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Ensemble Concert: Illinois State University Chamber Orchestra and Concert Choir, March 7, 2006

Glenn Block Director/Conductor
Illinois State University

Karyl Carlson Conductor

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Recommended Citation

Block, Glenn Director/Conductor and Carlson, Karyl Conductor, "Ensemble Concert: Illinois State University Chamber Orchestra and Concert Choir, March 7, 2006" (2006). *School of Music Programs*. 2934.
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Illinois State University
College of Fine Arts
School of Music

Illinois State University
Chamber Orchestra

Glenn Block, *Music Director and Conductor*

Concert Choir

Karyl Carlson, *Conductor*

Center for the Performing Arts

March 7, 2006

Tuesday Evening

8:00 p.m.

This is the ninety-third program of the 2005-2006 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Suite (Overture) #2 in B Minor, BWV 1067

Ouverture
Rondeau
Sarabande
Bouree I, II
Polonaise
Menuet
Badinerie

Johann Sebastian Bach
(1685-1750)

Kimberly Risinger, *flute*

Symphony No. 1 "Classical", Op. 25

Allegro
Andante
Gavotte
Allegro con brio

Sergei Prokofiev
(1891-1953)

~ Intermission ~

Dixit Dominus

I. Chorus: Dixit Dominus

*Dixit Dominus Domino meo
Sede a dextris meis
donec ponam inimicos tuos scabellum pedum tuorum*

The Lord said until my lord
"Sit thou on my right hand,
until I make thine enemies thy footstool".

Katie Strohsahl-Johnson, *soprano*

Molly Nixon, *alto*

Andrew Fisher, *tenor*

II. Aria: Virgam virtutis tuae (alto)

*Virgam virtutis tuae emittet Dominus ex Sion
Dominare in medio inimicorum tuorum.*

The Lord shall send the rod of thy power out of Sion
Be thou ruler, even in the midst among thine enemies.

Leah McCrah, *mezzo soprano*

III. Aria: Tecum principium in die virtutis (soprano)

*Tecum principium in die virtutis tuae in splendoribus sanctorum;
exutero ante luciferum genui te.*

A prince from the day of your birth
Amid the splendor of the holy places,
from the womb before daybreak
have I begotten you.

Katie Floeter, *soprano*

IV. Chorus: Juravit Dominus

Juravit Dominus, et non poenitebit dum

The Lord has sworn, and will not change His mind.

V. Chorus: Tue s sacerdos in aeternam

Tu es sacerdos in aeternum, secundum ordinem Melchisedech.

"Thou art a Priest for ever after the order of Melchisedech".

VI. Soli and Chorus: Dominus a dextris tuis

*Dominus a dextris tuis;
Confregit in die irae suae reges.*

The Lord is at your right hand;
He will shatter kings on the day of his wrath.

Emily Marcantonio, *soprano*

Cristina Bueno, *soprano*

Jessica Griffin, *alto*

Clint Desmond, *tenor*

Jonathan Saeger, *baritone*

VIII. Chorus: Gloria Patri, et Filio

*Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
Et in saecula saeculorum, Amen.*

Glory be to the Father, and to the Son and to the Holy Spirit,
as it was in the beginning, is now and ever shall be forever and ever, Amen.

Shaina Sedder, *soprano*

Cathy Bennett, *soprano*

Program Notes

Suite No. 2

Bach's BWV 1067 is one of four surviving "orchestral suites"—although Bach would have called them *ouvertures*, that is, dance suites in the French style. Each of these pieces included a long opening movement (featuring a slow introduction, a fast fugal allegro, and a quasi-repeat of the introduction), followed by a set of stylized dance movements.

Bach probably composed this work when he was employed at the court of Anhalt-Cöthen, although it was likely performed again and refined at the Collegium Musicum concerts at Zimmerman's Coffee House in Leipzig. Whereas the *Orchestral Suite No. 1* is a hybrid of a concerto grosso and an *ouverture*-style suite, BWV 1067 mixes elements of a solo concerto for flute with the French stylized dance suite.

"Classical" Symphony

This symphony is officially the *Symphony No. 1* in D major of Sergei Prokofiev (1891-1953), but the nickname "*Classical*" has taken hold so thoroughly that it is virtually never identified in the more formal way. The precocious young musician had entered the St. Petersburg Conservatory at the age of thirteen, and made his best marks as a pianist, but his interest in composing grew ever stronger. Following youthful efforts at symphony writing both before and during his conservatory years, Prokofiev finally wrote the first symphony whose paternity he would acknowledge publicly in 1916, choosing to use the model of Haydn. He had developed a taste for the classical style in the conducting class of Nikolai Tcherepnin, and he turned this to good effect in his new piece.

The actual impetus to write the *Classical* Symphony came from Prokofiev's desire to compose an entire symphony without the use of a piano, which had been his constant aid in composition from his childhood improvisations to that time. It occurred to him that it might be easier to employ Haydn's style in that undertaking. And another thought intrigued him: if Haydn were alive at the time of his new composition (1916), how would he blend his own musical style with the newer elements of later music? Prokofiev decided to answer the question for him.

