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Ensemble Concerts: Symphony Orchestra and Civic Chorale, October 24, 1993

Glenn Block Director/Conductor
Illinois State University

Michael Schwartzkopf Conductor

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Music Department
Illinois State University

SYMPHONY ORCHESTRA

Glenn Block, *Music Director &
Conductor*

CIVIC CHORALE

Michael Schwartzkopf, *Conductor*

Julian Dawson, *Piano*

Braden Auditorium
Sunday Afternoon
October 24
3:00 p.m.

Twenty-seventh program of the 1993-94 season.

Program

Six Pieces for Orchestra, Op. 6

Langsam
Bewegt
Mässig
Sehr mässig
Sehr langsam
Langsam

Anton Webern
(1883-1945)

Nänie, Op. 82

Johannes Brahms
(1833-1897)

Civic Chorale
Glenn Block, *Conductor*

Schicksalslied, Op. 54

Johannes Brahms

Civic Chorale
Michael Schwartzkopf, *Conductor*

Intermission

Concerto No.1 in B-Flat Minor, Op. 23

Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo
Allegro con fuoco

Piotr Tchaikovsky
(1840-1893)

Julian Dawson, *Piano*

Program Notes

Six Pieces, Op. 6

Anton Webern

Anton Webern wrote the *Six Pieces, Op. 6* in 1909, when he was in his mid-twenties after having completed a doctoral degree. As a student of Arnold Schoenberg, he had acquired the moral and technical expertise of a highly developed style of composition. Nevertheless, he was still only scraping out a meager living as an assistant operetta conductor. Before the *Op. 6 Pieces*, he had composed a piano quintet, the substantial *Passacaglia, Op. 1*, some smaller vocal works, and the *Five Movements for String Quartet*.

The *Six Pieces* have an average length of twenty-five bars: the longest (No. 4) has 41, the shortest (No. 3) has eleven. The compositional material is incredibly sophisticated and concentrated. Far from adding any programmatic suggestions after the composition was completed, Webern eventually removed one. The fourth movement was originally called "Marcia funebre".

It is now known that Webern had associated his Opus 6 with one of the most traumatic events of his life, the death of his mother in 1909. The First Piece is a "premonition." No. 2 probably represents a journey home, at the end of which the dreaded event is confirmed with a hysterical, disjointed outburst. The minuscule No. 3 evokes the delicate scent of the heather (Webern laid some in his mother's coffin). No. 4 is the funeral march, whose relentless undertow of deep bells and gongs reaches a climax of enormous ferocity. The last two pieces are both relatively restrained, representing the composer's fond memories as he revisits his mother's grave.

Nänie and Schicksalslied

Johannes Brahms

These two choral works by Brahms are intensely personal readings of poems that explore a tragic view of the world; they even have a common theme: divine indifference to the human condition.

The text for *Schicksalslied* (Song of Destiny) (1868-1871) was taken from Friedrich Hölderlin's novel *Hyperion*, which deals with the struggle of the Greeks to liberate themselves after three and a half centuries of Turkish oppression. Hyperion's "Song of Destiny" depicts the painful and yearning contrast between unchanging Greek gods, and restless, ever-suffering humanity. Brahms' music conjures up an image of the radiant landscape inhabited by the gods; muted violins sing a glorious melody against an accompaniment which is darkened by the relentless rhythm of the timpani.

Brahms was first drawn to Schiller's *Nänie* in 1875, but he did not begin work on the score until early 1880, upon the death of his friend, the painter Anselm Feurbach. Schiller's "Lament" begins with a sweet elegiac song by the oboe. The choral style is predominantly polyphonic, and the four voices enter as in a fugue, one at a time. The texture covers a wide range from a capella to richly elaborate orchestral scoring.

Concerto No. 1 In B-Flat Minor, Op. 23

Piotr Tchaikovsky

Tchaikovsky's *First Piano Concerto* received an enthusiastic reception at its world premiere conducted by Hans von Buelow in Boston on October 25, 1875. The triumph was repeated in many other cities during Buelow's American tour. It was not until two months later that the concerto was first heard in Tchaikovsky's homeland, under a less-than-competent conductor, orchestra and soloist.

