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9-20-2015

# Student Ensemble: Symphony Orchestra Concert

Glenn Block, Conductor

Amy Gilreath, Trumpet

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Illinois State University  
College of Fine Arts  
School of Music

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Illinois State University  
Symphony Orchestra Concert

Glenn Block, *Music Director and Conductor*

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Lorenz Schiavetta & Kim Pereira, *speakers*  
Amy Gilreath, *trumpet*  
Barry Blinderman, *visuals*

Center for the Performing Arts  
September 20, 2015  
Sunday Evening  
7:00 p.m.

This is the eighth program of the 2014-2015 season.

# Program

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

Prelude to the Afternoon of a Faun (1894)

Claude Debussy  
(1862-1918)

Lorenzo Schiavetti & Kim Pereira, *speakers*

Concerto for Trumpet (1948)

I. Allegro and Cadenza

II. Nocturne

III. Finale

Henri Tomasi  
(1901-1971)

## INTERMISSION

Pictures at an Exhibition (orchestrated by Maurice Ravel)

Promenade

I. Gnomus

Promenade

II. Il vecchio castello

Promenade

III. Tuilleries

IV. Bydlo

Promenade

V. Ballet des poussins dans leurs coques (Ballet of the unhatched chicks)

VI. Samuel Goldenberg und Schmuyle

VII. Limoges – Le Marche'

VIII. Catacombae

IX. Con mortuis in lingua mortua (With the dead in a dead language)

X. La Cabande sur des pattes de poule (The little hut on chicken legs) – BABA- YAGA

XI. La grande porte de Kiev (The Great Gate of Kiev)

Modest Mussorgsky  
(1839-1881)

Maurice Ravel  
(1875-1937)

Barry Blinderman, *visuals*

## Program Notes

Debussy *Prelude to the Afternoon of a Faun*

Born in 1862 in St-Germain-en-Laye, France, Debussy entered the Paris Conservatoire at the age of ten, where he both excelled and startled professors with his defiance; he would reportedly sit at the piano and play chords that rejected all the textbook rules. Like many composers before and since, Debussy's work was greatly inspired by poetry, and the composer was also friends with many of the day's poets, including Stephane Mallarmé.

It was Mallarmé's poem *L'après-midi d'un faune* (The Afternoon of a Faun) that inspired Debussy to write what was likely meant to be a three-part orchestral work with the titles *Prélude*, *Interlude* and *Paraphrase finale*. Debussy completed the *Prelude* in 1894 – as just a one-movement work. He revised it up until the very last minute and the premiere was at the Société Nationale de Musique in December 1894, with Gustave Doret conducting.

The flute's theme, recurring throughout the work, represents the faun, though it is not intended as a literal translation of the poem. The line – solo at the very start – moves chromatically down to a tritone below the original pitch, then ascends back to the original pitch. The line progresses throughout the piece and its

metamorphoses account for the Prelude's richness of texture and harmony. We even hear Debussy's increasing interest in non-Western scales and timbres (he would use the sounds of the Indonesian gamelan more in his later works, and continued to write using the whole-tone scale).

Prelude to the Afternoon of a Faun is nothing if not a great timbral achievement. Debussy uses a relatively small orchestra by the standards of the late 19th century. Brass and percussion are all but omitted. Crotales, the only percussion, are used sparingly and expertly. The only brass are four horns, while the wind section includes a third flute and English horn. Debussy also gives significant material to two harpists, and asks for a number of subtle shadings from the strings, including mutes, and playing *sul tasto* (on the fingerboard) and *pizzicato* techniques. Debussy produces a remarkable degree of color from his orchestra.

Mallarmé's poem – about “a faun dreaming of the conquest of nymphs” – transitions between dream and reality, giving Debussy the perfect arena to explore his new language. Prelude stands as a turning point in music history and had profound effects on the generation of composers that followed. Debussy had established an incredibly innovative style – both in terms of the way the orchestra is treated, and in his approach to harmony and musical structure. In so doing, Debussy found the perfect way to capture the dream-state of the afternoon of the faun.

Program notes from the Los Angeles Philharmonic.

### Tomasi *Concerto for Trumpet*

A French musician of Corsican descent, Tomasi divided his career between composing and conducting. He concentrated his creative work in music for the theatre and for the orchestra, while his recreational activities took him to the podiums of concert halls and opera houses throughout the world. His music is colorful, highly rhythmic, and direct in feeling. At times it displays the influence of such non-classical musical forms as jazz and the folk music of various international cultures. The latter flavor grew out of his position as chief conductor of the French National Radio's colonial network during the 1930s.

Tomasi made a specialty of composing concertos, a practice that earned him enormous gratitude from soloists worldwide. His interest extended far beyond the most familiar solo instruments, too. His 16 concertos featured not only the expected piano and violin, but also flute, saxophone, viola, horn, clarinet, trombone, bassoon, oboe, cello, harp, double bass, and two guitars.

