

2-14-1993

ISU Symphony Orchestra

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**Music Department
Illinois State University**

**ISU SYMPHONY
ORCHESTRA**

**Glenn Block, *Music Director
and Conductor***

Jon Feller, *Assistant Conductor*

**Aris Chavez, *Clarinet*
Julian Dawson, *Piano*
Ko Iwasaki, *Cello***

**Braden Auditorium
Sunday Afternoon
February 14
2:00 p.m.**

Seventy-fourth program of the 1992-93 season.

Program

Concerto for Clarinet, Op. 57 (1928)
Allegretto un poco—Poco adagio—
Allegro non troppo

Carl Nielsen
(1865-1931)

Aris Chavez, *Clarinet*

Petruchka (1912; revised 1947)
(Burlesque in Four Scenes)
The Shove-Tide Fair
Petruchka
The Blackamoor
The Shove-Tide Fair and the Death of Petruchka

Igor Stravinsky
(1882-1971)

Julian Dawson, *Piano*

Intermission

Concerto No. 1 for Cello, Op. 107
Allegretto
Moderato—
Cadenza: Moderato-Allegro—
Allegro con moto

Dmitry Shostakovich
(1906-1975)

Ko Iwasaki, *Cello*

Clarinet Concerto

Carl Nielsen

Carl Nielsen's creative development is represented in almost every medium from symphonic to chamber music, from song to opera, and reflects a deep concern for the human experience. His music demonstrates a search for a new expression, one that turns away from late-19th-century Romanticism and its accompanying formal and tonal disintegration.

The Clarinet Concerto reflects Nielsen's high esteem for the outstanding musicians of the Copenhagen Wind Quintet for whom in 1922 he had composed a Quintet. The Flute Concerto of 1926 was followed in 1928 by the Clarinet Concerto, a work that is considered one of the most difficult ever composed for this instrument.

The Concerto is comprised of three major sections, which form one continuous movement. A number of musical contrasts appear in the structural organization, the most obvious of which are a major snare drum part, two extensive clarinet cadenzas and Nielsen's unique orchestration. The sparse instrumentation (two bassoons, two horns, snare drum and strings) of this, Nielsen's last orchestral work, recalls the late compositions by other musical giants of this century: Richard Strauss, Stravinsky and Bartók.

Petruchka

Igor Stravinsky

Less than a year after the premiere of *The Firebird* (on May 26, 1911), Stravinsky completed *Petruchka* during a visit to Rome. Although he was about to embark on the composition of a ballet (*The Rite of Spring*), he decided first "to refresh" himself by composing an independent instrumental work. *Petruchka* was an ingeniously-conceived kind of concerto for piano in which the solo instrument would be pitted bravely, but hopelessly against an overwhelming orchestra. What Stravinsky recognized as a piano and orchestra piece, Diaghilev ultimately saw as a dance allegory.

As Stravinsky reported in his Autobiography:

"... I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In the midst of Shrovetide rejoicings an old Charlatan, of oriental appearance, produces before an amazed crowd the puppets Petruchka, the Ballerina, and the Moor, who all execute a wild dance.

The magic of the Charlatan has imbued them all with human emotions and passions. Petruchka is better endowed than the others. He suffers too, more than the Ballerina and the Moor. He feels bitterly the cruelty of the Charlatan, his slavery, his exclusion from the ordinary life, his ugliness and his ridiculous appearance. He seeks consolation in the love of the Ballerina and is at the point of believing himself successful. But the lovely creature only flees in terror before his extraordinary behavior.

The Moor's life is quite different. He is foolish and evil, but his rich appearance seduces the Ballerina, who seeks by every means to captivate him and finally succeeds. Just as the love scene begins, Petruchka, mad with jealousy, arrives, and is at once thrown out by the Moor.

The Shovetide Fair is at its height. A rake of a merchant, accompanied by gypsy singers, is distributing handfuls of banknotes to the crowd. Coachmen are dancing with nurses, a bear-tamer arrives with his animal, and finally a troupe of masqueraders leads everyone in a mad whirlwind. Suddenly, cries burst from the little theater of the Charlatan. The rivalry between the Moor and Petruchka has ended by taking a tragic turn.

The marionettes escape from the theater and the Moor kills Petruchka with one blow from his sabre. The wretched Petruchka dies in the snow surrounded by the festive crowd. The Charlatan, whom a police officer has come to question, hastens to quiet everyone and in his hands Petruchka becomes the doll once again. He begs those about him to be reassured that the head is wooden and the body is filled with sawdust. The crowd disperses. The Charlatan, now alone, sees to his great terror, on the roof of the little theater, the ghost of Petruchka who threatens him and leers mockingly at everyone whom the Charlatan has fooled.

Cello Concerto No. 1

Dmitry Shostakovich

The First Cello Concerto of Shostakovich occupies a commanding position in the post-World War II repertory and is probably the most often performed cello concerto of recent times. It was composed at the same time as Symphony No. 11. Before the war, Shostakovich's only concerto had been the youthful Concerto for Piano, Trumpet and Strings. Following the war, Shostakovich devoted more energy to this form, composing in rapid succession a second concerto for piano, and two each for violin and cello.