The reasons for the concerto's world premiere in the United States can be traced to Tchaikovsky's self-consciousness as a less than adequate pianist. The advice the composer sought while composing the piece was from his rather domineering friend, Nicholas Rubenstein, head of the Moscow Conservatory. Rubenstein felt the concerto was unplayable, even for a professional pianist such as he. Tchaikovsky erased the first dedication of the concerto, which had been to Rubenstein, and substituted von Buelow, who was about to embark on his American tour. Hans von Buelow had written a complimentary letter about the concerto, and had expressed to Tchaikovsky a desire to take a European concerto to America. Thus, it happened that the Concerto had its premiere in Boston!

Allegro non troppo e molto maestoso—Allegro con spirito.—In a vigorous four-measure introduction, the horns lead into a grand Tchaikovsky melody of soaring intensity which is immediately taken up by the soloist. The main section of the movement has as its main theme a jerky, vivacious figure, which Tchaikovsky heard sung at a fair by a blind beggar.

Andantino semplice—Prestissimo.—Over an accompaniment of muted strings, a solo flute sings a sad melody. There is a scherzo-like middle section and the movement is rounded off with a return to the opening melody.

Allegro con fuoco. The finale is a rondo with a wild, dance-like refrain. A lyric second theme is announced by the strings and echoed by the piano. It is this lyrical theme which Tchaikovsky uses to build a final climax of great breadth and grandeur.

Schicksalslied (Song of Destiny)—Friedrich Hölderlin

In the light there above, blessed spirits,
you wander in Elysian fields!
Shimmering celestial breezes
touch you gently,
as the player's fingers
the sacred strings.

Free from destiny, as the sleeping babe,
the celestial beings breathe;
preserved chaste
in modest bud
their spirit blooms
for ever in them,
and their blissful eyes
shine eternally
in still serenity.

But to us it is not given
in any place to rest;
suffering humanity
perishes and falls
haphazardly from one
hour to the other,
like water dashed
from crag to crag,
year after year, down into the unknown.

Nänie (Lament)—Friedrich von Schiller

Even Beauty must die!
That which subdues men and gods
does not move
the steely heart of Stygian Zeus.
Only once did love touch
the ruler of the underworld
and still upon the threshold
sternly he recalled his gift.
Aphrodite does not tend
the lovely youth's wound,
torn by the savage boar
in his graceful body.

The immortal mother does not save
the godly hero
when, dying at the Scaean gate,
his destiny he fulfills.
But she rises from the sea
with all Nereus' daughters,
and the lament for the exalted son
goes up.

Behold, the gods weep,
all the goddesses weep
that beauty must fade,
that perfection must die.
Even to be an elegy
in the mouth of the beloved is glorious,
for the ordinary
goes down unsung to Orcus.

Civic Chorale
 Lydia Easley, *Student Assistant*
 Patricia Foltz, *Piano*

Erin Anderson	Tammy Hirstein	Susan Palmer
Louise Andrew	Marjorie Hobbs	Brenda Petersen
Sally Bailey	Jane Hopper	Denise Phillips
Wilson Banks	Joy Hunter	Laurie Prather
Sandra Barney	Eva Hunter	Vera Price
Carolyn Bartusek	Jessica Ireland	Helen Ritt
Gina Basi	David Jensen	James Roderick
Elizabeth Bodenlos	Lois Jett	Maxine Rogers
Margaret Bratcher	James Jirak	Daniel Rose
Judy Brown	Arlene Johnson	Pat Rosenbaum
Carol Campbell	Tara Kaiser	Jan Runner
Don Conant	Rowena Koshinski	Julie Sandy
Robyn Conant	Dick Koshinski	Norm Schickedanz
Greg Coughlin	Andrew Kott	Sharon Schroeder
Amie L. Darr	James Larrabec	Mary Selk
David Davenport	Sonja Larson-Strieff	Sara Shaw
Clifford W. Derix	Kara Lindstrom	Anya Shoemaker
Peg Dudzik	Jonathan Lingle	Karen Smith
Dave Dungan	Bea Lowery	Kim Snyder
Lynn Feldner	Wendy Maulson	Ann Sokan
Deb Foley	Kimberly Maxey	Leslie Sompong
Patrick Gaik	Jerry McGinnis	Chris Spoons
Marcia Garmer	Laurie McLaughlin	Bob Stadsholt
Anne Garrett	Kelly Montacue	Judith Stockman
Judith Geigner	Barb Moore	Lori Tholen
Paige Gettinger	Fred Moore	Richard Trefzger
Katie Gibson	Tarra Morgan	Debbie Ungson-Walbert
Michael Grimshaw	William Morgan	Bill Utterback
Janet Grupp	John Nebgen	Jean Wallace
Mary Hammond	Janice Neuleib	Gretchen Wells
Dick Hanson	Ted Nichelson	Richard Whitcomb
Tambra Hayes	Beth Nickel	Tony Witte
Eric Heerwagen	Penny Noble	John Woodruff
John Hensley	Koji Noda	
Carol Hiebert	Keiko Noda	
Edward Hines	Marcia Nuppenaw	
Judy Hines	Joseph C. O'Connor	

