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Illinois State University Chamber Orchestra

Glenn Block Director
Illinois State University

Angelo L. Favis Guitar

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*Illinois State University
School of Music*

*Illinois State University
Chamber Orchestra
Glenn Block, Director
Angelo L. Favis, Guitar*



The Thirty-second Program of the 2001-2002 Season.

*Kemp Recital Hall
Monday Evening
November 5, 2001
8:00 p.m.*

Program

*ISU Chamber Orchestra
Glenn Block, Music Director*

Concerto in D for Strings (1946)

Vivace

Arioso: Andantino

Rondo: Allegro

Igor Stravinsky

(1882-1971)

*Hua Xu, conducting **

Violin I

Alfred E. Bartosik, *concertmaster*

Hua Xu

Kara M. Kulpa

Christine Fisher

Mariela Bino

Lake in The Hills, IL

Shanghai, China

Palos Hills, IL

Saskatoon, Saskatchewan, Canada

Wheaton, IL

Violin II

Michelle L. Warber, *principal*

Krista B. Frels

Moon J. Bae

Batavia, IL

Bradley, IL

Urbana, IL

Viola

Loretta L. Kitko, *principal*

Pamela P. Kaufman

Julie M. Brown

Monkton, MD

Freeport, IL

Deerpark, IL

Cello

Ying Wang, *principal*

Charles H.H. Davenport

Carolyn L. Rundell

Jennette A. Eckert

Beijing, China

Macomb, IL

Glenelg, IL

Franklin, WI

Bass

Grant M. Souder, *principal*

Jeffrey T. Johnson

Normal, IL

Orland Park, IL

Staff

Hua Xu, *assistant conductor*

Michelle Warber, *manager/librarian*

Concerto in D for Guitar (Lute), R. 93 (1711)

Allegro giusto

Largo

Allegro

Antonio Vivaldi

(1678-1741)

Angelo L. Favis, guitar

Serenade No. 13, K525 "Ein kleine Nachtmusik" (1787)

Allegro

Romance: Andante

Menuetto: Allegretto

Rondo: Allegro

Wolfgang Amadeus Mozart

(1756-1791)

*Choonnam Chung, conducting **

Orchestra Committee

Alfred E. Bartosik, *chair*

Cassandra R. Anderson

Grant Souder

Erik Tomlin

Michelle Warber

Charles Davenport

ISU Instrumental Faculty

Kim Risinger, flute

Judith Dicker, oboe

Aris Chavez, clarinet

James Boitos, saxophone

Michael Dicker, bassoon

Joe Neisler, horn

Amy Gilreath, trumpet

Steve Parsons, trombone

Sharon Huff, tuba

David Collier, percussion

Angelo Favis, guitar

Sarah Gentry, violin

Kate Hamilton, viola

Greg Hamilton, cello

William Koehler, double bass

** Performance in partial fulfillment of the requirements for the master of Music in conducting. (Students from the class of Dr. Glenn Block)*

Program Notes

Concerto in D for Strings

Igor Stravinsky is best known for his ballet music, especially *Firebird*, *Petroushka*, and *Sacre du Printemps* ballets of his so-called "Russian period". The *Concerto in D*, written in Hollywood in 1946, stems from the end of his "neo-classical period". The work was commissioned by conductor Paul Sacher for the 20th anniversary season of his Basle Chamber Orchestra. Five years later it became the basis for Jerome Robbins's ballet *The Cage*. It is a virtuoso piece for everyone concerned, including the conductor, yet the result demands minimum effort on the listener's part for full enjoyment. The entire work centers upon the dissonance derived from minor and major chords being simultaneously sounded (the notes F sharp and F natural, in the key of D).

The opening movement is in A-B-A form, notable for the cross rhythms between the main tune and its restless accompaniment. The middle section appears to be hesitant, in D flat; its noisy percussive second half brings back the A section, or recapitulation. The Arioso features an expressive tune, simply accompanied, but twice interrupted with an unexpected "Amen" cadence that is surprisingly out of context. The final movement has the character of a moto perpetuo.

