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### Student Ensemble: Chamber Orchestra, April 12, 2012

Glenn Block Director

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## Illinois State University Chamber Orchestra

### **Violin I**

Annelise Wiering, *concertmaster*  
Ramiro Miranda  
Maggie Watts  
Jeffrey Ohmart  
Chloe Hawkins

### **Violin II**

Robert Reilly, *principal*  
Carrie Shrader  
Garielele VanDril  
Chelsea Rilloraza  
Valerie Villa

### **Viola**

Andrew François, *principal*  
Matthew White  
Gillian Borth  
Josephine Kane

### **Cello**

Anthony DiGiacomo, *principal*  
Abigail Cash  
Adrienne Boni

### **Double Bass**

Trevor Mason, *principal*  
Wiebe Ophorst

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

## Illinois State University Chamber Orchestra

Glenn Block, *Music Director and Conductor*

**Glenn Block** has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he served as Music Director of the Youth Symphony of Kansas City from 1983-2007. 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.

*Paul Borg, Harpsichord*

*Sarah Gentry, Violin*

*Kim Risinger, Flute*

*Stefanie Abderhalden, Flute*

**Kemp Recital Hall**  
**April 12, 2012**  
**Thursday Evening**  
**8:00 p.m.**

This is the one hundred and seventy-seventh program of the 2011-2012 season.

# Program

Please turn off all electronic devices for the duration of the concert. Thank You.

Brandenburg Concerto No. 3 in G Major, BWV 1048      Johann Sebastian Bach  
(1685-1750)

Allegro  
Adagio  
Allegro

Brandenburg Concerto No. 4 in G Major, BWV 1049      Johann Sebastian Bach

Allegro  
Andante  
Presto

~ Intermission ~

Brandenburg Concerto No. 5 in D Major, BWV 1050      Johann Sebastian Bach

Allegro  
Affettuoso  
Allegro

York. She also performs as first violinist of the ISU Faculty String Quartet. Dr. Gentry is active throughout the state and region as a clinician in schools and as an adjudicator for events such as the Illinois Music Educators Association All-State and All-District Orchestra Auditions.

Dr. Gentry has served on the faculty for the Music for All Symposium and Blue Lake Fine Arts Camp summer festivals. This summer she will serve as faculty at the Summer Strings Festival to be held on the campus of Eureka College.

## **Kimberly McCoul Risinger**

Flutist Kimberly McCoul Risinger is Professor of Flute at Illinois State University. She has received much acclaim as both a soloist, chamber and orchestral musician. She is principal flutist in the Illinois Symphony and Chamber Orchestras and the Heartland Festival Orchestra and is a member of the Sonneries Woodwind Quintet, the Linden Flute and Guitar Duo and the ensemble Difference Tones. Risinger also performs with the Chicago Jazz Symphony and has performed in several other symphonies and chamber groups, including the Ohio Light Opera and the Washington Bach Sinfonia.

An advocate of contemporary music, Risinger has played concerts throughout the United States, Europe and Canada, often presenting world premieres of new works written for and dedicated to her. She has soloed in most of the major concert halls in New York City, including her Carnegie Hall debut in June 2003. In addition, she gave her Chicago solo debut as part of the Dame Myra Hess Concert Series in Preston Bradley Hall at the Chicago Cultural Center.

Risinger has recorded for the Vienna Modern Masters, BWE Classics, Albany and Americana Records labels. Her solo CD, *Sonata Fantasy*, of contemporary American pieces for flute and piano is available on the Albany Records label. She is currently recording all of David Maslanka's works for flute.

The recipient of many awards and grants, Risinger won first prize in the 1996 Mid-Atlantic Young Artist Competition and was a prize-winner in the Myrna Brown International Competition and the 2003 National Mid-America Chamber Music Competition. Risinger has been published in the Flutist Quarterly.