Julian Dawson, was born in Dublin, Ireland. As Staff Pianist of the BBC in Scotland, he performed the complete sonatas of Beethoven and Schubert. He was a frequent soloist with the BBC Symphony and has performed recitals throughout the British Isles and Austria. Since moving to the United States in 1975, Professor Dawson has served as Professor of Piano at Illinois State University. A former conductor of the ISU Symphony Orchestra and Bloomington-Normal Symphony, Mr. Dawson serves during the summers as Opera Conductor at the Brevard Music Center in North Carolina.

ISU Instrumental Faculty

Max Schoenfeld, *Flute* Judith Dicker, *Oboe*
 Aris Chavez, *Clarinet* Michael Dicker, *Bassoon*
 Joe Neisler, *Horn* Amy Gilreath, *Trumpet*
 Charles Stokes, *Trombone* Ed Livingston, *Tuba*
 David Collier, *Percussion* Sarah Gentry, *Violin*
 Arthur Lewis, *Viola* Ko Iwasaki, *Cello*
 William Koehler, *Bass*

Next ISU Orchestra Concerts

Chamber Orchestra November 11 Thursday 7:00 p.m. Kemp Recital Hall
 Holiday Concert December 5 Sunday 3:00 p.m. Braden Auditorium

ISU Symphony Orchestra

Violin

Andrew Guinzio, *Concertmaster*
Carlene Easley, *Principal Second Violin*
Tina Buckley
Karen Cunningham
Andre Delouiser
Rebecca Mertz
Jonathan Monhardt
Heather Monzingo
Deborah Paulsen
Melissa Shilling

Viola

Jon Feller, *Principal*
Abigail Baker
Cathy Blair
Amy Govert
Elizabeth Harvey
Dennis Luna

Cello

Maria Cooper, *Principal*
Nicole Fortner
Jenny Holtman
Rebecca Pokorney
Andrea Xamplas

Bass

Brian Dollinger, *Co-Principal*
Michael Govert, *Co-Principal*
Joshua Harms
Clifford Hunt
Jin Kangzhong
Gretchen Wells

Flute

Valerie Crull, *Principal*
Julie Long, *Piccolo*
Kristie Skinner

Oboe

Andrea Imre, *Principal*
Melissa Gustafson, *English Horn*
Jeannie Ohnemus

Clarinet

Mandy Fey, *Principal*
Jamian Green
Karl Kalis, *Bass Clarinet*

Bassoon

Jeffery Womack, *Principal*
Lynette Sawyer

Horn

Eric Kaiser, *Principal*
Marcus Cash
Brandon Sinnock
Nancy Traut

Trumpet

Jerry Mohlman, *Co-Principal*
Modena Paulsen, *Co-Principal*
Colleen Clohessy, *Co-Principal*
Johnny Green

Trombone

Charlie Plummer, *Principal*
Paul Hefner
Dawn Trotter
Matt Kastor, *Bass Trombone*

Tuba

Douglas Mattsey

Timpani

Todd Fugh, *Co-Principal*
Fonda Ginsburg, *Co-Principal*
Raymond Fineron

Percussion

Raymond Fineron, *Principal*
Nancy Rogers
Timothy Ryan

Harp

Lynn Bower

Piano

Cornelius Pereira

Staff

Jon Feller, *Assistant Conductor*
Carlene Easley, *Manager/Librarian*