Concerto for Guitar (Lute)

Antonio Vivaldi was the most original and influential Italian composer of his generation. He laid the foundation for the mature baroque concerto form together with his substantial contributions to music style, violin technique, and the practice of orchestration. Vivaldi was also a pioneer of orchestral program music (his "Four Seasons" violin concerti is one of the most popular).

As a composer Vivaldi is best known for his more than 500 string concerti, mostly for violin solo and orchestra, along with numerous solo and trio sonatas. Vivaldi also wrote masses, psalms and other sacred music, and some 55 operas.

Nevertheless, Vivaldi was praised more readily by his contemporaries as a virtuoso violinist than as a composer. Many see that Bach, Tartini and Locatelli and others were profoundly influenced by Vivaldi, especially the writing of the concerto, its formal construction, thematic integration, and virtuosic solo violin passages.

The *Concerto for Guitar* was originally written for the lute. The *Concerto* is in three short movements: Allegro giusto (fast), Largo (slow), and Allegro (fast). As in the tradition of baroque music, each section of the movement is repeated.

Eine kleine Nachtmusik

Wolfgang Amadeus Mozart (1756-1791), Austrian composer, son of Leopold Mozart, composed in a wide variety of styles which represent a synthesis of many different elements which coalesced in his Viennese years, from 1781 on, into the peak of Viennese classicism. The mature music, distinguished by its melodic beauty, its formal elegance and its richness of harmony and texture, is deeply colored by Italian opera though also rooted in Austrian and south German instrumental traditions. Unlike Haydn and Beethoven, Mozart excelled in every medium current in his time, especially in chamber music for strings, in the piano concerto format and in opera. He thus may be regarded as the most universal composer in the history of Western music. *Eine kleine Nachtmusik* (literally "a short serenade") K.525 was composed in Vienna while Mozart was working on the second act of *Don Giovanni*, and completed on August 10, 1787. This work, in which cellos and double basses share the bass line throughout, can be successfully played by the four musicians of a string quartet, and perhaps part of its charm is that it preserves the intimacy of chamber music within the more rounded sonority of a string orchestra. It was originally in five movements, of which the second, a minuet, is now lost. The first movement is in what might be called "sonatina form" - in other words it is a miniature. The tender second movement is a Romance with an agitated middle section. A stately minuet leads to the joyful rondo finale.

Biographical Notes

ANGELO L. FAVIS received his Doctor of Musical Arts degree from the Manhattan School of Music, and both the B.M. and M.M. degrees in Guitar Performance from the San Francisco Conservatory of Music. He studied under Lawrence Ferrara, David Tanenbaum, Nicholas Goluses, and David Starobin, and performed in masterclasses for such distinguished artists as Oscar Ghiglia, Vladimir Mikulka, David Russell, Raphaëlla Smits, Hubert Käppel, Paul O'Dette, and Nigel North. A prizewinner in the American String Teachers Association National Solo Competition and the Guitar Foundation of America Eighth International Solo Competition, Dr. Favis is an active performer of solo and chamber music, giving recitals in New York City, Los Angeles, the San Francisco Bay Area, Alabama, and throughout the state of Illinois. He was featured at Alice Tully Hall in Lincoln Center with the Little Orchestra Society of New York, and in 1995 was one of six performers chosen to play in a special masterclass taught by Julian Bream in New York City.

A supporter of new music for guitar, Dr. Favis has given the world premieres of several works, including Stephen Taylor's *Seven Microworlds* for Flute, Guitar & Electronics, Serra Hwang's *Triforium* for guitar, viola, and double bass, Laura Schwendinger's *Petit Morceau*, Douglas Johnson's *Ten Miniatures* for Guitar, and Matthew Halper's *Sonata* for Flute & Guitar. With the help of a grant from the D'Addario Foundation for the Performing Arts, he commissioned and conducted the world premiere of Dusan Bogdanovic's *Codex XV 323a* for guitar orchestra at the 1998 Mid-America Guitar Ensemble Festival held at Illinois State University.