He began the symphony in the summer of 1916 with the *Gavotte* (the third movement) and wrote material for the other movements too. The following summer, near Petrograd, he discarded the original finale entirely and rewrote it, while polishing the rest of the work. "And when it began to hang together, I renamed it the *Classical Symphony*. First because that was simpler. Second, out of mischief... and in the secret hope that in the end I would be the winner if the symphony really did prove to be a classic." And so it has proved: no symphonic work of Prokofiev's is performed more frequently or received with greater delight. Its directness and wit, its brevity, and its fusion of Haydn-esque clarity with Prokofiev's youthful grotesque-ries have won champions for the *Classical* Symphony both in the former Soviet Union and in the West, even when much of Prokofiev's music was evaluated according to the political stance of the critic.

Prokofiev notes by Steven Ledbetter

Dixit Dominus

"A German has arrived here in Rome, an excellent harpsichordist and composer. Today he showed his skill by playing the organ at the church of St. John Lateran to universal admiration". So runs the entry of a Roman diarist for 14 January 1707. This German musician was G.F. Handel, age 22, drawn to Italy in quest of modern music and the creative freedom denied to him in the somewhat stifling atmosphere of north Germany. Handel completed *Dixit Dominus*, a setting of Psalm 110, in Rome in April 1707. The score is for five solo voices, five-part chorus and five-part orchestra. It is a grand concerto for all these forces, vocal and instrumental, and Handel is pitiless in the demands he makes of the musicians, requiring energy and breadth, phenomenal agility and precision, declamatory vigor and a lyrical expressiveness. All this gives the psalm its feeling of ebullience and breathless exhilaration, almost as though the young Handel, newly arrived in the land of virtuoso singers and players, was daring his musicians to greater and greater feats of virtuosity. Not wishing to offend his Roman hosts, he made appropriate use of the plainsong psalm tone in the opening and closing choruses. The setting is divided into nine short movements, each of which treats a small section of text. Handel's Latin church music dates from his youthful sojourn in Italy between 1706 and 1709 where he completed three substantial Latin psalm settings (*Dixit, Nisi Dominus*, and *Laudate pueri*) several solo antiphons and a motet.

Biographical Notes

Kimberly McCoul Risinger, flutist, is a faculty member of the ISU School of Music. She has received much acclaim as both a soloist and chamber musician. She is currently Principal Flutist with the Illinois Symphony and Chamber Orchestras and is a member of the Sonneries Woodwind Quintet and the Linden Flute and Guitar Duo. Risinger made her solo recital debut in Carnegie Hall in June of 2003, and a Chicago solo debut (broadcast live on WFMT Radio and Channel 25 TV) as part of the Dame Myra Hess Concert Series in March of that year. The recipient of many awards and grants, she was awarded first prize in the 1996 Flute Society of Washington Young Artist Competition and was a prize winner in the 1996 Myrna Brown International Competition and the 2003 Mid-America National Chamber Music Competition. A champion of new music, she has advocated and performed the works of many prominent composers and has played solo performances throughout the US and abroad, often presenting world premieres of new works written for and dedicated to her. In the spring of 2002 Risinger toured with the Sonneries Woodwind Quintet in Budapest, with a week residency in Austria. Other recent highlights include performances and premieres by invitation of the National Flute Association, the Society of Composers, the College Music Society, Ars Vitalis: The New Jersey New Music Forum, SEAMUS, the Illinois Symphony Orchestra and have included performances at venues such as the Juilliard School, the Kennedy Center in Washington D.C., the Massachusetts Institute of Technology, and the Cathedral of St. John the Divine in New York City. She has recorded for the Vienna Modern Masters, Albany Records and the BWE Classics label.

Karyl Carlson, conductor, is in her second year as Director of Choral Activities at Illinois State University where she conducts the Concert Choir, Madrigal Singers, Civic Chorale and teaches conducting. She comes to central Illinois after serving as Director of Choral Activities and Associate chair of the music department of Central Washington University in Ellensburg, Washington. She received music education degrees from the University of Michigan and the University of Illinois and earned a DMA in choral conducting from Michigan State University. She has conducted numerous standard orchestral/choral major works as well as smaller contemporary chamber and choral works. Last fall at Illinois State, she conducted the world premier of "Where the Cross is Made", an award winning opera by Nancy Van de Vate. In October she was invited to conduct at the International Bach Festival in Toronto, Canada, in a masterclass with world-renowned Bach expert, Maestro Helmut Rilling. Additionally, Dr. Carlson is an accomplished pianist, soprano soloist, having performed solo recitals in Michigan, Florida, Washington State, and Japan. For many years she sang and recorded with the late Robert Shaw in France and at Carnegie Hall.

