

4-25-2013

## Student Ensemble: Symphony Orchestra and Concerto Aria Concert

Glenn Block, Conductor

Michelle Vought, Soprano

James Thompson, Flute

Ramiro Miranda, Violin

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



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Block,, Glenn Conductor; Vought,, Michelle Soprano; Thompson,, James Flute; and Miranda,, Ramiro Violin, "Student Ensemble: Symphony Orchestra and Concerto Aria Concert" (2013). *School of Music Programs*. 418.  
<https://ir.library.illinoisstate.edu/somp/418>

This Concert 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](mailto:ISUReD@ilstu.edu).

Illinois State University Symphony Orchestra

***Violin I***

Ramiro Miranda, Concertmaster  
Maggie Watts, Asst. Concertmaster  
Natalie Stawarski  
Lisa Eleazarian  
Gabrielle VanDril  
Chelsea Rilloraza  
Chloe Hawkins  
Rob Reilly  
Liz Fansler

***Violin II***

Michelle Anderson\*  
Hiba Ahmed  
Julia Heeren  
Andrada Pteanc  
Christopher Castillo  
Kelly Ryan

***Viola***

Matthew White\*  
Caroline Argenta  
Gillian Borth  
Abigail Dreher  
Kathryn Brown  
Eileen Wronkiewicz  
Alexander Foote  
Rachel Tatar  
Rebecca Schwartz

***Cello***

Irene Diaz\*  
Amanda Mendez  
Alexander Brinkman  
Anthony DiGiacomo  
Abigail Cash  
Aryc Lane  
Jonathan Daly  
Adrienne Boni  
Joshua Zuo  
Cora Embalabala  
Ethan Gonzalez  
Ryan Koranda

***Double Bass***

Trevor Mason\*  
Wiebe Ophorst  
Laura Bass  
Tabitha Staples  
Ryan Crittenden

***Flute***

James Thompson\*  
Pamela Schuett\*  
Erica Collins

***Oboe***

Brad Cordella\*  
Kate Donnell \*  
Jennifer Pepper

***Clarinet***

Beth Hildenbrand\*  
Joshua Wunderlich\*  
Jamie Orzechowski\*  
Hannah Edlen, Bass Clarinet

***Bassoon***

Kay Schutte\*  
Aston Karner  
Michael Dicker, contrabassoon

***Horn***

Allison Bellot\*  
Amanda Muscato\*  
Emma Danch  
Joshua Hernday  
Kevin Krivosik

***Trumpet***

Pagean Sanders\*  
Sean Hack\*  
Karol Domalik

***Trombone***

Nathaniel Geiger\*  
Jordan Sellers

***Bass Trombone***

James Mahowald\*

***Tuba***

Douglas Black\*

***Timpani/Percussion***

Alec Levy\*  
Brad Bauman  
Bobby Botwinski  
Molly Konstans

***Celesta***

Seunghoo Park\*

***Harp***

Chen- Yu Huang\*  
Rex Moore

***Staff***

Ramiro Miranda, Assistant Conductor  
Seunghoo Park, Manager and Librarian  
Matthew White, Assistant Librarian

Illinois State University

College of Fine Arts

School of Music

---

Illinois State University  
Symphony Orchestra

Glenn Block, *Music Director and Conductor*

***Concerto Aria Concert***

Michelle Vought, *Soprano*

James Thompson, *Flute*

Ramiro Miranda, *Violin*

---

Center for the Performing Arts

April 25, 2013

Thursday Evening

8:00 p.m.

\*Principal

This is the one hundred and eighty-eighth program of the 2012-2013 season.

## Program

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

Only Air (World Premiere)	Dennis Tobenski (born 1982)
Michelle Vought, Soprano	
from <i>Concerto for Flute</i> (1955)	Jean Rivier (1896-1987)
I. Moderato	
III. Allegro	James Thomson, Flute
Tzigane (1924)	Maurice Ravel (1875-1937)
Ramiro Miranda, Violin	
Endowed Scholarship Presentation	Dr. Stephen Parsons
John R. Hansing Memorial Scholarship	Kate Lewis
John R. Hansing Memorial Scholarship	Bill Koehler
Charles Bolen Music Faculty Scholarship	Adriana Ransom
SAI Scholastic Award	Adriana Ransom
Mary Jo Brown Scholarship	Judith Dicker
Suite from <i>Der Rosenkavalier</i> (1910)	Richard Strauss (1864-1949)

Aside from performing, James teaches flute minors and coaches flute ensembles at ISU. At Truman, he was a tutor for sophomore Music Theory and Aural Skills. James has also presented research at the 2012 National Conference on Undergraduate Research and the 2011 Truman State University Student Research Conference.

