

2-23-1997

Concerto-Aria Concert

Julian Dawson Conductor
Illinois State University

Maryann Flock Conductor

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Music Department
Illinois State University

ILLINOIS STATE ORCHESTRA

Glenn Block, *Music Director*

Concerto-Aria Concert

Julian Dawson, *Guest Conductor*

Maryann Flock, *Conductor*

Eightieth program of the 1996-97 season

Braden Auditorium
Sunday Afternoon
February 23, 1997
3:00pm

PROGRAM

Concerto for flute and orchestra
III. Allegro scherzando
Christina Barnes, *Flute*

Jacques Ibert
(1890-1962)

Exsultate jubilate, KV 165/158a
I. Allegro
II. Recitativo
III. Andante
IV. Allegro
Jennifer Noel, *Soprano*

Wolfgang Amadeus Mozart
(1756-1791)

Concerto pour trombone et orchestre
I. Andante et Scherzo - Valse
III. Tambourin
Charles Plummer, *Trombone*

Henri Tomasi
(1901-1971)

Violin Concerto in D Major, Op. 35
I. Allegro moderato
Francisco Marchán, *Violin*

Peter Ilych Tchaikovsky
(1840-1893)

INTERMISSION

Concerto in A Minor for Piano, Op. 54
I. Allegro affettuoso
Seung-Hye Lee, *Piano*

Robert Schumann
(1810-1856)

Enigma Variations
Julian Dawson, *Guest Conductor*

Edward Elgar
(1857-1934)

Exsultate jubilate

Exult, rejoice,
O happy souls.
And with sweet music
Let the heavens resound,
Making answer, with me, to your song.

The lovely day glows bright,
Now clouds and storms have fled,
And a sudden calm has arisen for the just.
Everywhere dark night held sway before.
But now, at last, rise up and rejoice,
You who are not feared,
And happy in the blessed dawn
With full hand make offering of garlands and lilies.

And Thou, O Crown of Virgins,
Grant us peace,
And calm the passions,
That touch our hearts.

Alleluia.

Enigma Variations (1898)

Elgar disclosed a great deal about his set of character variations, but he did not reveal everything, "The 'enigma' I will not explain - its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes', but is not played. So the principal theme never appears . . ."

To this day much speculation still exists over the meaning of Elgar's words. One theory is that the "larger theme" is a non-musical one of friendship or love. Another theory suggests that a popular tune, such as *Auld Lang Syne*, is hidden in the main Theme. In 1974, the Theme was "discovered" to contain the tune "Rule Britannia"; however, it only contains the first four notes, and could be coincidental at that. In 1986, the editors of Elgar's collected edition, Robert Anderson and Jerrold Northrop Moore, state that no "musical" enigma exists for the original Theme since at the conception of the work Elgar was merely "running over the keys to aid relaxation".

While the controversy reigns on, so does the piece. The idea of *Enigma Variations*, originally titled *Variations on an Original Theme*, came to Elgar in the autumn of 1898. He was entertaining his wife by idly improvising at the

piano. He and his wife were quite amused. He presented variations as they might have been played by each of their friends while his wife tried to guess which friends he was emulating.

In 1929, when a pianola roll was prepared, Elgar included a set of descriptions which explained the music of each of Elgar's friends and added insight into their personalities. The following comments have been taken from Elgar's descriptions:

Theme

I. **Caroline Alice Elgar**, the composer's wife: This variation is an enlargement of the opening theme with what I wish to be romantic and delicate additions.

II. **Hew David Stewart-Powell**, a great chamber musician: His characteristic run over the keys before beginning to play, is humorously travestied here in the sixteenth-note passages; suggesting a Toccata, but chromatic beyond H.D.S.-P's liking.

III. **R. B. Townsend**, writer-actor: The presentation by the oboe is somewhat pert and the growing grumpiness of the bassoons are important.

IV. **William Meath Baker**, gentleman and scholar: Before the days of automobiles, one day this country squire had a slip of paper in his hand; he forcibly read out the carriage arrangements of the day and hurriedly left the music room with an inadvertent bang of the door.

V. **Richard P. Arnold**, lover of chamber music: He played piano in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversations were continually broken up by whimsical and witty remarks.

VI. **Ysobel**, One of Elgar's violin pupils: She obligingly switched to viola because violist were scarce in the neighborhood. The opening bar is an exercise for crossing the strings, "a difficulty for beginners."

VII. **Tryte**, a Malvern architect: The boistering mood is mere bantering. The strong rhythm suggests the attempts of the instructor (Elgar) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be in vain.

VIII. **Winifred Norbury**, an elegant lady: The gracious personalities of the lady are sedately shown. A little suggestion of a characteristic laugh is given.

IX. **Nimrod, A.E. Jaeger**, Elgar's friend and agent: During an evening walk, Nimrod discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred. The opening bars are meant to suggest the slow movement of the Pathétique Sonata.

X. **Dorabella**, daughter of the Rector of Wolverhampton: The nickname, *Intermezzo*, was adopted from Mozart's *Così fan Tutte*. It suggests a dance of fairy-like lightness.

XI. **George Robertson**, organist of Hereford Cathedral: The first few bars were suggested by his great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling upstream to find a landing place (bar 2 and 3); and his rejoicing bark on landing (second half of bar 5).

XII. **Basil G. Nevinson**, cellist: A tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him.

XIII. **Lady Mary Lygon**: At the time of the composition, she was on a sea voyage. The drums suggest the distant throb of the engines of a liner over which the clarinet quotes a phrase from Mendelssohn's *Calm Sea and Prosperous Voyage*.

