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Graduate Conducting Recital: Joshua Hernday, Conductor; April 11, 2014

Joshua Hernday Conductor

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Illinois State University Chamber Orchestra

Violin I

Lourenço Budó, *concertmaster*
Wen-Chi Chiu
Natalie Stawarski
Liz Fansler
Gabrielle Van-Dril

Violin II

Chelsea Rilloraza, *principal*
Lisa Ourada
Hannah Kehe
Praneeth Madoori
Andrada Pteanc

Viola

Carol Argenta, *principal*
Matthew White
Abigail Dreher
Rachael Tatar

Cello

Alex Brinkman, *principal*
Amanda Mendez
Pei-Chi Huang
Charles Spurgeon

Double Bass

Trevor D. Mason, *principal*
Christine Gebler
Claudia Amaral

Flute

Pamela Schuett, *principal*
Casey Sukel
James Thompson, *piccolo*

Oboe

Samantha Dosek, *principal*
Terri Rogers

Clarinet

Colby Spengler, *principal*
Arturo Montano

Bassoon

Matthew Jewell, *principal*
Aston Karner

Horn

Calle Fitzgerald, *principal*
Frank Padour
Nelson Ruiz
Emily Wolski

Trumpet

Ginny Ulbricht, *principal*
Michael Pranger

Timpani

Scott Grigoletto

Illinois State University
College of Fine Arts
School of Music

Graduate Conducting Recital
Illinois State University
Chamber Orchestra
Joshua Hernday, *Conductor*

This recital is in partial fulfillment of the graduation requirements for the degree, Master of Music in Conducting.

Kemp Recital Hall
April 11, 2014
Friday Evening
8:00 p.m.

This is the one hundred and sixtieth program of the 2013-2014 season.

Program

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

Incidental Music to Egmont, Op. 84 (1787) Ludwig van Beethoven
Overture: Sostenuto, ma non troppo – Allegro (1770-1827)
I. Lied: “Die Trommel gerühret” (“The Drum is Resounding!”)
II. Lied: “Freudvoll und Leidvoll” (“Blissful and Tearful”)
III. Poco sostenuto e risoluto
IV. Mort de Klärchen
V. Melodram: Süßer Schlaf (Sweet sleep)
VI. Siegesymphonie: Allegro con brio (Victory Symphony)

Kristin Moroni, *soprano*

~Intermission~

Appalachian Spring Suite (Ballet for Martha) (1944) Aaron Copland
(1900-1990)
James Thompson, *flute*
Hannah Edlén, *clarinet*
William Heinze, *bassoon*
Érico Bezerra, *piano*
Wen-Chi Chiu, Rachael Miller, Natalie Stawarski, Gabrielle VanDril, *violin*
Katherine Brown, Matthew White, *viola*
Alex Brinkman, Pei-Chi Huang, *cello*
Trevor D. Mason, *double bass*

Aaron Copland – *Appalachian Spring Suite (Ballet for Martha)*

Born November 14, 1900, Brooklyn, New York

Died December 2, 1990, Peekskill, New York

Appalachian Spring was composed between the years of 1943-44 as a ballet for Miss Martha Graham through a commission from the Elisabeth Sprague Coolidge Foundation. It was premiered at the Coolidge Festival in the Library of Congress on October 30, 1944.

The original instrumentation for the ballet called for thirteen instruments: flute, clarinet, bassoon, piano, doubled string quartet, and double bass. The music is almost identical to the original suite in the ballet, only the parts where the interest was mainly choreographic were omitted.

Copland incorporates the familiar Shaker tune “A Gift to Be Simple”, more commonly referred to as “Simple Gifts,” in the latter portion of the piece. It was taken from a collection of Shaker melodies compiled by Edward D. Andrews. The accompanying text to the original melody is:

‘Tis the gift to be simple, ‘tis the gift to be free;
‘Tis the gift to come down where we ought to be.
And then we find ourselves in the place just right;
‘Twill be in the valley of love and delight.

When true simplicity is gain’d,
To bow and bend we sha’n’t be asham’d,
To turn, turn, will be our delight,
‘Til by turning, turning, we come ‘round right.

To accompany the work’s first publishing, Copland offered this synopsis of *Appalachian Spring*:

“A pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last [nineteenth] century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.”

Appalachian Spring was awarded the Pulitzer Prize for music in 1945, as well as the award of the Music Critics Circle of New York for the outstanding theatrical work of the 1944-45 season.

Biography

Kristin Moroni earned her Bachelor's degree in Music Education from the University of Illinois, Urbana-Champaign. She began her career as a middle school chorus and general music teacher at Jeffrey C. Still Middle School in Aurora, IL and spent the last nine years teaching high school chorus at Round Lake High School in Round Lake, IL. Kristin is currently working towards two Masters degrees in Choral Conducting and Vocal Performance at Illinois State University in Bloomington-Normal, and serves as the music director at Northwest United Methodist Church in Peoria, IL.

Program Notes

Ludwig van Beethoven – *Incidental Music to Egmont*, Op. 84

Born December 1770, Bonn, Germany
Died March 26, 1827, Vienna, Austria

Beethoven composed the incidental music for Goethe's play *Egmont* during the years of 1809-10. It consists of the Overture and nine additional musical pieces for solo soprano, male narrator, and orchestra. The part of the narrator is optional; it was neither used in the original play, nor is it included in the majority of modern recordings.

The play and musical narrative is about the heroic life of the 16th-century Dutch noblemen, Count Egmont (1522-1568). It was composed during the Napoleonic wars when the French had taken power over most of Europe. At first Beethoven was enamored with Napoleon and revered him as a great man and leader of people. However, after learning that he crowned himself Emperor in 1804, Beethoven became disgusted with him. Goethe's story is of the Dutch warrior who, even under the threat of arrest, would not run away and give up his liberty. He was imprisoned and abandoned by his cowardly followers, and despite the efforts of his mistress Clara, he was sentenced to death. Goethe's play and Beethoven's music both end with Egmont's heroic last call to fight for independence. Egmont's sacrifice and martyrdom for standing up to the oppressive Duke of Alba (who represented the Spanish Empire) was the perfect outlet for Beethoven's outrage towards Napoleon.

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Die Trommel gerühret (The Drum is Resounding!)

Die Trommel gerühret!
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopf mit das Herz!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein,
Und Hosen und Hut.

The drum is resounding,
And shrill the fife plays;
My love, for the battle,
His brave troop arrays;
He lifts his lance high,
And the people he sways.
My heart throbs pit-pat!
My blood it is boiling!
Oh, had I a jacket,
With hose and with hat!

Ich folgt' ihm zum Tor 'haus
Mit mutigem Schritt,
Ging' durch die Provinzen,
Ging' überall mit.
Die Feinde schon weichen,
Wir schiessen da drein—
Welch Glück sondergleichen,
Ein Mannsbild zu sein.

How boldly I'd follow,
And march through the gate;
Through all the wide province
I'd follow him straight.
The foe yield, we capture
Or shoot them! Ah me!
What heart-thrilling rapture
A soldier to be!

Freudvoll und leidvoll (Blissful and Tearful)

Freudvoll und leidvoll,
Gedankenvoll sein;
Langen und bangen
In schwebender Pein;
Himmelhoch jauchzend,
Zum Tode betrübt;
Glücklich allein
Ist die Seele, die liebt.

Blissful and tearful,
With thought-teeming brain;
Hoping and fearing
In passionate pain;
Now shouting in triumph,
Now sunk in despair;
With love's thrilling rapture
What joy can compare!

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