**Ramiro Miranda**, violin, is a native of Asuncion, Paraguay. Ramiro came to the United States to pursue a Bachelor's degree in violin performance at Pittsburg State University (Kansas) 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 performed 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 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 of Music degree at Illinois State University, where he plays in the Faculty String Quartet. He studies violin with Dr. Sarah Gentry and orchestral conducting with Dr. Glenn Block.

**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 also 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. This summer, Dr. Block will be in residence at the Universidade Estadual de Londrina (State University of Londrina, Brazil), and guest-conducting in Brazil.

Dennis also writes *The Composer's Guide to Doing Business*, a blog series that takes a look at the practical and financial aspects of the concert music business from a composer's point of view.

Dennis received his Bachelor of Music in Vocal Performance and Music Theory & Composition in 2004 from Illinois State University, and his Master of Arts in Music Composition from The City College of New York in 2009. His principal teachers have included David Del Tredici, Daron Hagen, and Chester Biscardi. He has received fellowships from the Virginia Center for the Creative Arts, the Prairie Center of the Arts, the Ucross Foundation, and the Staunton Music Festival.

Read Dennis's blog and listen to more of his music at [www.dennistobenski.com](http://www.dennistobenski.com).

**Michelle Vought**, soprano, has earned an excellent reputation throughout the world as a performer in a variety of venues from the opera house to the concert hall to the cabaret. In all of her performances, the unique singer brings a fresh sincerity and captivating vitality to her every performance quickly endearing herself to any audience for which she performs. Most recently, the soprano travelled to the Czech Republic where she sang the role of Ophelia in the world premiere opera recording of *Hamlet* with the Moravian Philharmonic Orchestra. She was one of three American singers in the recording studio for the new work by Austrian composer Nancy Van de Vate which was released on the Vienna Modern Masters label in April, 2012.

Dr. Vought has performed as a soloist with many opera companies and symphony orchestras. A specialist in contemporary music, she has travelled as a recording artist and recitalist in the repertoire at national and international venues.

Especially recognized for her versatile programming, Dr. Vought recently created and produced a one woman show entitled *Madame Monsieur*, a delightful, fast-paced cabaret show during which she performs favorites from the operatic and musical theatre genres. As “Madame Monsieur,” Vought will return for an eighth season of performances on Cape Cod in October.

A 25-year cancer survivor (1988), the soprano has raised over \$10,500 for the American Cancer Society, as well as for individual cancer patients through her many benefit concerts in Ohio, Massachusetts, New York, Pennsylvania, and Virginia.

**James Thompson**, flute, is currently pursuing a Master of Music Performance degree at Illinois State University, where he studies with Dr. Kimberly Risinger and is the graduate assistant of the flute studio. James performs with ISU's graduate wind quintet, Wind Symphony, and Symphony Orchestra.

James holds a Bachelor of Music Performance degree from Truman State University, where he studied flute with Dr. Julianna Moore. While at Truman, he performed with the Symphony Orchestra, Wind Symphony, and Flute Quartet. James attended the 2009 and 2010 Sewanee Summer Music Festivals, the 2011 Totally Flute master class, and the 2012 William Bennett Summer Institute. He was a finalist in Sewanee's 2010 Concerto Competition and Truman State's 2010 Gold Medal Concerto Competition.

## Program Notes

### *Only Air*

After Dan Savage and his husband created the *It Gets Better Project*, and there had been such a huge outpouring of support through videos on the site created by individuals, corporations, universities, and professional sports teams, I realized that one area – filled with LGBT (Lesbian, Gay, Bisexual and Transgender) members and LGBT supporters – was almost completely unrepresented on the site and in public shows of support: the classical music community. As of April 2013, not one professional orchestra has made a significant gesture in support of LGBT youth. So I'm incredibly thankful to Dr. Block and the ISU Orchestra for commissioning this work. I view *Only Air* as the orchestral equivalent of an *It Gets Better* video. It certainly has for me.