Dr. Favis has served on the jury of the GFA International Solo Competition, Illinois ASTA Statewide Competition and the Society of American Musicians Competition, and is frequently asked to give masterclasses.

CHOONNAM CHUNG is a graduate student from the studio of Dr. Glenn Block in Orchestral Conducting. He graduated from Chung Ang University as a trombone performance major in 1985 in Seoul, Korea. Mr. Chung was the winner of the second prize at the Competition of Korean Music Association in 1980. He has performed with the Seoul Wind Ensemble as principal euphonium player and the Incheon Symphony Orchestra for seven years before he came to Chicago in 1992. He has studied with Charles Vernon and Dr. Edward Kocher at De Paul University. He finished his Master's Degree in 1995 and Performance Certificate in 1998.

HUA XU is a graduate student from the studio of Dr. Glenn Block in Orchestral Conducting. A native of Shanghai, he received the Master of Music degree in violin performance with a scholarship from Roosevelt University in Chicago from 1991 to 1994. After graduation he served as associate concertmaster for the Cedar Rapids Symphony Orchestra. His performance experience includes the Shanghai Opera House Orchestra, Shanghai Broadcast Symphony Orchestra, Civic Orchestra of Chicago and others. Mr. Xu's former violin teachers included Professor Wang Ranyi, Si-hon Ma, and Cyrus Forough.

In 1996, he began working at the graduate level with various graduate scholarships and assistantships in orchestral conducting. Mr. Xu attended Aspen Music School Conducting Seminar in 1998 and the Conducting Workshop at Illinois State University in 2000 under scholarships. His former conducting teachers have included James Dixon, Rebecca Burkhardt, Robert Olson, Gary Hill, Murry Sidlin and Stanley DeRusha. He studies violin with Dr. Sarah Gentry at Illinois State University.

Upcoming Events

November

6	8:00 pm	KRH	Ragtime and Early Jazz Piano: David Feurzeig
8	8:00 pm	KRH	Kai Stensgaard, <i>marimba</i>
9	8:00 pm	KRH	Encore! Vocal Jazz Ensemble
10	8:00 pm	BLRM	African Drumming & Dance
11	2:00 pm	KRH	Tod Bowermaster, <i>horn</i>
11	3:00 pm	FUMC	Women's Choir and University Choir
11	8:00 pm	KRH	Guest Artist, Teresa Beaman, <i>flute</i>
12	7:30 pm	KRH	Illinois State University Guitar Ensemble
13	8:00 pm	KRH	Faculty String Quartet
14	7:30 pm	BA	University Band, Symphonic Band, Symphonic Winds
15	8:00 pm	KRH	Illinois State University Music Factory
16	6:00 pm	KRH	Kelly Watkins, <i>trumpet</i>
16	7:45 PM	KRH	Tracy Vires, <i>flute</i>
17	1:30 pm	KRH	Anna Melissa Reed, <i>trumpet</i> & Denise Lynn Yonker, <i>clarinet</i>
17	3:00 pm	KRH	Katie Bay, <i>mezzo-soprano</i>
17	8:00 pm	KRH	Opera Production
18	3:00 pm	BLRM	Wind Symphony
18	6:00 pm	KRH	Scott Silder, trombone
19	6:00 pm	KRH	Teryn True, <i>flute</i>
19	8:00 pm	KRH	Chamber Winds

KRH	-	Kemp Recital Hall
BA	-	Braden Auditorium
CH 212	-	Cook Hall 212
BSC	-	Bone Student Center
CH	-	Cook Hall
HS	-	Hancock Stadium
BLRM	-	Ballroom, Bone Student Center
FUMC	-	First United Methodist Church 211 N. School St., Normal