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## Chamber Orchestra Concert Choir

Glenn Block Director/Conductor  
*Illinois State University*

Michael Schwartzkopf Conductor

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**Music Department  
Illinois State University**

# **CHAMBER ORCHESTRA**

**Glenn Block, *Music Director & Conductor***

# **CONCERT CHOIR**

**Michael Schwartzkopf, *Conductor***

**Kemp Recital Hall  
Tuesday Evening  
October 13  
7:00 p.m.**

Seventeenth program of the 1992-93 season.

Missa in G Major, D. 167

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Franz Schubert  
(1797-1828)

Cindy Coyer, *Soprano* Jamie Kramer, *Soprano*  
Alison Hoelscher, *Soprano* Ron Caldwell, *Tenor*  
John Wahl, *Bass* Joseph Greene, *Bass*  
Jeff Shelton, *Bass*  
Michael Schwartzkopf, *Conductor*

Rumanian Folk Dances (1929)

Jocul cu Bătă (Dance with Sticks)  
Brăul (Waistband Dance)  
Pe Loc (Stamping Dance)  
Buciumeana (Hornpipe Dance)  
Poarga Românească (Rumanian Polka)  
Măruntel (Quick Dance)

Béla Bartók  
(1881-1945)

Concerto in F Minor, RV297 ("Winter")

Allegro non molto  
Largo  
Allegro

Antonio Vivaldi  
(1678-1741)

Sarah Gentry, *Violin*  
Kim Pereira, *Narrator*

Magnificat (1962)

Halsey Stevens  
(1908-1989)

Timothy McCoul, *Trumpet*  
Michael Schwartzkopf, *Conductor*

Concerto in C Major, RV 537

Allegro  
Largo  
[Allegro]

Antonio Vivaldi

Amy Gilreath, *Trumpet* Timothy McCoul, *Trumpet*

Program Notes

Mass in G Major, D. 167

Franz Schubert

Schubert's second Mass was written for a suburban Viennese parish church in 1815, but it remained little known until after the composer's death. In one of the rare Masses written exclusively for strings, Schubert shows off his mastery of orchestration by alternating accompanying and thematic functions for the orchestral forces. While Schubert was still alive, his brother Ferdinand provided additional parts for woodwinds, trumpets and timpani, presumably intended to provide a more brilliant performance for festive occasions common in Vienna when the solemn high Mass was performed.

The use of scripture and text in the religious music of Schubert has attracted considerable attention in light of various text changes and omissions which may be ascribed to a certain carelessness or temporary absentmindedness on the part of the composer. Because of papal concerns about the performance of liturgical texts in their original and complete versions, so-called "revised versions" were provided later by musicologists.

Nevertheless, the Mass in G Major remains one of Schubert's masterworks, one in which devoutness and faith, inspiration and formal shaping all combine to achieve a high level of artistic unity.

Rumanian Folk Dances

Béla Bartók

Perhaps the greatest love of this most lovable composer was the folk music of his own and neighboring lands. So strong was Bartók's passion for such ancient and traditional music that he developed into one of the most skillful pioneer collectors in the first half of this century, spending many months of his career visiting remote peasant villages to record what remained of musical treasures threatened by the progress of modern industrial civilization.

The group of Rumanian folk dances dates from 1929 and was written originally for piano solo, later arranged in various versions for string orchestra and chamber orchestra with solo winds.

I. Jocul cu Bătă (Dance with Sticks) - or a game played with a stick. From Mezöszabad, in the district of Maros-Torda in Transylvania. This is a merry and energetic dance with a gaily syncopated melody.

II. Brăul (Waistband Dance) - The word actually means a cloth belt worn by men or women. This dance is from Egres in the district of Torontál, now a part of Yugoslavia. This dance is gay and quick in duple time.

III. Pe Loc (Stamping Dance) - The translation of the title is "on the spot." Undoubtedly a dance in which participants do not move from a certain location. This dance also originates from Egres. The tempo is rather slow with a steady step, and a melody notable for smaller intervals with a harmony reminiscent of bagpipe music.

IV. Buciumeana (Hornpipe Dance) - This dance originates from Butsdchum in the district of Torda-Aranyos in Transylvania. This dance is graceful, in triple meter with a haunting melody.

V. Poarga Românească (Rumanian Polka) - A Rumanian children's dance, Poarga is a game played by the country children. This dance comes from the Belényes district of Bihar on the border between Hungary and Transylvania. It is a quick and lively dance with a broken-chord melody marked into groups of three beats, three beats and two beats.