*Only Air* is in one movement: a single-text art song punctuated by five orchestral interludes, each dedicated to one of each of the boys listed below. Each interlude also makes use of a solo instrument, or highlights a particular family of instruments (solo trumpet, percussion and harp, solo clarinet, solo cello and percussion with harp, and solo violin.) While the interludes are loose musical meditations on each of the boys in turn, Seth Walsh's has an added element to it: because of his reverence for nature, I've given different sections specific extra-musical meaning – the strings and brass represent the earth, the woodwinds represent the sky, and the harp and percussion are life on the planet.

I didn't know any of these boys. Their stories came to me through the news and through LGBT blogs. Our connection is entirely through shared experiences – it wasn't that long ago that I was bullied for being gay, even though I wasn't out yet (and honestly wasn't even fully aware of my sexuality.) Their stories could easily have been my own but for some...strange luck? unknown strength? sheer perversity? Suicide certainly crossed my mind more than once, but never seemed the answer – it conceded defeat.

So, to see these boys so beaten down by their peers and by society at large that they couldn't continue to live, broke my heart. I remember coming home during October, 2010 and reading of yet another *child* who had killed himself, and shaking as I sat at my desk. Out of desolation. Out of rage.

My response was to create something in the face of so much death.

The text I chose for the composition is Kathryn Levy's “Only Air” from her book *Losing the Moon*. I met Kathryn while we were in residence together at the Virginia Center for the Creative Arts in Amherst, Virginia in 2009. “Only Air” has three distinct “voices” in the text: it opens with a young man who will commit suicide, then shifts to a person close to the young man who both explains the circumstances of his suicide and begs him not to do it, and interwoven throughout is a sort of Greek Chorus that comments on the story and asks questions.

### **Justin Aaberg, 15**

Justin Aaberg had just finished his freshman year at Anoka High School when he hanged himself on July 9, 2010. He was one of seven teenagers who took their own lives that year at that high school alone, at least two more of whom were also gay. He was a cellist and composer.

### **Seth Walsh, 13**

Seth Walsh was a gentle child who once apologized to a bed of flowers for having picked one. He preferred to relocate bugs instead of killing them. And despite his mannerisms and style of dress, he struggled with his sexuality, even though his mother and grandparents tried their best to make him more at ease with himself. After one of countless times of being harassed by his fellow students, he came home from school, told his mother Wendy that he was going to play with their dogs in the back yard, and hanged himself from a tree. He lingered for 10 days in a coma before passing on September 27, 2010 in Tehachapi, California.

### **Asher Brown, 13**

Asher Brown was an eighth grader at Hamilton Middle School outside Houston, Texas when he shot himself with his stepfather's pistol on September 23, 2010. He had been bullied at school – called names and physically assaulted. The day before he killed himself, he had been pushed down a flight of stairs; before he could get up on the landing below, another classmate kicked him and his books down the rest of the stairs. Despite his parents' claims that they had asked the school to intervene, the administration denies ever having received any complaints.

### **Zach Harrington, 19**

On September 28, 2010, Zach Harrington attended a public hearing in his hometown of Norman, Oklahoma. The hearing was on a proposal to declare October as LGBT History Month in the city. Although the proposal passed, many community members at the hearing were vocally and vitriolically against it, and Zach's family blames some of the blatant hatred shown toward the LGBT community at this hearing for Zach's suicide one week later, as well as his treatment while he had been in school there. Zach was a cellist.

### **Tyler Clementi, 18**

Tyler Clementi's suicide was the most prominent of the LGBT teen deaths during the rash of suicides in 2010. Tyler had been a freshman at Rutgers University, played violin with the Ridgewood Symphony Orchestra, and had been concertmaster of the Bergen Youth Orchestra. After his roommate secretly broadcast live video of Tyler with another man, Tyler jumped from the George Washington Bridge on September 22, 2010.

Notes by the Composer

match for him, the Marschallin graciously steps aside and lets true, young love take its course.

The music combines Classical period charm à la Mozart, with nineteenth-century dance rhythms. The latter included the waltz, which didn't yet exist when the opera takes place, but who cares? Strauss clothed all this in his ripe, late-Romantic orchestration.

Excerpts from *Der Rosenkavalier* have been featured in concert virtually since its creation, although Strauss did not prepare many of them himself. This popular concert suite appeared without crediting an arranger. The most widespread theory is that it was created by the Polish conductor Artur Rozdński. It presents an enchanting medley of the opera's most glorious moments, including the surging Prelude; the presentation of the silver rose; a luscious love duet between Sophie and Octavian; a teasing, languorous waltz associated with the lecherous Baron Ochs; the ecstatic final trio and duet; and another, quicker waltz to finish.