XIV. **Finale**: EDU (Edoo) was the affectionate nickname for the writer (Elgar) among his wife and friends. Before the vigorous close, fragments of Var. I and Var. IX, which are entirely fitting to the intention of the piece.

ABOUT THE ARTISTS

Christina Lynn Barnes, graduate student in Music Performance, is principal flutist of Illinois State University's Wind Symphony and Symphony Orchestra. She holds a Bachelor's Degree from West Virginia University where she studied flute with Joyce Catalfano and orchestral literature with Lawrence Christianson. In 1996, she was selected to perform for Walfrid Kujala's flute and piccolo masterclass at Northwestern University. Most recently, Christina was invited to audition for a position with the United States Air Force Band in Washington D.C. Currently, she studies with Kimberly Risinger at Illinois State, and Margaret Bair, principal flutist of the U. S. Navy Band.

Jennifer Lynn Noel is currently completing her Bachelors Degree in Music Therapy and will be graduating this May. While attending Illinois State, she has received two awards: the Barbera Wiltberger and the Marjorie Reeves' scholarships. Jennifer has performed in three operas with the ISU Fine Arts Department, *Elixir of Love*, *La Boheme*, and *Amahl and the Night Visitors*. This semester, Jennifer will play "Adele" in the comic opera, *Die Fledermaus*, which will be performed at Illinois State in March and April. After completing her Music Therapy Internship, Jennifer plans to pursue a Masters Degree in Vocal Performance. She studies voice with Kathleen Randles, and would like to thank her parents, Bob and Sheryl for their constant love and support.

A native of Richmond, Missouri, **Charles Plummer** graduated as valedictorian of his class in 1992. Charles was chosen as co-principal for the John Philip Sousa National Honors Band in Washington D.C. under the baton of Col. John R. Bourgeois. He performed at the World's Fair in Seville, Spain as principal trombonist with the Kansas City Youth Symphony. He has been principal trombonist of the ISU Wind Symphony since his arrival in 1993. In 1995, Charles was a semi-finalist at the Fischhoff National Chamber Music Competition as a member of the ISU Madrigal Brass Quintet. As the recipient of the Peoria Opera Young Artist Award, he was selected to perform with the Peoria Opera Orchestra in April of 1996. Recently, he was selected as the National Audition Winner for the Cedar Point Amusement Park in Sandusky, Ohio. His future plans include pursuing a Master's Degree and eventually a Doctorate in Trombone Performance. He plans to teach at the college level or perform in a professional military ensemble. Charles is a trombone student of Stephen Parsons.

Francisco Marchán was born in Venezuela, and came to the United States in 1991. While in Venezuela, he was a member of several symphony orchestras. He received his Bachelors Degree in Music from Queens College of the City University of New York. As a graduate student at Illinois State, he studies violin with Sarah Gentry and is the Orchestra Director of Metcalf Laboratory School. Francisco also plays with the Peoria Symphony and the Peoria Opera Orchestra.

Seung-Hye Lee is the winner of this years Concerto-Aria Competition at Illinois State. She was born in Seoul, Korea. She started piano in Hong-Yun Kindergarten at age five. Seung-Hye was the first prize winner for three years in a row at the Natinal Piano Competition in Seoul. She received her certificate in Piano Performance from Seoul Arts High School. She attended Seoul National University where she majored in Musicology and minored in Piano Performance, graduating with honors. In Korea, she worked for the Korean Broadcasting System and A & C Kolong Broadcasting System as a score reader for classical music recital programs. At Illinois State, Seung-Hye is pursuing her Masters in Piano Performance and Music Therapy. She studies piano with Telle Marie Debose.

ORCHESTRA PERSONNEL

VIOLIN I

Karin Potts-Concertmaster
Megan Brady
Mary L. Gomez
Francisco Marchán
Rebecca Mertz
Colleen Moss
Jennifer Smith
Alex Stevens

VIOLIN II

•Stephane Deimer
Elizabeth Japel
Peter Juffernbruch
Maria Knox
Matthew Anthony Stedman
Sara Wehrheim

VIOLA

•Matthew Barwegen
Jason Warner
Steve Hampton

CELLO

•Brian S. Gaona
Erin Hughes
Nathaniel Johnson
Kimberly Martin
Nicole Novak
Carmine Tucci

BASS

•Joshua Harms
Cliff Hunt
Joel Packer
Benjamin Sullivan
John Van Benthuysen

FLUTE

•Christina L. Barnes
Sabina M. White
Megan Malone

OBOE

•Deana Rumsey
Maryann Flock
Jennifer Schraml

CLARINET

•Emily B. Nunemaker
Jennifer L. Woodrum

BASSOON

•Laura E. Maland
Amy B. Harkess

HORN

•Victor Pesavento
Jennifer Herron
Joshua Stewart
Katie Lunzman
Shay Einhorn

TRUMPET

•Sharon A. Slote
Thomas D. Svec
Allen Legutki
Benjamin Linkon

TROMBONE

•Kevin M. Cole
Erich K. Deptolla

BASS TROMBONE

•Steven A. Fox

TUBA

•Steven M. Braddy

PERCUSSION

•Matthew Embry

TIMPANI

Michael P. Dickson

• - denotes principals

*This concert is a partial fulfillment of the graduation requirements for
Master of Music in Performance.*

UPCOMING...

An All Schubert Concert

ISU Orchestra and Concert Choir

Sunday, March 2, 1997 7:00 p.m.

Holy Trinity Catholic Church

704 N. Main Street, Bloomington

Die Fledermaus

March 27-29, April 3, 4, 10, 11

April 5, 6

April 12

8:00 p.m.

3:00 p.m.

7:00 p.m.

Westhoff Theater

Westhoff Theater

Westhoff Theater