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Ensemble Concerts: ISU Symphony Orchestra and ISU Civic Chorale, October 23, 1994

Glenn Block Director/Conductor
Illinois State University

Michael Schwartzkopf Conductor

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Music Department
Illinois State University

ISU
SYMPHONY ORCHESTRA

Glenn Block, *Music Director
and Conductor*

ISU
CIVIC CHORALE

Michael Schwartzkopf, *Conductor*

Braden Auditorium
Sunday Afternoon
October 23
3:00 p.m.

Twenty-first program of the 1994-95 season.

Program

Mobile for Large Orchestra (1958) Herbert Brün
(born 1918)

Introduction and Rondo Capriccioso, Op. 28 Camille Saint-Saëns
(1835-1921)
Jennifer Cheung, *Violin*

from *Quattro pezzi sacri* Giuseppe Verdi
Ave Maria (1813-1901)
Michael Schwartzkopf, *Conductor*
Stabat Mater
Glenn Block, *Conductor*

Intermission

Symphony No. 8 in G Major, Op. 88 Antonín Dvořák
Allegro con brio (1841-1904)
Adagio
Allegretto grazioso
Allegro ma non troppo

ISU Orchestral Instrument Faculty

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

ISU Voice and Choral Faculty

Michael Schwartzkopf, *Director of Choruses*
Sue Ann Stutheit, *Conductor of Encore*
Alphonse Anderson Donald Armstrong
Bonnie Pomfret Kathleen Randles
Peter Schuetz

The ISU Music Department welcomes to the concert and campus participants in this year's High School Choral Arts Festival and Invitational Orchestra Festival.

Program Notes

Mobile for Large Orchestra Herbert Brün
"I intended "H" to function as a quasi simple predecessor of "O". In both sections I imagined the conductor as a kind of sympathizing metronome pulse generator, always beating 2 per measure, while the players translate mentally the number 7 to mean: 7 in the time of 2, etc. - Thus, I hoped to challenge each player to show energetic and cooperative intent, not just to fit notes into time slots, but rather to "speak-play-articulate" the measure as speed-changing phrases, sentences, exclamations.

In section "H" all players confront in one large coalition together the conductor's 2 beats per measure. These two beat periods represent, so I like to think aloud between you and me, the established status quo quo quo. Which, of course, is, has, and gives power. The players' coalition uses the changing meter to make its comments on the status quo quo quo heard, be it in praise as snippets from hymn or anthem, or be it rebellious as slogans or criticism or contempt.

In section "O" then, although again there is that "two-timing" leader, the players' coalition has crumbled and each is on its own, confronting with pointedly uttered comments not only him "up there" but also the neighbors "down here."

In fact, it is pretty accurate to say, that I thought of the compositional plans for the sections as analogies to various groups, small or large, and the "H" and "O" were analogies to political rallies at different stages of a community growing conscious.

Smile, please, but please do not laugh! I still think that we had good ideas and that, even if we had to adjust the tempo and degree of implementation, we dreamed early perhaps, but not in vain.

(I remembered suddenly, looked for, and hallelujah, found your program of serenades and your letter from 1973 San Diego, wherein you mentioned your ideas.)

I say this, probably more than you asked for, so that the following be well understood: Then (in the Fifties it began) and later (when we first met), it was a current concern to ask and care and teach about how to continue activities of young people together and still to diminish and weaken the group paradigm of authority and its partner, authoritarianism. Even the non-thinking people, young and old, were openly discontent with the taken for group-led treatment. Today it is not so. Therefore: I must leave it entirely to you, your psychological judgment of your players, your present priorities in your realistic world, whether to conduct the players or to conduct the times and let the players conduct themselves - Thus, the historically accurate answer may be by now out of date."

(Extracted from a letter by Herbert Brun to Glenn Block, Kansas City, April 1983 on the occasion of the world premiere of *Mobile* performed by the Kansas City Civic Orchestra, Glenn Block, conductor.)

Introduction and Rondo capriccioso Camille Saint-Saëns
Composed in 1870 for the Spanish virtuoso violinist, Pablo Sarasate, Saint-Saëns' *Introduction and Rondo capriccioso* is perhaps the most famous of his lighter compositions. It is an immediately appealing work in which brilliance alternates with melancholy and both are continuously elegant. The lively rondo opens with a principal refrain which alternates with brilliant episodes that display the virtuosity of the soloist. The score concludes with a still livelier coda with flashing scales and arpeggios for the solo violin.

Ave Maria and Stabat Mater

Giuseppe Verdi

Verdi was more than eighty years old when he composed his *Quattro pezzi sacri* (Four Sacred Pieces). He admitted a special fondness for them to his friends, refusing at first to have them publicly performed during his lifetime and even asking his friends to make sure the scores would be buried with him. "I shall never publish it," Verdi had written his friend and librettist, Arrigo Boito, himself the composer of the opera *Mefistofele*. Eventually, Boito did gain permission from Verdi to arrange for the premiere of the *Quattro Pezzi*. As Boito has written, these four pieces seem to function as Verdi's final farewell to his God, being the last music the old composer was ever to write. Boito has described Verdi's piety as being more devout than orthodox:

"He gave the example of Christian faith by the moving beauty of his religious works, by the observance of rites...by his homage to Manzoni, by the ordering of his funeral found in his will: one priest, one candle, one cross. He knew that faith is the sustenance of the heart. To the workers in the fields, to the unhappy, to the afflicted around him, he offered himself as example, without ostentation, humbly, severely, to be useful to their consciences. And here one must rest the inquiry: to proceed further would take me far away in the meanderings of psychological research, where his great personality would have nothing to lose, but where I myself would fear to miss my way. In the ideal moral and social sense, he was a great Christian, but one must be very careful not to present him as a Catholic in the political and strictly theological sense of the word: nothing could be further from the truth."