His most-performed concerto is the one for trumpet. He composed it in 1948 and dedicated it to soloist Ludovic Vaillant. These two artists gave the premiere in Paris on April 7, 1949. Throughout the concerto, Tomasi calls for the soloist to use a range of mutes, thus extending the trumpet's range of colors and expressions. The first (and longest) movement effectively combines cheeky energy and sweet, soaring lyricism. It concludes with a substantial solo cadenza, accompanied in strikingly imaginative fashion by a snare drum. Tomasi underpinned the atmospheric second movement, Nocturne, with delicate, impressionistic orchestration. The concerto concludes with a fast, witty, and virtuosic movement evoking a popular festival.

Program notes from the Rochester Philharmonic.

### Mussorgsky & Ravel *Pictures at an Exhibition*

Inasmuch as the profession of music was held in very low esteem in the middle and upper echelons of Russian society in the 19th century, many musically talented young men were forced by their families to seek careers in "respectable" occupations, such as medicine, chemistry, law, the navy, etc. Although anxious to pursue the study of music, Modest Mussorgsky was trained for government service, and had to forage around as best he could for a musical education. Considering the limitations under which he actually composed - an insecure grasp of musical form, of traditional harmony, and of orchestration - it is no wonder he suffered from profound insecurity. A victim of alcoholism, he died at 46, but still was able to leave a remarkably rich legacy of music - authentic, bold, earthy, intensely vivid Russian music.

*Pictures at an Exhibition* proved to be a welcome rarity in Mussorgsky's anguished experience - a composition born quickly and virtually painlessly. Reporting to his friend Vladimir Stassov about the progress of the suite he was writing for piano (*Pictures'* original medium), Mussorgsky exulted: "Ideas, melodies, come to me of their own accord. Like roast pigeons in the story, I gorge and gorge and over-eat

myself. I can hardly manage to put it all down on paper fast enough." The fevered inspiration was activated by a posthumous exhibit in 1874 of watercolors and drawings by the composer's dear friend, Victor Hartmann, who had died suddenly the previous year at the age of 39. Mussorgsky's enthusiastic and reverent homage to Hartmann is a series of musical depictions of ten of the artist's canvasses, all of which hang as vividly in aural space as their visual progenitors occupied physical space.

As heard most often in present-day performances, *Pictures* wears the opulent apparel designed by Maurice Ravel, who was urged by conductor Serge Koussevitzky to make an orchestral transcription on the piano set, which he did in 1922. The results, perhaps surprisingly, do honor to both composers: Russian in its irregular rhythm and modal inflection - which portrays the composer walking, rather heavily, through the gallery.

Promenade: Trumpets alone present the Promenade theme, after which the full orchestra joins them for the most extended statement of the theme's several subsequent appearances.

Gnomus: The Hartmann sketch is of a carved wooden nutcracker in the form of a wizened gnome who breaks the shells in his jaws. The music lurches, twitches, and snaps grotesquely.

Promenade: Horn initiates the theme in a gentle mood and the wind choir follows suit.

Il vecchio castello: Hartmann's old castle is in Italy. Bassoons evoke a lonely scene: A troubador (English horn) sings a sad song, at first to a lute-like accompaniment in violas and cellos.

Promenade: trumpet and trombones with full orchestra.

Tuileries: The scene is set immediately with taunting wind chords and sassy string figures, and then Mussorgsky's children prank, quarrel, and frolic spiritedly in the famous Parisian gardens.

Bydlo (Cattle): A Polish peasant drives an oxcart whose wheels lumber along steadily (with rhythmic regularity) and painfully (heavy-laden melody in brass).

Promenade: Winds, beginning with flutes, then in turn oboes and bassoons, do the walking, this time with tranquil steps.

Ballet of the Chicks in Their Shells: The Hartmann chicks are the ballet dancers in eggshell costumes. Mussorgsky moves from oxcart to fowlyard with disarming ease.

Two Polish Jews, One Rich, the Other Poor: The names Samuel Goldenberg and Schmuyle were later additions to the title of this section. The composer satirizes the pair through haughty pronouncements from the patriarch (winds and strings) and nervous subservience from the beggar (stuttering trumpets).

Limoges, the Market Place: The bustle and excitement of peasant women in the French city's market are brilliantly depicted.

Catacombae: The music trudges through the ancient catacombs in Rome on the way to a mournful, minor-key statement of the Promenade theme, titled by Mussorgsky, in Latin - Cum mortuis in lingua mortua (With the dead in a dead language).

The Hut on Fowl's Legs (Baba Yaga): Baba Yaga, a witch who lives in a hut supported by chicken legs, rides through the air demonically with Mussorgsky's best Bald Mountain pictorialism.

The Great Gate of Kiev: Ceremonial grandeur, priestly chanting, the clanging of bells, and the Promenade theme create a singularly majestic canvas that is as conspicuously Russian to the ear as Hartmann's fanciful picture of the Gate is to the eye.

Program notes from the Los Angeles Philharmonic.

