

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

9-29-2011

Ensemble Concerts: Symphony Orchestra, September 29, 2011

Glenn Block Conductor

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Block, Glenn Conductor, "Ensemble Concerts: Symphony Orchestra, September 29, 2011" (2011). *School of Music Programs*. 17.

<https://ir.library.illinoisstate.edu/somp/17>

This Performance Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

**Illinois State University
College of Fine Arts
School of Music**

Illinois State University
Symphony Orchestra

¡Viva España!

Glenn Block, Music Director and Conductor

**Center for the Performing Arts
September 29, 2011
Thursday Evening
8:00 p.m.**

This is the eighth program of the 2011-2012 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Star Spangled Banner

España (1887)

Emmanuel Chabrier

(1841-1894)

Roar Schaad, *guest conductor*

Nights in the Gardens of Spain (1915)

Manuel de Falla

(1876-1946)

I. In the Generalife

II. Distant Dance

III. In the Garden of the Sierra de Córdoba

Joshua Russell, *piano*

~ Intermission ~

Capriccio Español (1887)

Nikolai Rimsky Korsakov

(1844-1908)

I. Alborada

II. Variazioni

III. Alborada

IV. Scena e canto gitano

V. Fandango Asturiano

Lucía Marín, *conducting*

Les Preludes (1848)

Frank Liszt

(1811-1886)

Amparita Roca (Spanish March - Pasa Doble - 1925)

Jaime Texidor

(1884-1957)

Next ISU Symphony concerts

October 4-6 - St. Louis/Chicago area tour

October 30 - Dvorak STABAT MATER with ISU Civic Choir, concert Choir,
faculty vocal soloists

November 11 - ISU Chamber Orchestra, Paul Borg and Michelle Vought, soloists

Asensio, an influential conducting teacher in Spain and disciple of Sergiu Celibidache. She also holds a degree in piano performance from Seville's "Conservatorio Superior de Música", studying with Pilar Bilbao.

She is currently working toward a Master of Music degree in Orchestral Conducting at Illinois State University and is a member of the conducting studio of Dr. Glenn Block.

Joshua Russell has performed as a pianist, organist, and conductor throughout the United States, Europe, and Haiti. Widely regarded as an expert on the piano music of Haiti, Dr. Russell recently performed an encore recital of Haitian piano music at the Haitian Embassy in Washington, D.C., after which Haitian Ambassador Raymond Joseph stated:

"As an interpreter of Haitian music, you could not find a better person. He was an inspiration to everyone who heard him. He is an inspiration to me."

Deeply committed to improving the lives of Haitians through music-related activities, Dr. Russell has recorded a CD of Haitian piano music, with the proceeds going toward the rebuilding of Haiti's primary music school that was completely destroyed in the earthquake. He recently reconstructed and edited a long lost piano concerto by one of Haiti's greatest composers and is scheduled to premiere it in Iowa in November.

Dr. Russell has appeared as an orchestral soloist, in addition to performing recitals at nationally visible venues such as the Liszt-Garrison International Piano Competition in Baltimore, American Liszt Society National Festival, the San Genarro Festival of Los Angeles, and the Lasker (North Carolina) Summer Music Festival. He was recently invited to perform at the World Piano Conference in Novi Sad, Serbia.

In demand throughout the United States for his entertaining and educational workshops for music students and teachers, Dr. Russell has been a speaker at national conferences of the Music Teachers National Association (MTNA) and the College Music Society.

Joshua is an Instructional Assistant Professor of Piano at Illinois State University. He has served on the piano faculty for the *École Sainte Trinite* Summer Music Camp for Haitian Youth in Leogane, Haiti where he also conducted the *Petits Chanteurs* Haitian boys choir.

You can find out more about Joshua Russell at: www.joshuarussellpianist.com.

Roar Schaad was born in Oslo, Norway in 1941 and arrived in America in 1949. He began his college education at the University of Illinois in Urbana and later transferred to Illinois State University where he earned his undergraduate degree in Music Education and a Master of Music in Composition. From 1969 to 2002, he was Music Instruction Specialist in the Department of Music at Illinois State University. He spent four summers as recording engineer for the Grand Teton Music Festival in Teton Village, Wyoming. For two summers, he was assistant conductor of the recording institute at the National Music Camp in Interlochen, Michigan. He was audio engineer for the Bands of America on the campus of Illinois State University and from 1981-1984 he was the sound designer for the Illinois Shakespeare Festival. His recordings can be heard on the Novitas Records label, Heritage of the March label and the Vienna Modern Masters label. As a trumpet player, he has performed with the Bloomington-Normal Symphony, Heartland Philharmonic, Northshore Concert Band and the Prairie Wind Ensemble. He also performed with the Bloomington Municipal Band for ten seasons and served as the organizations director in its final performances. He would like to thank Dr. Glenn Block and the students of the Illinois State University Symphony Orchestra for the honor and privilege of conducting on tonight's program.