Both cello concertos share the same dedicatee, Mstislav Rostropovich, who gave the premiere of Petruchka the work in Russia in 1959. The concerto is lightly scored with the driving force of the work based in the opening four-note motive which dominates the entire work: (G, E, B, B-flat). This is a variant of the famous DSCH motive with which Shostakovich so often signs his scores (D=Dmitri, E-flat = S in German, and H = B-natural.) The German transliteration of his name begins with the letters SCH.

Towards the end of the final movement, the opening idea of the work returns and its various elements and the first subject of the finale are ingeniously drawn together.

Notes by Dr. Glenn Block

Next ISU Orchestra Concerts:

ISU Chamber Orchestra: Tuesday, February 16, 7:00 p.m., Kemp Recital Hall

Gilbert and Sullivan—The Pirates of Penzance (Joint Production of the Music and Theater Departments): March 26-28, 30, April 1-3, Westhoff Theatre

ARIS CHAVEZ is currently Professor of Clarinet at ISU where he is active as a soloist and chamber musician. Mr. Chavez received his B.S. and M.M. degrees from the University of New Mexico, and following his graduation he free-lanced in New York City, playing with the New York City Opera Orchestra, the Phoenix Quintet, Music for Westchester, the Brooklyn Philharmonia and other orchestras. For 14 years he was a member of the Santa Fe Opera Orchestra. Mr. Chavez is currently the Principal Clarinetist for the Peoria Opera and the Peoria Symphony Orchestra.

Mr. Chavez's teachers were Ted Rush, William E. Rhoades and George Silfies.

KO IWASAKI graduated with honors from the Toho Conservatory in 1963, where he studied under Hideo Saito. Mr. Iwasaki came to the United States in 1964 on a Fulbright Scholarship and studied at the Juilliard School with Leonard Rose and Harvey Shapiro. He also studied with Pablo Casals in Puerto Rico. Mr. Iwasaki has won many competitive honors including prizes in the Casado International Cello Competition, 1970 International Tchaikovsky Competition. In 1990, he served as a judge for both the above competitions.

Mr. Iwasaki has performed and recorded with orchestras throughout the world. He is Artist-in-Residence at ISU and a member of chamber festivals throughout the world. Mr. Iwasaki plays a 1727 Stradivarius cello.

JULIAN DAWSON was born in Dublin and began his musical career in Ireland. Later, as a staff pianist for the BBC Scotland, he performed in Glasgow and at the Edinburgh Festival. He has appeared frequently with orchestras throughout the world, often conducting Mozart concertos from the keyboard. Since moving to the United States in 1975, Dawson has served as Professor of Piano and Director of Orchestras at ISU. Since 1989 he has devoted himself more exclusively to piano performance and chamber music. He is still in wide demand as an opera conductor appearing each summer at the Brevard Music Festival. Later this spring, he will conduct *The Pirates of Penzance* with Glenn Block.

Personnel

Violin

Nicholas Currie, *Concertmaster*

Carlene Easley, *Principal*

Second Violin

Amy Ahrens

Dan Daniels

Sarah Gentry

Jodi Larson

Rebecca Mertz

Jonathan Monhardt

Deborah Paulsen

Jae Wang

Viola

Jon Feller, *Co-Principal*

Heather Neaveill, *Co-Principal*

Jacqueline Young

Cello

Amy Wiegand, *Principal*

Bo Li

Maria Cooper

Shinko Hanaoka

Jennifer Holtman

Kyungmi Lim

Rebecca Pokarney

Saeko Tominaga

String Bass

Brian Dollinger, *Principal*

Michael Govert, *Co-Principal*

Cliff Hunt

Jin Kangzhong

Flute

Kimberly McCoul, *Principal*

Kristie Skinner

Julie Long, *Piccolo*

Oboe

Karla Ilten, *Principal*

April Faires

Melissa Gustafson, *English Horn*

Clarinet

Mandy Fey, *Principal*

Jamian Green

Karl Kalis, *Bass Clarinet*

Bassoon

Jeffery Womack, *Co-Principal*

Robin Roessle, *Co-Principal*

Christopher Harrison, *Contrabassoon*

Horn

Eric Kaiser, *Principal*

Mark Cash

Kathy Lawrie

Nancy Traut

Brandon Sinnock

Trumpet

Timothy McCoul, *Principal*

Jerry Mohlman

Troy McKay

Trombone

Eric Chandler, *Principal*

Paul Hefner

Matthew A. Kastor, *Bass Trombone*

Tuba

Edward A. Risinger, *Principal*

Timpani/Percussion

Fonda Ginsburg, *Co-Principal*

Todd A. Fugh, *Co-Principal*

David Jones

Kevin Lucas

Timothy Ryan

Celesta

Kevin Lucas

Harp

Lynn Bowers