## Biographical Notes

**Stefanie Abderhalden** is currently a graduate student at Illinois State University pursuing a Masters degree in flute performance. She earned a Bachelor of Music Education degree from ISU in 2009. Before college, Stefanie studied with Dr. Cate Hummel of Naperville, IL and currently studies under Dr. Kimberly McCoul-Risinger at ISU. She is a member of ISU's Wind Symphony, Symphony Orchestra, and chamber groups. Stefanie has also performed with the Illinois Symphony Orchestra and Heartland Festival Orchestra.

She took 3<sup>rd</sup> place in the Kentucky Flute Society's 2008 Collegiate Competition and won Illinois State University's 2011 Band Concerto Competition. She has been the recipient of the Charles Bolen and Mary J. Brown scholarships at ISU.

Stefanie has participated in master classes with notable flutists such as Erin Lesser, William Montgomery, and Jim Walker. She also enjoys teaching flutists of all ages, assisting at local music camps, coaching flute chamber groups at ISU, and holding the position of flute and piano instructor at the Music Shoppe in Normal.

**Paul Borg** Professor Paul Borg received his Ph.D. in Musicology from Indiana University. His musicological research interests include Spanish Renaissance Music and Guatemalan music. For the School of Music he regularly teaches music history survey courses, introduction to music research, and other music history courses. He also directs the Early Music Ensemble. Staying active as a pianist, he has performed on faculty and guest-artist programs at Illinois State, Indiana, Western Illinois, Illinois Wesleyan, Northwestern, Roosevelt, and Millikin Universities. He has been awarded both the Outstanding Teacher Award and the Outstanding Service Award from the College of Fine Arts.

**Sarah Gentry** is Associate Professor of Violin at Illinois State University. She performs as Concertmaster of the Heartland Festival Orchestra, voted "Professional Orchestra of the Year 2011," by the Illinois Council of Orchestras. She has also held Concertmaster positions with Opera Illinois, Baroque Artists of Champaign-Urbana, Sugar Creek Music Festival, and served as Associate Concertmaster for the Peoria Symphony Orchestra from 1992-2000.

A Louisiana native, Gentry began playing the violin as a Suzuki student at age 6. After receiving a Violin Performance degree from Louisiana State University, she earned a Master of Music degree from Yale University and the Doctor of Music degree from Indiana University in 1995. Her principal teachers include Franco Gulli, Sally O'Reilly, Sidney Harth, Henryk Kowalski, and the Tokyo String Quartet.

As a soloist, Dr. Gentry has performed with the Kansas City Civic Symphony, Heartland Festival Orchestra, Lake Charles Symphony, and the Baroque Artists of Champaign-Urbana. Solo recitals this past year include performances in Louisiana, Minnesota, and Florida. As a chamber musician she has performed with the Mount Vernon Chamber Players in Arizona and the Millennium Strings of Morris, New

## Program Notes

### The Brandenburg Concertos

Johann Sebastian Bach's years as court musician at Cöthen gave him opportunity and incentive to perfect the art of instrumental music, particularly the Italian concerto form. Technical brilliance is certainly an important element of Bach's concerti, but the emphasis is weighted toward conversation between soloist(s) and orchestra rather than sheer virtuosic display. The six Brandenburg Concertos, BWV 1046-51, are not solo concerti, but of two distinct types of ensemble concerto. Nos. 1, 3, and 6 are structured as two evenly balanced instrumental choirs in conversation. The works we hear tonight, Nos. 2, 4, and 5 are more typical concerti grossi, works for a small group of soloists (concertino) in dialog with the full orchestra (ripieno or tutti) but with Bach's unique twist. Rather than just a two-tiered hierarchy, concertino and ripieno, there is another layer. Each concerto gives a single concertino instrument the most responsibility for virtuosity (no. 2, trumpet; no. 4, violin; no. 5, harpsichord).

Although the six concertos were dedicated to Christian Ludwig, Margrave of Brandenburg in Berlin, 1721, the set seems to have been compiled of works composed earlier in the composer's tenure at the court of Cöthen. The instrumentation required fits precisely that of the court orchestra. By 1721, Bach was looking around for a new position, and remembered an earlier request made by the Margrave so Bach sent him these works. This not only fulfilled the earlier request, but may also have served as an exploration of the possibility of a position in Berlin. Bach did not receive an offer of employment in Berlin, but the Brandenburg Concertos arguably have become his most loved orchestral works. Audiences warm not only to their exuberance but also the variety of instrumental colors used in each concerto.