The last movement is more specific. We are witnessing a night festival enacted by Gypsies: *azambra gitana*, some writers have suggested. This is a religious procession which the Gypsies took over after it was banned by papal decree. A refrain, suggests Falla's biographer Suzanne Demarquez, evokes a 'feverish swirling of long skirts', 'heel-stamping' and 'fluttering fans'. The piece subsides into the calm of the garden itself.

By Richard Langham Smith

Capriccio Español Op.34

The *Capriccio*, composed in 1887, was given its premiere in St. Petersburg on October 31 of that year, with Rimsky himself conducting. The work is laid out in five brief sections, which fall into two larger divisions. The first of these larger divisions comprises a vigorous *Alborada* for full orchestra, a set of five *Variations* on a theme announced by the horns, and a repetition of the *Alborada* with certain changes--and, one might say, exchanges--in the instrumentation. (A clarinet solo from the first section is assigned now to the violin, a violin cadenza given now to the clarinet, etc.) The second major division is a two-part finale whose first section, *the Scene and Gypsy Song*, is a sequence of five cadenzas (to balance the five variations heard earlier) for various solo instruments or small groups, capped by the impassioned and soaring Gypsy song in the strings. This is broken off by the assertive arrival of the *Fandango of the Asturias*, in which themes from the preceding sections are recalled along the way to the tumultuous conclusion. Tchaikovsky, who saw the score before the work's premiere, ended a letter to Rimsky with the declaration "...that your 'Spanish Capriccio' is a colossal masterpiece of instrumentation, and you may regard yourself as the greatest master of the present day." The letter was followed up on the day after the premiere with a gift of a silver laurel wreath. The musicians in the orchestra were no less enthusiastic, interrupting rehearsals frequently to applaud the composer-conductor. At the premiere itself the audience demanded a full repetition as soon as the first performance ended. When the score was published, Rimsky saw to it that the dedication was not merely to the orchestra as a collective body, but to every one of the musicians, whom he named individually.

By Richard Freed

Les Préludes

Liszt's *Les Préludes*, the third and most famous of his thirteen "symphonic poems," was premiered at Weimar in 1854, and, like the others, it grew out of his desire to use literature as a basis for symphonic music. But there was a deception involved in this case. Officially, *Les Préludes* was based on Alphonse de Lamartine's long poem of the same name, and it is easy enough to hear a relationship between Liszt's music and Lamartine's account of life as a series of "*Préludes*" leading up to death, the main event. Thus, the episodic structure seems to depict such a series, with each episode, or "prelude," stamped with its own distinct character. Moreover, when the most famous passage in *Les Préludes* ~ familiar to most of us from having heard it in countless movies and science fiction serials ~ returns near the end, we sense in its heroic tone an affirmation of an indomitable life force. Despite these affinities to Lamartine's poem, however, the work was originally conceived as an overture to a series of choruses Liszt had written some eight years earlier on poems by Joseph Autrans, which Liszt had grouped together and called "The Four Elements." Accordingly, the music of *Les Préludes* cycles through themes that Liszt had originally fashioned from a single three-

note melodic germ in order to represent the subjects of Autrans's four poems: Stars (the introduction), Floods (the returning heroic theme), Earth (the main lyrical theme), and Wind (the central stormy passage). Undoubtedly, Liszt renamed the piece partly to trade on Lamartine's greater "name-recognition," but the change also reflects his transformation of the earlier overture from a mere collection of contrasting themes into a more continuous and focused sequence of musical "events," which could convey the sense of a narrative involving epic forces.

By Raymond Knapp

Les Preludes Poem by Alphonse de Lamartine

"What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death?—Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions, the fatal lightning of which consumes its altar; and where is the cruelly wounded soul which, on issuing from one of these tempests, does not endeavour to rest his recollection in the calm serenity of life in the fields? Nevertheless man hardly gives himself up for long to the enjoyment of the beneficent stillness which at first he has shared in Nature's bosom, and when "the trumpet sounds the alarm", he hastens, to the dangerous post, whatever the war may be, which calls him to its ranks, in order at last to recover in the combat full consciousness of himself and entire possession of his energy."

Amparito Roca

Amparito Roca is the name of a piece of music composed in 1925 by Spanish musician and composer Jaime Texidor (1884-1957), who named it after one of his piano students, then 12-year-old Amparito Roca (1905-1977).

It was first performed in September 1925 in the theater *El Siglo* in the town of Carlet, where the composer lived at the time. It is a *pasadoble* and one of the better known pieces of Spanish music around the world.

Jaime (Jaume) Teixidor (or Texidor) was born in Barcelona, Spain on April 16, 1884 and died in Baracaldo, Spain on February 23, 1957. He was a Spanish musician, conductor, publisher, and composer.

After studying composition and conducting in Barcelona, he joined the army in 1906 as a musician, playing the saxophone. He became the director of the 68th "Africa" Regiment Band (Banda Música Del Regimiento 68) in the autonomous Spanish city of Melilla on the Moroccan coast. He retired from military service in 1920 after thirteen years with this band.

