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Illinois State University

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**Music Department
Illinois State University**

SYMPHONY ORCHESTRA

Glenn Block, *Music Director and Conductor*

VALENTINE'S DAY CONCERT

FOR LOVERS AND OTHER STRANGERS

Seventy-fifth program of the 1993-94 season.

**Braden Auditorium
Sunday Afternoon
February 13
3:00 p.m.**

Program

Overture to *Ruslan and Ludmila* (1837)

Mikhail Glinka
(1804-1857)

Suite from *Pelléas and Mélisande*, Op. 80

Prelude
La Fileuse
Sicilienne
The Death of Melisande

Gabriel Fauré
(1845-1924)

Prelude and Transfiguration from *Tristan and Isolde*

Richard Wagner
(1813-1883)

Intermission

Overture to *The Marriage of Figaro*, K. 492

Wolfgang Amadeus Mozart
(1756-1791)

Suite from *Romeo and Juliet*, Op. 64

The Montagues and the Capulets
Romeo and Juliet
The Death of Tybalt
Romeo at Juliet's Grave

Sergey Prokofiev
(1891-1953)

Overture to *Beatrice and Benedict*

Hector Berlioz
(1803-1869)

Selections from *West Side Story*
(arranged by Jack Mason)

Leonard Bernstein
(1918-1990)

Program Notes

A concert for Valentine's Day does not pose a dilemma finding music that deals with romantic themes, lovers, roles of men and women in various art forms, or the quest for true happiness in love. Just the opposite dilemma occurs - what should one exclude when the entire operatic and ballet repertoire all seem to be inspired by themes of love. The various compositions selected today are drawn from opera, ballet, Broadway musical, and the pure symphonic form. Today and tomorrow, as we celebrate our own relationships, let us in our own way, ponder how these various pairs of lovers portrayed in today's music made enormous sacrifices in quest of a permanent love happiness and real ecstasy.

It was the fairy-tale *Ruslan and Ludmila* that made the Russian poet, Pushkin, famous nearly overnight. His masterpiece was Russian to the core. Ludmila is the beautiful daughter of the Duke of Kiev and Ruslan is one of her three suitors. Ludmila chooses Ruslan, but during the wedding, Ludmila is whisked away by evil spirits to the realm of the dwarf-wizard, Chernomor. Ludmila's father promises her hand to whichever of the three suitors can rescue her. After many adventures, Ruslan defeats Chernomor, but not before the wizard has cast Ludmila into a magic sleep. At last, Ruslan arrives, armed with a magic ring, wakens Ludmila himself, and the young couple are united amid great rejoicing.

Maurice Maeterlink's play *Pelléas and Mélisande* was first performed in 1893. One of the finest examples of symbolist thought, it quickly captured many composers' imaginations, serving Debussy, Puccini, Sibelius and Schoenberg. Maeterlink's theme deals with the way in which irrational fate manipulates blameless beings. Golaud, out hunting, happens upon young Melisande, who he finds weeping beside a fountain. Smitten by her youth and beauty, the aged Golaud, widowed and the father of the boy, Ynold, marries Melisande. Golaud's younger brother, Pelleas, falls in love with Melisande against his own will, decides to leave the palace, but first goes to say goodbye to Melisande. Golaud, stricken by jealousy sees his brother Pelleas with Melisande and kills his brother. Melisande dies, the cause unclear, but she first pardons Golaud without answering why she pardoned him and his never knowing whether he was justified in killing his own brother.

In its earliest surviving versions, the greatest love-tragedy of the Western world, the legend of *Tristan and Isolde*, is already touched with the love of death. The power of this sentiment may be the reason why the legend has dominated our literature and art for nearly eight centuries and formed the basis for *Romeo, Pelleas*, the romantic notions of Faustian thought, and dominated the music of Mahler. Wagner's opera, completed in 1859, is a tragedy of two lovers who can never belong to each other in this life, and without the fulfillment of their love, seek the consummation of their love in death. As Wagner presents the story, *Tristan and Isolde* have been in love long before the opera begins. Already in the first act they seek death by both drinking what they both believe to be a death potion. The fact that they have actually drunk a love potion only postpones their search for death. "Transfiguration" was the original title for the finale of his opera. *Tristan* has expired in the arms of *Isolde*. *Isolde* no longer sees or hears the people around her, in her trance, as she looks down at *Tristan's* body. A song wells up which she alone can hear: the melody of their second act love-duet. Her voice joins in the sweeping arch of the melody built on sequences of the Love-Death theme. *Isolde* is swept on the crest of the song to join *Tristan* in the vast wave of the breath of the world. Night and Death and Love are one.

Mozart's *Marriage of Figaro*, with a libretto by Da Ponte, after the Beaumarchais comedy *The Madcap Day*, has remained one of the most celebrated operas in the standard repertory. The complex plot traces the 24-hour period in which varied quests and romantic liaisons take place in the estate of a Count and Countess. Figaro is scheduled to marry one of the other servants, Susannah, who is desired by the Count. Figaro is contractually committed to marry Marcellina to pay off a debt to Dr. Bartolo. In the end, amidst darkness of night and disguises, all couples are reconciled with their correct mates and all ends well.