Notes by Don Anderson

### **Biographical Notes**

**Dennis Tobenski** is a composer of acoustic new music whose work has been described by Anthony Tommasini of *The New York Times* as "distinctive and engaging".

Dennis's recent commissions include *Only Air*, a 20-minute work for high voice and orchestra memorializing the gay teenagers who have taken their own lives in recent years, commissioned by the Illinois State University Symphony Orchestra, an a cappella choral work titled "Voices" for the Illinois State University Madrigal Singers, premiered Spring 2013; "They Lie at Rest" for the East Ridge High School Concert Choir (Claremont, Florida,) premiered April 24, 2013 at the American Holocaust Museum; and "Without a Philosophy" for soprano, violin, and harp, premiered April 19, 2013 for the inaugural concert of Providence Premieres, a new concert series focused on new music in Providence, Rhode Island.

Dennis recently completed recording an EP of his a cappella choral works with the ISU Madrigal Singers, which will be released in early 2013 by the Tobenski Music Press.

Called a "dynamic vocalist" by Mr. Tommasini, Dennis's focus as a vocalist is primarily on the works of the 21st and late 20th centuries. He has premiered works by David Del Tredici, Chester Biscardi, Ricky Ian Gordon, Darien Shulman, and Hadar Noiberg.

In 2010, Dennis founded NewMusicShelf.com, an online digital distribution service for self-published composers, as well as for performers looking for works outside of the traditional music publishing system. The service currently represents 20 composers and over 300 of their works. From 2006 to 2010, Dennis co-directed the Tobenski-Algera Concert Series with composer Jeff Algera. The Series premiered over two dozen works, and was dedicated to presenting and promoting works by young and emerging composers.

## *Tzigane*

Maurice Ravel is one of the most important French impressionist composers, along with Debussy. In addition to composing, he was also an accomplished pianist and conductor. As a composer, he was often fascinated with the interpretation of a theme, both musically and content-wise, as demonstrated in his well-known works such as *Rhapsodie Espagnole*, on a Spanish theme, and *Tzigane*, on a Hungarian theme.

Born into a household filled with cultural activities, Ravel's parents, who were French and Basque, were very supportive of their child's musical gifts and interests. Though he was born in Basses, Pyrénées, he spent his childhood almost entirely in Paris—capital of the intelligentsia and new artistic trends, where the previously considered “exotic” was increasingly becoming the “fashionable.”

*Tzigane*, which Ravel wrote in his forties, was first conceived for violin and piano, but later arranged for violin and orchestra. Today, it is still more often played in the original version of violin and piano. The word *tzigane* is French for “gypsy.”

Dedicated to the Hungarian violinist Jelly D'Aranyi, a great-niece of the legendary violinist Josef Joachim, *Tzigane* is a work derived from Ravel's interest in the gypsies and in Hungarian culture. It can be broadly divided into 2 sections: the Cadenza and the post-Cadenza. The Cadenza could be considered a gypsy's declamatory monologue about his life - his misery, passions, memories, surroundings, and dreams. As the Cadenza ends we are transported into the countryside where the gypsies live. We experience the gaiety of their lives in a section that peaks in a festive, frenzied dance in the form of a loose set of variations, Ravel basically uses two themes: one previously used in the Cadenza, and another introduced only towards the middle of the main section (post-Cadenza). *Tzigane* demands a particular blend of spontaneity, uniqueness, and coordination.

Notes by Elizabeth Schwartz

## *Der Rosenkavalier Suite*

The emotionally bruising operatic dramas *Salome* (1905) and *Elektra* (1909) by Richard Strauss seem to have purged a taste for such ghoulish material from Strauss's compositional system. For his next stage project, he pulled a complete about-face and produced, in close tandem with the librettist Hugo von Hofmannsthal, the delicious, supremely tuneful “comedy for music” *Der Rosenkavalier*. Admirers of the previous operas were taken aback by this startling shift in style, but audiences gave the new score a swift and eager embrace. Fifty sold-out performances followed before the year was out. Special “Rosenkavalier trains” departed daily from several cities to trundle eager listeners to Dresden, and additional productions were staged across Europe in short order. It remains his most popular opera.

