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Student Ensemble: Chamber Orchestra, November 7, 2012

Glenn Block Director

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Illinois State University
College of Fine Arts
School of Music

Madrigala Celebration!

Ring in the holiday season with desserts, drinks, and delight!

Friday, December 7 and Saturday, December 8

7:00 p.m. Desserts and Drinks

7:30 p.m. Concert

at The Alumni Center

Sunday, December 9

2:00 p.m. Desserts and Drinks

2:30 p.m. Concert

at The Alumni Center

Desserts by Biaggi's and Kelly's Bakery and Café. A cash bar is also available.

\$15/ticket or \$100/table (eight people per table)

Call the Box Office at (309) 438-2535 to reserve your tickets today!

Or [order online at TicketMaster](#).

Illinois State University
Chamber Orchestra
Glenn Block, *Music Director and Conductor*

Ramiro Miranda, *Conductor*
Seunghoo Park, *Conductor*

Kemp Recital Hall
November 7, 2012
Wednesday Evening
8:00 p.m.

This is the fifty-seventh program of the 2012-2013 season.

Program

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

Serenade for Strings in C Major, Op.48 Pyotr Ilyich Tchaikovsky
I. Pezzo in forma di sonatina: Andante non troppo - Allegro moderato (1840-1893)
II. Valse: Moderato - Tempo di valse
III. Élégie: Larghetto elegiaco
IV. Finale (Tema russo): Andante - Allegro con spirito

Symphony No.100 in G Major Hob. 1: 100 Joseph Haydn
I. Adagio: Allegro (1840-1893)
II. Allegretto

Seunghoo Park, *conductor*

III. Menuetto: Moderato

IV. Presto

Ramiro Miranda, *conductor*

Next ISU Orchestra Concerts:

23rd Annual Music for Holiday Concerts

November 30 at 7:00 p.m.

December 1 at 7:00 p.m

December 2 at 3:00 p.m (CPA)

Illinois State University Chamber Orchestra

Violin I

Ramiro Miranda, Concertmaster

Maggie Watts

Natalie Stawarski

Gabrielle VanDril

Julia Heeren

Violin II

Chloe Hawkins*

Chelsea Rilloraza

Andrada Pteanc

Valerie Villa

Viola

Caroline Argenta*

Matt White

Gillian Borth

Abigail Dreher

Cello

Alex Brinkman*

Aryc Lane

Amanda Mendez

Anthony DiGiacomo

Double Bass

Trevor Mason*

Wiebe Ophorst

Flute

Erica Collins*

Pam Schuett

Oboe

Jenna Blayney*

Linnea Couture

Clarinet

Joel Studebacker*

Jennifer Dudlak

Bassoon

Kaie Spitler*

Michael Sullivan

Horn

Joseph Fontanetta*

Justin Johnson

Trumpet

Joseph Blunk*

Drew Torbert

Timpani

Ksenija Komljenovic*

Percussion

Tom Ford

TJ Mitchell

Alec Levy

* Principal

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 appointed Music Director of the Central Illinois Youth Symphonies. 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 served from 1990-1994 as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

Ramiro Miranda

Ramiro Miranda, conductor, is a native of Asunción, Paraguay. Ramiro Miranda came to the United States to pursue a Bachelor's degree in violin performance at Pittsburg State University (KS), where he studied violin with Dr. Selim Giray and conducting with Dr. Craig Fuchs. He won the Southeast Kansas Symphony Orchestra Concerto Aria Competition in 2009, and the first prize of the Waddill Chamber Music Competition in 2009 and 2011. He has played in orchestras, chamber groups, and as a soloist in the United States, Argentina, Brazil and Paraguay. Ramiro has conducted the Pittsburg State University Chamber Orchestra, the Camerata Miranda and youth orchestras of the project Sonidos de la Tierra in the cities of Fram, Hohenau, Villa Hayes, and Nemby in Paraguay, as well as the orchestra of the II Festival de Orquestas Infantiles in Posadas, Argentina. Ramiro is currently pursuing his Master's Degrees at Illinois State University, where he plays in the Faculty String Quartet and is concertmaster and assistant conductor of the ISU Symphony Orchestra. He studies violin with Dr. Sarah Gentry and orchestral conducting with Dr. Glenn Block.