Sergey Prokofiev's ballet *Romeo and Juliet* was given its premiere in 1940, and was a stunning success from its premiere. Music from the ballet had already been performed publicly in a concert in Moscow in 1935. In 1936, 1937 and 1946, Prokofiev arranged three separate suites of various movements from the complete ballet. Four episodes will be performed that still present a summary of the dramatic events in Shakespeare's tragedy.

The Montagues and Capulets. In Verona, the rival houses of Montague and Capulet, "both alike in dignity," have carried on a long-standing feud. Both families meet in the streets, exchange insults and then draw their swords.

Balcony Scene. After the ball, Romeo leaves his friends and makes his way to Juliet's balcony. She appears, and the two lovers enact the most famous love scene ever written.

Death of Tybalt. Romeo and Juliet are secretly married by Friar Laurence. Tybalt, a Capulet, encounters Mercutio and Benvolio on the street, and a quarrel ensues. Romeo, coming upon them, tries to sooth the angry tempers. Mercutio and Tybalt fight, and Mercutio is killed. Enraged, Romeo kills Tybalt.

Romeo at Juliet's Tomb. The Good Friar plans to help Juliet avoid marrying Paris. He plans on giving her a potion that will put her into a deep sleep, simulating death. He then plans to send a letter to Romeo, telling him to come to Verona and rescue Juliet from the tomb in which she will be placed. Juliet takes the drug and is placed in the family tomb. But the Friar's messenger is delayed, and a servant brings the news to Romeo that Juliet is dead. Romeo procures a poison and comes to Juliet's tomb to die beside her. At the tomb, Paris comes upon Romeo. They fight and Paris is killed. Romeo then drinks the poison and dies. Juliet awakens to find Romeo dead. She takes Romeo's dagger and kills herself. "For never was a story of more woe than this of Juliet and her Romeo."

Berlioz' enthusiasm for Shakespeare greatly enriched the orchestral repertoire with such scores as *Romeo and Juliet* and the *King Lear Overture*. Unfortunately, the composer's one attempt at a Shakespearean opera in 1862 was unsuccessful, and after only a few performances *Beatrice and Benedict* was canceled. Shakespeare's comedy *Much Ado About Nothing* brought out the witty side of Berlioz, as the two young lover/protagonists had also brought to their relationship the familiar love/hate seen in other Shakespeare, such as in *Taming of the Shrew*. As his title suggests, Berlioz' adaptation of the Shakespeare comedy concentrated on the two title characters, their comic conflicts and their final reconciliation and love.

The Bernstein masterpiece *West Side Story* transported Romeo and Juliet to the streets of New York City. Rival street gangs have replaced the Montagues and Capulets, and the lovers Maria and Tony repeat the tragedy. At the end, Chino shoots Tony dead. The stunned gangs are drawn together by the tragedy, and through Maria, are urged to lift up the body of Tony and carry him off.

Notes by Dr. Glenn Block

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, *String Bass*

Next ISU Orchestra Performances

Chamber Orchestra February 16 Wednesday 7:00 p.m Kemp Recital Hall

Sweeney Todd March 26 - April 2 (annual opera production produced in conjunction with ISU Department of Theater)

ISU Symphony Orchestra
Glenn Block, *Music Director and Conductor*

Violin

Andrew Guinzio, *Concertmaster*

Carlene Easley, *Principal*
Second Violin

Tina Buckley

Dan Daniels

Andre Delouiser

Rebecca Mertz

Deborah Paulsen

Melissa Shilling

Tasha Thomas

Viola

Jon Feller, *Principal*

Abigail Baker

Amy Govert

Cello

Bo Li, *Principal*

Maria Cooper

Jenny Holtman

Rebecca Pokorney

String Bass

Brian Dollinger, *Principal*

Joshua Harms

Clifford Hunt

Jin Kangzhong

Gretchen Wells

Flute

Scot Schickel, *Principal*

Colleen McCoy

Kristie Skinner

Oboe

Andrea Imre, *Principal*

Jeannie Ohnemus, *English Horn*

Lynn Strömbom

Clarinet

Jamian Green, *Principal*

Traci Typlin

Karl Kalis, *Bass Clarinet*

Bassoon

Jeffery Womack, *Principal*

Amy Rous

Christopher Harrison, *Contrabassoon*

Saxophone

Geoff Harrigan

David King

Chauntelle O'Laughlin

Chris Peterson

Horn

Eric Kaiser, *Principal*

Marcus Cash

Brandon Sinnock

Nancy Traut

Victor Pesavento, *Assistant*

Trumpet

Troy McKay, *Principal*

Dan Forster

Deborah Whitfield

Trombone

Charlie Plummer, *Principal*

Steven A. Fox

Dawn Trotter, *Bass Trombone*

Tuba

Andrew Rummel

Timpani

Todd Fugh, *Co-Principal*

Fonda Ginsburg, *Co-Principal*

Timothy Ryan

Percussion

Nancy Rogers, *Co-Principal*

Timothy Ryan, *Co-Principal*

Ray Fineron

Harp

Rex Moore

Keyboard

Cornelius Pereira

Staff

Jon Feller, *Assistant Conductor*

Carlene Easley, *Manager/Librarian*