The plot unfolds in Vienna during the eighteenth-century reign of Empress Maria Theresa. The Marschallin, a worldly woman in her thirties, is having an affair with a young nobleman, Octavian. When Octavian falls in love with Sophie, a more suitable

## *Tzigane*

Maurice Ravel is one of the most important French impressionist composers, along with Debussy. In addition to composing, he was also an accomplished pianist and conductor. As a composer, he was often fascinated with the interpretation of a theme, both musically and content-wise, as demonstrated in his well-known works such as *Rhapsodie Espagnole*, on a Spanish theme, and *Tzigane*, on a Hungarian theme.

Born into a household filled with cultural activities, Ravel's parents, who were French and Basque, were very supportive of their child's musical gifts and interests. Though he was born in Basses, Pyrénées, he spent his childhood almost entirely in Paris—capital of the intelligentsia and new artistic trends, where the previously considered “exotic” was increasingly becoming the “fashionable.”

*Tzigane*, which Ravel wrote in his forties, was first conceived for violin and piano, but later arranged for violin and orchestra. Today, it is still more often played in the original version of violin and piano. The word *tzigane* is French for “gypsy.”

Dedicated to the Hungarian violinist Jelly D'Aranyi, a great-niece of the legendary violinist Josef Joachim, *Tzigane* is a work derived from Ravel's interest in the gypsies and in Hungarian culture. It can be broadly divided into 2 sections: the Cadenza and the post-Cadenza. The Cadenza could be considered a gypsy's declamatory monologue about his life - his misery, passions, memories, surroundings, and dreams. As the Cadenza ends we are transported into the countryside where the gypsies live. We experience the gaiety of their lives in a section that peaks in a festive, frenzied dance in the form of a loose set of variations, Ravel basically uses two themes: one previously used in the Cadenza, and another introduced only towards the middle of the main section (post-Cadenza). *Tzigane* demands a particular blend of spontaneity, uniqueness, and coordination.

Notes by Elizabeth Schwartz

## *Der Rosenkavalier Suite*

The emotionally bruising operatic dramas *Salome* (1905) and *Elektra* (1909) by Richard Strauss seem to have purged a taste for such ghoulish material from Strauss's compositional system. For his next stage project, he pulled a complete about-face and produced, in close tandem with the librettist Hugo von Hofmannsthal, the delicious, supremely tuneful “comedy for music” *Der Rosenkavalier*. Admirers of the previous operas were taken aback by this startling shift in style, but audiences gave the new score a swift and eager embrace. Fifty sold-out performances followed before the year was out. Special “Rosenkavalier trains” departed daily from several cities to trundle eager listeners to Dresden, and additional productions were staged across Europe in short order. It remains his most popular opera.

The plot unfolds in Vienna during the eighteenth-century reign of Empress Maria Theresa. The Marschallin, a worldly woman in her thirties, is having an affair with a young nobleman, Octavian. When Octavian falls in love with Sophie, a more suitable

## Only Air

Take oh take  
those arms away  
that hurt me in the dark

when they aren't there  
the eyes  
that don't watch  
as I cross the street  
caress a leaf

–it is dead already

take the voice away  
that refuses to mutter  
*I love when you bend  
to capture those leaves  
that can't be caught*

I almost felt you  
shudder this morning  
as I dreamed of death  
–diving from a roof  
silently  
the watch cracked  
the time is forever  
3 p.m.

and the ones who were loved  
almost to the end  
cherish that watch  
cherish the hour  
he climbed the stairs

–did he climb?  
looked down at the crowds  
–did he bother to look?  
thought to himself  
–was there any  
time to think?  
*Now I will be  
only air*

which is too easy  
no one can be  
only air no one can stop  
that figure falling  
much too fast–please  
take away your body

I can't catch

–Kathryn Levy

## Only Air

Take oh take  
those arms away  
that hurt me in the dark

when they aren't there  
the eyes  
that don't watch  
as I cross the street  
caress a leaf

–it is dead already

take the voice away  
that refuses to mutter  
*I love when you bend  
to capture those leaves  
that can't be caught*

I almost felt you  
shudder this morning  
as I dreamed of death  
–diving from a roof  
silently  
the watch cracked  
the time is forever  
3 p.m.

and the ones who were loved  
almost to the end  
cherish that watch  
cherish the hour  
he climbed the stairs

–did he climb?  
looked down at the crowds  
–did he bother to look?  
thought to himself  
–was there any  
time to think?  
*Now I will be  
only air*

which is too easy  
no one can be  
only air no one can stop  
that figure falling  
much too fast–please  
take away your body

I can't catch

–Kathryn Levy