Seunghoo Park

Seunghoo Park, conductor, is a native of South Korea. He received the bachelor degree from Kei-Myung University in Daegu, South Korea. He served as an assistant conductor of the orchestra at the University. After graduation, he worked for two opera companies as an assistant conductor and a staff (The Gumi City Opera Company and The Opera Company in Daegu). He came to the United States in 2010, enrolling as a student at Northern Arizona University in Flagstaff. While he was in Arizona, he served as an assistant conductor of the NAU Opera Company and served as music director of the Tempe, Arizona Korean Chamber Orchestra. Park gained interest in conducting while serving as a member of the Daegu Male Choir in Korea. moved to Toronto, he was appointed as a conductor of the Toronto International Student Mission (TISM) Choir. Park studied with Youngbum Cho (Music Director of The Opera Company in Daegu) at the Kei-Myung University and studied with Prof. Christian Ehwald (Professor of Conducting at the Academy of Music in Berlin,) and Dr. Jean Wagar (Music Director of the North Arkansas Symphony Orchestra.) Currently, he is pursuing his master's degree in conducting at Illinois State University under Dr. Glenn Block.

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Program Notes

Serenade for Strings in C major, Op. 48

“Whether because it's my latest child or because it really isn't bad,” Tchaikovsky wrote to his publisher, “...I'm terribly in love with this serenade.” The *Serenade for Strings* was written in just seven weeks during the fall of 1880, at the same time as the *1812 Overture*. “My muse has been benevolent of late,” Tchaikovsky wrote to his patroness, Nadezhda von Meck. “I have written two long works very rapidly: the festive overture and a *Serenade* in four movements for string orchestra. The *Overture* will be very noisy. I wrote it without much warmth or enthusiasm; and therefore it has no great artistic value. The *Serenade*, on the contrary, I wrote from an inward impulse; I felt it; and I venture to hope that this work is not without artistic qualities.”

The *Serenade* was introduced by Eduard Napravnik and the Russian Musical Society in St. Petersburg on October 30, 1881. When Tchaikovsky conducted the work in London, the *Musical Times* reported applause “...far beyond the limit of merely courteous approbation.”

Tchaikovsky again wrote to his patroness: “I wish with all my heart that you could hear my *Serenade* properly performed. I think that the middle movements, as played by the strings, would win your sympathy.... The first movement is my homage to Mozart: it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model.”

Biographer John Warrack says “...the opening movement used the strong opening descending scale figure again at the end, and the Waltz, justly one of his most famous, and Elegy both base their tunes, so different in effect, on a rising scale. The Finale makes use of two Russian themes. The second of them is again built out of a descending scale, and Tchaikovsky subjects it to delightfully varied treatment on each of its repetitions.... At the end, he brings back the descending scale theme of the very opening before blowing it away with a last statement of the second, boisterous Russian theme.”

Notes by Michael Rodman

Symphony No. 100 “Military”

Haydn made two visits to England. For them, he composed 12 new symphonies (Nos. 93 through 104), six for each season. The first performance of *No. 100* took place on March 31, 1794. It won Haydn the greatest of all his successes in England. Within a month of its debut, the press had given it the nickname “Military,” by which it has been known ever since.

Aside from its attractive themes and Haydn's captivating treatment of them, the other major reason for its popularity is the appearance of percussion instruments in the second and fourth movements. These exotic sounds debuted in western art music in 1782, through Mozart's comic opera *The Abduction from the Seraglio*. Haydn did not introduce them into this symphony solely for the sake of color. In the second movement they also add a touch of menace. Audiences during this symphony's early career associated this section with the Napoleonic Wars that had just begun in Europe. One critic wrote, “(The second movement) is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded and what may well be called the hellish roar of war increasing to a climax of horrid sublimity!”

Notes by Don Anderson

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