**Program notes by Linda Mack. Copyright 1999.**

### Brandenburg Concerto No. 3 in G Major, BWV 1048

The *Third Concerto* stands apart from its five siblings in not having a solo group set against the orchestra. Instead, it has nine string players over a continuo bass — three violins, three violas, and three cellos — all of whom become soloists in their turn in a remarkably rich and complex string texture. It is also unusual in having only two fast movements, the customary slow movement being omitted. In its place are simply two slow-tempo cadential

chords. Since the original score does not suggest a missing movement, these chords may have signaled an improvised cadenza by one or more of the instruments.

In the first movement, Bach derives all his material from the bold opening orchestral *ritornello* and particularly its curling three-note motive, which pervades the entire piece. His contrapuntal genius spins off every conceivable combination of calls, responses, and imitations among the instruments. The final movement is a buoyant dance in gigue rhythm with two repeated sections, the second being three times as long as the first. Tossing motives from one instrumental group to another, the music maintains a non-stop, breathless flow.

**Instrumentation:** 3 violins, 3 violas, 3 celli, 1 double bass, and harpsichord.

Notes by Janet E. Bedell copyright 2008

### **Brandenburg Concerto No. 4 in G Major, BWV 1049**

The *Fourth Concerto* is one of the most substantial and intricately crafted of the set. Three soloists are featured: a violinist and two recorder players (today, flutes are often substituted). Though they are all high instruments, the recorders provide a wonderful color contrast to the violin and the accompanying string ensemble. The solo violin part is of exceptional virtuosity and brilliance.

The opening Allegro movement manages to create a mood of charming simplicity in a dancing three-beat meter, while at the same time pursuing an elaborate harmonic and formal agenda. There is an especially smooth flow between the ritornello passages and the solo episodes, with each sharing elements of the other's music. Bach artfully uses sustained notes or "pedals" to provide tension behind the rapid passagework of the various soloists. Listen for the moment when the violin suddenly breaks out in a passage of whirling 32nd notes.

Bach keeps the full ensemble for the E-minor slow movement, rather than reducing the number as was customary. Here, the two recorders are the featured soloists, lending their cool, plaintive timbers to this dignified *sarabande* dance. The opening rocking idea permeates the entire movement.

In a snappy *Presto* tempo, the finale is an extraordinary contrapuntal tour-de-force: a combination of the *ritornello* form with a full-out fugue. Thus, in the ritornello sections, all the players — the three soloists and each of the

members of the ensemble — are on an equal footing as they present in turn the various entries of the fugue theme. The solo episodes take up elements of the fugue and set them spinning in cunning new counterpoint. In one of the central episodes, the solo violin soars off on an impressive virtuoso flight, including a demanding passage of *bariolage* (very rapid alternation of the same note on different strings). This Fourth Concerto is considered by scholars to be one of the last of the *Brandenburgs* to be composed, and it is indeed a brilliant summation of Bach's art in courtly music.

**Instrumentation:** 2 flutes and 1 violin soli, strings, and harpsichord.

Notes by Janet E. Bedell copyright 2008

### **Brandenburg Concerto No. 5 in D Major, BWV 1050**

In a sense *Concerto No. 5 in D Major* is the most unusual of the set. The keyboard is not only a member of the concertino (along with flute and violin), but is the lead member. In the conventional Baroque orchestra, the harpsichord normally performs the lowly role of filling in the harmonies of the basso continuo. In this concerto, Bach not only gives the harpsichord the primary virtuosic work, but also an extensive cadenza in the first movement. In addition, the inclusion of the harpsichord in the concertino makes it possible for the concertino to perform the entire central Affettuoso movement alone. The inspiration for this concerto may have come from Bach's delight in the 1719 purchase of a marvelous new harpsichord for the Cöthen court.

Program notes by Linda Mack. Copyright 1999.