:29 (Luther Bible), is two of the disciples on the road to Emmaus, asking a man with whom they have been conversing to stay with them, since it is close to nightfall. They do not realize that the man is Jesus, who has risen from the dead.

THE SOUNDING SEA

"The sounding sea" is by American conductor and composer Eric W. Barnum, who is currently the Director of Choral Activities at Drake University in Des Moines. The piece was commissioned for the Iowa State Singers. The text, by George William Curtis (1824–1892), exhorts a second person to listen to the sea, which will continue sounding after they are gone, and which in their company is the sweetest song.

ABOUT THE ARTISTS

MATTHEW ARNDT

Matthew Arndt, Associate Professor of Music Theory at the University of Iowa, holds a Ph.D. from UW–Madison. He studies musical poetics, three-voiced chant from the Republic of Georgia, and other instances of spirituality in music. He is the author of *The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg* (Routledge, 2018). His articles appear in the *Journal of Music Theory*, *Music Theory and Analysis*, *Music Theory Spectrum*, *Zeitschrift der Gesellschaft für Musiktheorie*, and other publications.

RÉNE LECUONA

Pianist Réne Lecuona earned undergraduate and master's degrees at Indiana University. She was awarded a Performer's Certificate and a doctorate from Eastman, where she also won the Con-

certo Competition. Her teachers have included Rebecca Penneys, Menahem Pressler, Edward Auer, Shigeo Neriki, Laurie Conrad, and György Sebök.

Lecuona has performed in Brazil, Colombia, Ecuador, Peru, Mexico, Argentina, Chile, France, Italy, Spain, Portugal, Germany, Scotland and throughout the United States. She was the recipient of a 2024 Global Research Partnership Award from International Programs at the University of Iowa for the creation of a joint festival Making Music Together, which featured musical and scholarly collaborations between students and faculty at the University of Iowa and Universidad de Antioquia, Medellín, Colombia. Her upcoming performances will take her to Indiana, Pennsylvania, Chile, and Brazil. and an MFA in orchestral conducting as the last student of James Dixon. For two decades, Carey was Principal Cellist of Orchestra Iowa, leaving the position in 2015 to become Artistic Director of RCCM. He has been conductor of the

Iowa City Community String Orchestra since 1998, and teaches cello privately. He also serves on the conducting faculty at the Preucil School of Music and as conductor of Sinfonia Nolte, the orchestra for the annual Nolte/Englert production of the Nutcracker. Carey alternates between two cellos depending on repertoire- a 1922 Giuseppe Pedrazzini and a Giovita Rodiani cello made before 1622.

MATT WALKER

Matt Walker received his Bachelor of Arts in Music Education and Vocal Performance from Luther College and his Master of Arts in Vocal Performance from the University of Iowa.

He previously served as Director of Choral Activities at Xavier High School in Cedar Rapids, Iowa. While at Xavier he was the director of three curricular choirs, Xavier's varsity show choir, Xhilaration, and their select chamber ensemble, Voce. Matt now serves at the Associate Choral Director at City High School in

Iowa City, Iowa.

Mr. Walker is an active voice teacher and performer, and has sung with such nationally recognized conductors as Weston Noble, Lee Nelson, Dr. Timothy Peter, Dr. Robert Larsen, and Dr. Tim Stalter.

UPCOMING EVENTS

For the most current listing of concerts, recitals, and other School of Music events, visit the events calendar.

EVENTS CALENDAR 