Biographical Notes

Glenn Block has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he is the newly named music director of the Sangamon Valley Youth Symphonies and Springfield Community Orchestra. He served as Music Director of the Youth Symphony in Kansas City from 198-2007. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest-conducting have included concerts and master classes at the Fountainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and the Czech Republic. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June, 1997. Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

Lucía Marín has served as Assistant Conductor of the City of Linares Youth Symphony Orchestra (2002-2005), International Youth Orchestra (2007), New Philharmonic (2011), Northwest Indiana Symphony Orchestra (2011), and Illinois State University Symphony Orchestra (2011-2012).

Lucía's accolades include: an award at the Seville's Royal Academy of Fine Arts in 2006, the XI International Conducting Competition "*Mestre Ferriz*" in 2008, the Culture Award in the first edition of Premios Andaluces del Futuro in 2009, and Conducting Award Musikene in 2009 and 2010. She was also invited to be a Conductor with the National Youth Orchestra of Spain in their 2008 and 2009 symposiums and with the *Easter Divan Orchestra* at their 2009 symposium under the direction of Daniel Barenboim. In 2009, Lucía took part in the world premier recording of Sorozábal's Opera "Juan José" with the Musikene Symphony Orchestra, as an assistant conductor.

Lucía has also been invited as a guest conductor for ensembles and orchestras such as the Vizcaya Symphony Orchestra, Musikene Contemporary Ensemble, Seville's "Conservatorio Superior de Música" Symphony Orchestra, Baza Symphony Orchestra and the Illinois State University Chamber Orchestra.

Lucía's passion for conducting has taken her to master classes and workshops in Europe under the tutelage of Jorma Panula (Spain), Gianluigi Gelmetti (Academy Chigiana, Italy) and Peter Gülke (International Music Academy of Mozarteum, where she has had the opportunity to work with ensembles such as the José Iturbi Symphony Orchestra, Algarve Symphony Orchestra, Sofia Festival Orchestra, Salzburg Chamber Solists.

Lucía was born in Linares (Spain) and graduated with top marks from the Spanish Superior School of Music, "*Musikene*", where she studied orchestral conducting with Enrique García

Program Notes

España

In 1882, Emmanuel Chabrier visited Spain with his wife and family, and was enchanted by the energy of Iberian music. He described the dancers at the café concerts to a friend: "If you could see them wiggle, unjoint their hips, contort, I believe you would not want to get away! At Malaga, I was compelled to take my wife away..." Returning to Paris, he promised the conductor Charles Lamoureux he would write a Spanish-themed piece that would cause audience members to leap up and embrace each other. The first performance took place in 1883.

Though he first wrote *España* for piano, Chabrier quickly realized it needed the thrust and brilliance that orchestration could give it, and he made full use of his resources. Written in a traditional sonata form, the two main themes contrast the tempestuous Spanish jota with the slower, lyrical malagueña. In the development, Chabrier hints at the "endless variety of rhythms" that he heard superimposed on the basic 3/4 pattern of the dance. A new theme is introduced by the trombones, punctuated by references to the opening theme. The conventional recapitulation is followed by an exciting coda that brings back the trombone theme for a brilliant conclusion. If we are not left dancing in the aisles, it is only because we have suppressed Chabrier's delicious enticement.

By Barbara Heninger

Nights in the Gardens of Spain

Falla was born in Cádiz, where he found an outlet for his talents in local salons. Several of his early teachers had connections with France in some way or another, and Falla's French connections were to develop crucially throughout his career.

It was in 1907 that Falla left Spain for Paris, whose musicians left an indelible impression on his work, nowhere more evident than in the present piece. Felipe Pedrell, his mentor, had taught him how to incorporate Spanish techniques into his music: the rhythms; the *rasgueado* (imitations of strumming guitars); the use of the chord on the flattened second, which is ubiquitous in many Spanish scales; the fragments of canto rather than clearly definable tunes. All these elements are found in Falla's *Nights*.

First come the gardens of the Alhambra in Granada, known as the Generalife. There are a series of small ponds, surrounded by beautiful, mature trees. The perfume at night is incomparable and no mere parade of Spanish folk music will capture that. Falla uses the piano high in the register – after an introduction where the harp is prominent – to evoke the atmosphere of the place. The harp begins by imitating the ubiquitous guitar but later the full orchestra ingeniously mimics its strumming.

In the second movement, 'Danza lejana', Moorish scales are introduced, giving the piece a distinctly North African character: after all, Andalusia is a melting-pot of Eastern and Western cultures. It's not long, though, before the orchestra is imitating the *rasgueado* techniques. Soon the texture softens to a French-inspired lyricism. Exactly which garden Falla meant to evoke here we will never know, nor need to. There's a hint of a *malagueña* and plenty of authentic Spanish scales.