Glenn Block, conductor, has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he is in his 23rd year as Music Director of the Youth Symphony of Kansas City. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest conducting have included concerts and master classes at the Fountainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and Czechoslovakia. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June, 1997.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado. In the summer of 2000, Dr. Block and the Youth Symphony of Kansas City were featured as the Festival Orchestra at the Western Slopes Music Festival in Crested Butte, Colorado and at festivals in northern Italy and Tuscany. In the summer of 2001, Dr. Block was been invited to return to Italy to guest conduct at a series of Italian music festivals with Italian orchestras and to teach conducting at the *Academia Boccherini* in Lucca. Dr. Block and the Youth Symphony of Kansas City return to Italy during the summer of 2006 for a series of concerts at Italian summer festivals.

Concert Choir

Soprano

Cathy Bennett
Cristina Bueno *
Katie Floeter
Christin Keyes
Kassy Krause
Emily Marcantonio
Leah McCray
Kimberly Owens
Molly Scanlon
Shaina Sedder
Katie Strosahl-Johnson

Alto

Kristina Belgio
Jessica Griffin
Melissa Hueneburg
Morgan Joyce
Lauren Kramer
Aubrey Malito
Kathryn Martens
Molly Nixon
Nika Plattos *
Arlene Siagian +
Kelly Snyder
Rachel Ventress

Tenor

Mike Brown
Shannon Carey
Niall Casserly+
Terry Cole
Clinton Desmond *+
Andrew Fisher
Scott Guerrero
Andy Hillier
Jay Sanders

Bass

Adam Bellows
Ryan Bennett
Brian Birch
Tristan Hansen
Joel Huffman
Blake Long
Lucho Romero
Jonathan Saeger *+
Jeff Vukovich

• Denotes section leader + M.M. in conducting

Illinois State University Chamber Orchestra

Violin I

Victoria Kuchta, *concertmaster*
Mark Ericksen
Emily Morgan
Antony Verner

Violin II

Jennifer Kluchenek, *principal*
Christina Anderson
Arcadia Kust
Taylor Nix
David Victor

Viola

Colleen Kuraszek, *principal*
Colleen Doyle

Cello

Aleisha Verner, *principal*
Gretchen Hornickel
Kim Wedesky

Double Bass

Dorian Jackman, *principal*
Chris Griffith

Flute

Emily Brooks, *principal*
Rachel Wiersbe

Oboe

Laura Israelsen, *principal*
Anna Keehan

Clarinet

Christina Quatrini, *principal*
Patrick Steadman

Bassoon

Amy Zordan, *principal*
Michelle Sawyer

Horn

Anna Henry, *principal*
Tawnya Smith

Trumpet

Joel Adair, *principal*
Timothy Dillow
Cary Ruk lic

Timpani

Michael Malgoza, *principal*

Continuo

Paul Borg

Staff

Jennifer Kluchenek, *manager*
Pamela Kaufman, *librarian*
Victoria Kuchta, *asst. manager*
Mark Eriksen, *webmaster*
Chris Griffith, *public relations*

Orchestra Committee

Colleen Kuraszek, *co-chair*
Amy Zordan, *co-chair*
Bradley Harris, *secretary*
Emily Brooks
David Victor
Kim Wedesky

Upcoming Events

March

08	CPA	8:00 p.m.	Symphonic Band
09	KRH	6:30 p.m.	Junior Recital, Laura Israelsen, <i>oboe</i> *
11-19	SPRING BREAK		
20	KRH	7:30 p.m.	Guest Artist, Jay Carter, <i>countertenor</i> & Jeff Noonan, <i>lute</i> *
21	KRH	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Linden Duo: Kim Risinger, <i>flute</i> & Angelo Favis, <i>guitar</i> *
23	KRH	8:00 p.m.	Guest Artist Series: Chung Ha Kim, <i>piano</i> *
24	KRH	7:00 p.m.	Senior Recital, Marlene Banti, <i>clarinet</i> *
25	KRH	2:00 p.m.	Graduate Recital, Tawnya Smith, <i>horn</i> *
25	KRH	3:30 p.m.	Senior Recital, Mark Ericksen, <i>violin</i> *
25	KRH	5:00 p.m.	Sophomore Recital, Carmen Hawkins, Stefanie Lindsay & Katie Vasel, <i>flutes</i> *
26	KRH	7:00 p.m.	Graduate Recital, Michelle Sawyer, <i>bassoon</i>
26	CPA	3:00 p.m.	University Choir & Women's Choir
26	KRH	8:30 p.m.	Junior Recital, Andrew Seng, <i>baritone</i> *
28	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty Brass Quintet
29	KRH	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty Strings Chamber Concert *
30	CPA	8:00 p.m.	Guest Artist, Alexandra Mascolo-David, <i>piano</i>
31	BA	8:00 p.m.	Illinois Symphony Orchestra, Illinois Symphony Orchestra Choir & Illinois State University Civic Chorale

* indicates free admission

KRH – Kemp Recital Hall

CPA – Center for the Performing Arts

BA – Braden Auditorium, BSC