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Ensemble Concerts: Chamber Orchestra, February 29, 1996

Glenn Block Director/Conductor
Illinois State University

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Music Department
Illinois State University

CHAMBER ORCHESTRA

Glenn Block, *Music Director and Conductor*

Jon Feller, *Assistant Conductor*

Maryann Flock, *Assistant Conductor*

Kemp Recital Hall
Thursday Evening
February 29, 1996
7:00 p.m.

Program

Pulcinella (Suite for Small Orchestra-1922)
Sinfonia (Ouverture)
Serenata
Scherzino - Allegro - Andantino
Tarantella
Toccata
Gavotta con due Variazioni
Vivo
Minuetto-Finale

Igor Stravinsky
(1882-1971)

Intermission

Concerto No. 5 in A major K219 (1775)
Allegro aperto
Adagio
Rondeau - Tempo di Menuetto - Allegro - Tempo di Menuetto

Wolfgang Amadeus Mozart
(1756-1791)

Sarah Gentry, *Violin*

About the Soloist

Dr. Sarah Gentry is on the faculty at Illinois State University where she is coordinator of the string division. She received her M.M. from Yale University and her Doctor of Music degree from Indiana University in violin performance. She serves as concertmaster of the Peoria Civic Opera Orchestra and as assistant concertmaster of the Peoria Symphony. She has studied with Sydney Harth, Henryk Kowalski, and Franco Gulli.

Program Notes

The suggestion that was to lead Stravinsky to "Pulcinella" came from the ballet impresario Serge Diaghilev, for whom Stravinsky had composed many ballets for the Ballet Russes in Paris. "I want you to look at some delightful 18th-century music with the idea of orchestrating it for a ballet." He indicated that the composer was the early Italian composer Pergolesi (1710-1736). Stravinsky looked and fell in love with the charming and little-known music.

"My first step was to fix a plan of action and an accompanying sequence of pieces. Diaghilev had found a book of Pulcinella stories in Rome and we studied this book together and selected certain episodes. I therefore began to look through Pergolesi for 'rhythmic' rather than 'melodic' numbers. I discovered that this distinction does not exist. Whether instrumental or vocal, whether sacred or secular, 18th-century music is, in one sense, all dance music. The episode chosen as the basis for the ballet was called 'The Four Pulcinellas.' "

All the local young girls are in love with Pulcinella; but all the young men to whom they are betrothed are mad with jealousy and plot to kill him. Just when they think they are at the point of success, they borrow costumes resembling that of Pulcinella and present themselves to their sweethearts in disguise. But Pulcinella - cunning fellow! - had arranged to change places with Fourbo, his double, who made a pretense of succumbing to the blows as a magician and resuscitates his double. At the very moment when the four young men, thinking they have removed their rival, come to claim their sweethearts, Pulcinella appears and arranges marriages for them all. He himself weds Pimpenella, receiving the blessing of Fourbo, who in his turn assumes the magician's guise.

In 1775, at the age of 19, Mozart composed five violin concerti. The last one, K. 219 in A major, exhibits some fascinating compositional touches. The orchestra tutti of the first movement, Allegro aperto (an "open" allegro), does not state the principal theme, but the accompaniment to the theme. The soloist enters in an adagio interlude, and then the Allegro aperto resumes with the soloist finally stating the main theme.

The middle movement is in E major and marked adagio. Modulations into minor harmonies begin halfway through, in common with the outer movements. The final movement, Rondeau: Tempo di menuetto, contains a minor episode of "Turkish" or gypsy nature. The drums that would normally be called for are provided by the col legno strokes of the cellos and basses, who strike their strings with the wood of their bows to provide a percussion section.

Personnel

Violin

Francisco Marchan, *concertmaster*
Mary Giesler
Rebecca Mertz
Colleen Moss, *principal second*
Jennifer Smith
Stephane Diemer
Elizabeth Shrader

Viola

Matthew Barwegen, *principal*
Jon Feller
Jason Warner

Cello

Brian Gaona, *principal*
Nate Johnson
Douglas Cresto

Bass

Ian Solomon, *principal*
Joshua Harms

Flute

Scot A. Schickel, *principal*
Cassandra Stevens

Oboe

Kiwoong Choo, *principal*
Maryann Flock

Bassoon

Christopher Harrison, *principal*
Laura Maland

Horn

Brandon Sinnock, *principal*
Katie Lunzman

Trumpet

Troy McKay

Trombone

Charles Plummer

Staff

Rebecca Mertz, *Manager/Librarian*
Jon Feller, *Asst. Conductor*
Maryann Flock, *Asst. Conductor*

ISU Instrumental Faculty

Max Schoenfeld, *flute*
Judith Dicker, *oboe*
Aris Chavez, *clarinet*
Michael Dicker, *bassoon*
Joe Neisler, *horn*
Amy Gilreath, *trumpet*
Stephen Parsons, *trombone*
Ed Livingston, *euphonium, tuba*
David Collier, *percussion*
Sarah Gentry, *violin*
Arthur Lewis, *viola*
Greg Hamilton, *cello*
William Koehler, *bass*

Next ISU Orchestra concerts:

Sunday, April 14, 1996, at 7:00 p.m at University Galleries in the Center for Visual Arts;
ISU Chamber Orchestra Holocaust Concert

Sunday, April 21, 1996, ISU Symphony Orchestra at Braden Auditorium - Holocaust
Concert