VI. Măruntel (Quick Dance) - A fast dance using very small steps and movements from the town of Belényes.

Concerto in F Minor, RV 297 ("Winter")

Antonio Vivaldi

Antonio Vivaldi was a violin virtuoso of such brilliance and renown that he was listed as a tourist attraction in his native city of Venice. In an enormously prolific age, Vivaldi was one of the most prolific and influential composers, having left us over four hundred concertos, two-hundred twenty-one of them for violin alone! His forty-odd operas were composed mostly for Venice, the flourishing opera center of his day. For nearly forty years he was Music Director at a famous Venetian music conservatory for girls, where weekly orchestra concerts attracted visitors from all over Europe.

Vivaldi's "Seasons" are composed for strings and were the first four of a set of twelve concertos published in 1725 under the title "The Trial of Harmony and Invention." Each season is a three-movement concerto cast in the traditional fast-slow-fast structure which was to remain a constant model throughout the 18th and 19th centuries. Each of the four concertos is prefaced with a sonnet, probably written by Vivaldi himself; the music was designed to portray in the minutest detail what the sonnets spelled out in words. To avoid any misunderstanding about this pioneer kind of "program music" Vivaldi had each line of the sonnet printed again over the precise musical passage it explains, and he even printed further clarifying words in the score.

The "Winter" concerto opens with a description of the shivers caused by winter cold depicted by violin trills. Swift arpeggios and scales for the solo violin depict the severity of the "horrid wind" and a series of chords suggests fast running and stamping feet. The second movement in its use of violin pizzicato suggests the drops of rain. The finale opens with a series of slithery phrases intended to depict the perils of walking on ice. Broken figures later suggest the breaking up of the ice into separate chunks. Vivaldi's closing words are "This is winter, but such that it brings joy."

*Concert Choir*

Bret Peppo, *Graduate Assistant*  
Elisabeth Honn, *Piano*

*Soprano*

Cindy Coyer  
Linda Duesterhaus  
Jamie Edwards  
Amanda Eubanks  
Christine Heath  
Alison Hoelscher  
Elisabeth Honn  
Jamie Kramer\*  
Lisa Lestina  
Kristina Nilsson  
Melissa Story

*Alto*

Andrea Arthur  
Abigail Baker  
Ami Baker  
Dedra Baker  
Alysia Bartusek  
Joanna Easley  
Joy Ewoldsen  
Ami Rainer  
Catherine Schramm  
Gretchen Wells\*  
Wendy Williams  
Kristin Wisocki

*Tenor*

Ron Caldwell\*  
Rey Garza  
Jeffrey Glogowski  
David Hohulin  
Dwight Powell  
Clay Turner  
David Vish  
Duane Wagher

*Bass*

Kevin Boyer  
Jason Eilers  
Joe Greene  
Steve Krug  
Michael Mercer  
Bret Peppo\*

*Officers*

Elisabeth Honn, *President*  
David Vish, *Vice President*  
Wendy Williams, *Secretary*  
Joanna Easley, *Treasurer*

*Chamber Orchestra*

*Violin*

Nicholas Currie, *Concertmaster*

Carlene Easley, *Principal*

*Second Violin*

Amy Ahrens

Mary Dion

Elisabeth Honn

Rebecca Mertz

Heather Neaveill

*Viola*

Jacqueline Young, *Co-Principal*

Jon Feller, *Co-Principal*

Abigail Baker

Denise Phillips

*Cello*

Maria Cooper, *Principal*

Jennifer Holtman

Bo Li

*Double Bass*

Brian Dollinger, *Co-Principal*

Michael Govert, *Co-Principal*

*Harpsichord & Organ*

Paul Borg

Music Department  
Illinois State University

**Fall Tour**

**CHAMBER ORCHESTRA**

**Glenn Block, *Music Director & Conductor***

**CONCERT CHOIR**

**Michael Schwartzkopf, *Conductor***

**Next ISU Symphony Orchestra Concert:**

**Friday, October 23, 1992, 8:00 p.m. Braden Auditorium**

**Brahms—Variations on a Theme of Haydn**

**Mozart—Piano Concerto in A Major, K. 488**

**Jean-Pierre Marty, *Piano and Conductor***

**Poulenc—Gloria**

**Bonnie Pomfret, *Soprano***

**ISU Civic Chorale**

**Galesburg, Geneseo, Sterling  
Skokie, Lombard, Chicago**

October 14-16, 1992