Symphony No. 8 in G Major

Antonín Dvořák

Dvořák's origins were simple. His father was a butcher of their tiny town on the Moldau River about ten miles north of Prague. Dvořák kept a lifelong preference for simple people, country surroundings, for the language, customs and folklore of his native landscape.

Dvořák composed his G-Major Symphony in 1889 at home in his beloved Bohemian countryside. The first movement opens with a rather pensive melody played by the cellos. The principal theme, played by the flute, suggests a certain bird-like quality to the mood of the movement. The following three movements also continue with a profusion of wonderfully drawn melodies, many of them accompanied by dance-like rhythms also found in his *Slavonic Dances*. The final movement begins with a festive solo trumpet that heralds the celebratory mood with which the entire work concludes.

Notes by Dr. Glenn Block

About the Soloist

JENNIFER CHEUNG is twelve years old and attends the Avery Coonley School in Downers Grove, Illinois. She is a straight A student and is a violin student of Mr. Cyrus Forough. She has been a winner in many area music competitions, notably the Society of American Musicians, Music Festival in Honor of Confucius, Des Plaines Symphony Orchestra Competition, Fox Valley Symphony Competition, and finalist in the Illinois Young Performers Competition of the Chicago Symphony Orchestra. She has played for Mr. Josef Gingold at Indiana University during the summers of 1993 and 1994. Next month, she will be performing on the 13th Annual Young Steinway Concert Series. She enjoys singing, reading, swimming and riding her bicycle.

ISU Civic Chorale
Michael Schwartzkopf, *Conductor*
Patricia Foltz, *Piano*
Kristina Ragonese, *Student Assistant*

Louise Andrew
Karen S. Aves
Colleen Baker
Keith Baker
Gina Basi
Barbara Bethard
Judy Brown
Molly Brown
Lillian Bucher
Carol Campbell
Min-ah Cho
Greg Coughlin
Elaine Crowder
Luci Dambra
Amie Darr
Julia Dawson
Clifford Derix
Peg Dudzik
Kate Eisenhour
Jan Farkas
May Favis
Kristine Fishler
Anne Garrett
Dick Hanson
Eric Heerwagen
John Hensley
Michael Hillstrom
Edward Hines
Judith Hines
Marjorie Hobbs
Jane Huebner
Arlene Johnson
Douglas Johnson
Dick Koshinski
Rowena Koshinski
Kelly Kriz
Doug Lamb
Kyuhye Lim
Jonathan Lingle
Velma Loewen
Beulah Lowery
Theodore Loy
Connie Malecki
Erin Malone
Michele Marlow
Pat Matsuda

Sandra Mazzei
Jerry McGinnis
Pat Messinger
William Morgan
Kim Mortimer
Marjorie Mosier
John Nebgen
Ted Nicholson
Penny Noble
Susan Palmer
Phyllis Parr
Sarah Peel
Cornelius Pereira
Denise Phillips
Brenice Poe
Maxine Rogers
Judith Ronan
Patricia Rosenbaum
Steven Rothert
Jan Runner
Kathryn Ryan
Julie Sady
Michael Sauvageau
Barbara Schaad
David Schenck
Sharon Schroeder
Mary Selk
Tangie Sheets
Anya Shoemaker
Tina Sipula
Rachel Skelly
Karen Smith
Kim Snyder
Ann Sokan
Leslie Sompong
Becky Stevig
Sonja Strieff
Cathy Suttiff
Renita Ten Eyck
Richard Trefzger
Luann VanderVennet
Jean Wallace
Susan Westlake
Richard Whitcomb
Janise Wriddle

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

Violin

Susan Oliverius, *Concertmaster*
Rebecca Mertz, *Principal Violin II*
Tina Buckley
Erica Dicker
Carlene Easley
Beth Eggleston
Sarah Gentry
Rebecca Lockwood
Colleen Moss
Deborah Paulsen
Jennifer Smith

Viola

Jon Feller, *Principal*
Matthew Barwegen
Rachel Sampong

Cello

Maria Cooper, *Principal*
Greg Brundage
Douglas Cresto
Jenny Holtman
Bo Li
Karen T. Madden
Daisuke Masukama
Rebecca Pokarney

Bass

Brian Dollinger, *Principal*
Martha Gold
Joshua Harms
Clifford D. Hunt
Jin Kangzhong
Ian Solomon
Ben Sullivan

Flute

Jennifer Torbeck, *Principal*
Katherine McLaughlin
Kristie Skinner
Scot A. Schickel, *Piccolo*
Katie Sandretti, *Alto Flute*

Oboe

Andrea Imre, *Principal*
Heather Taft
Lynn Strombom, *English Horn*

Clarinet

Jamian Green, *Principal*
Alicia Saindon
Tracy Typlin, *E-flat Clarinet*
Rebecca Parker, *Bass Clarinet*

Bassoon

Christopher Harrison, *Principal*
Heather Igo
Jennifer Shoemaker, *Contra Bassoon*

Horn

Eric Kaiser, *Co-Principal*
Brandon Sinnock, *Co-Principal*
Marcus Cash
Rachel Mathieu
Patrick J. Hill

Trumpet

Troy McKay, *Principal*
Caryn Fox
John Hoagland

Trombone

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

Tuba

Brent Kastor, *Principal*
Steve Braddy
Neil Crotty
Kip Lamers
Douglas Mattsey
Andy Rummel

Timpani

Nancy Rogers, *Principal*
Michael Mercer
Tim Ryan

Jenny Holtman, *Manager/Librarian*

Orchestra Committee

Brandon Sinnock, *Chair*
Rebecca Mertz, *Round Table*
Representative
Jennifer Holtman
Troy McKay
Charlie Plummer