## Biographical Notes

**KIM PEREIRA** teaches Acting and World Theatre at Illinois State University's School of Theatre. He grew up in Bombay, India and has been in the U.S. since 1985, having arrived here after living in the Middle East. He has several acting and directing credits to his name, both in the US as well as in India, from the Greeks to Shakespeare, Shaw, Pinter, Moliere, Beckett, Anouilh, Buchner, Orton, George C. Wolfe, William Nicholson, and Neil Simon, among others. He has written several plays and his latest work *Hostage* received its world premiere in 2015. He has presented papers on Shakespeare, August Wilson, Shaw, and Indian Theatre and wrote the first full-length analysis of August Wilson's plays (*August Wilson and the African-American Odyssey*). He has written essays on Shakespeare for the NY Shakespeare Festival, The Shakespeare Theatre in Washington DC, and the Illinois Shakespeare Festival.

He travels extensively throughout the world and in 2013 delivered the keynote address at the Asian Arts Conference in Bangkok, Thailand and taught a workshop at the Hopkins-Nanjing Center in Nanjing, China.

**LORENZO SCHIAVETTA**, from Genoa, Italy is the Graduate Assistant in French in the ISU Department of Languages, Literatures and Cultures.

He earned his high school degree at the Scuola Militare Teulié (Teulié Military School) in Milan, in 2009. During his undergraduate program in Italy (Università di Torino) he studied abroad in France (Université de Provence) and in the UK (University of Oxford). He received his Bachelor of Arts in March, 2015 with a major in History and a minor in Philosophy.

His academic research focuses on the Roman Empire and the Middle Ages, with specific emphasis on the late Roman Empire and on the feudal societies. He speaks Italian, French, English and German. He reads and translates Latin and Ancient Greek.

His interests include reading, horse riding, sailing, skiing and travelling.

**AMY GILREATH** joined the Illinois State University faculty as Professor of Trumpet in 1990. Her students have been finalists in many different competitions and hold positions in the United States "Pershing's Own" Army Band in Washington DC, the United States Coast Guard Band, and regional military bands and National Guard bands, and perform throughout the United States, Canada, Portugal and Korea. Dr. Gilreath's honors while at Illinois State University include the College of Fine Arts Research Award, School of Music Research Awards, the College of Fine Arts Research Award, the School of Music Research Initiative Award, and the Outstanding Teacher Award.

Amy also has an active professional performing career. She is co-founder and member of Stiletto Brass Quintet ([www.stiletto brass.com](http://www.stiletto brass.com)), a professional ensemble and featured artist group in the December 2014 edition of the *Brass Herald* international magazine. Stiletto Brass Quintet has performed at the 2014 International Women's Brass Conference, the 2013 National Trumpet Competition, the 2012 International Trumpet Guild and numerous national tours. The group has released a CD with the esteemed jazz trumpeter Doc Severinsen.

Along with other performances in Italy, France, Germany, England, Austria, Spain, and Hungary, Amy has been an invited soloist and clinician at the Sounds News Music Festival in Canterbury, England; the Hans Marteau Brass Festival in Hof, Germany; and the Exploring the Trumpet Festival in Kalavrita, Greece; the International Women's Brass Conference; the International Trumpet Guild Conference; and a finalist in the Ellsworth Smith International Trumpet Competition. Amy has received numerous praises for her solo CD entitled *Enjoying Life* and can be heard on the Sinfonia da Camera recordings "Enescu: Impressions and Chamber Symphony" and "William Schuman, On Freedom's Ground" released by Albany Records. As an individual trumpet soloist, she was the featured artist in the December 2009 issue of the "The Brass Herald."

She is currently serving on the Board of Directors for the International Trumpet Guild and recently appointed to the Board of Directors for the International Women's Brass Conference. Amy has served as co-host of the 2003 and 2006 International Women's Brass Conference. Dr. Gilreath has studied with Vincent DiMartino, Susan Slaughter, Ray Sasaki, Michael Tunnell, Rich Illman, and Arnold Jacobs. Amy holds DMA and Master degrees in Performance from the University of Illinois. She is a B&S Trumpet Performing Artist.

**BARRY BLINDERMAN** is the director of University Galleries, and is a nationally recognized curator of contemporary art, educator, and essayist on art from the 1980s to the present. He has been the director of University Galleries of Illinois State University, Normal, since 1987. From 1980-87, he directed Semaphore Gallery and Semaphore EAST—in Soho and the East Village, respectively—exhibiting Martin Wong, Ellen Berkenblit, Robert Colescott, and other emerging artists. Blinderman's essays have been published in books on Keith Haring, Walter Robinson, Andy Warhol, Jeanne Dunning, Martin Wong, Tseng Kwong Chi, and others. His interviews with Andy Warhol, Keith Haring and Robert Longo have been republished in numerous art anthologies including *Art Talk: the Early 80s* and *I'll Be Your Mirror: The Selected Andy Warhol Interviews 1962-1987*.

As director of University Galleries, Blinderman has received ten National Endowment grants, twenty-eight Illinois Arts Council grants, two Lannan Foundation grants, and two Andy Warhol Foundation for the Visual Arts grants. Reviews of exhibitions he has organized have appeared in *The New York Times*, *The Village Voice*, *Art in America*, *Artforum*, *Scientific American*, *Chicago Sun Times*, and other publications.

**GLENN BLOCK** is the Director of Orchestras and Opera and Professor of Conducting at Illinois State University. From 1983-2007, he led the Kansas City Youth Symphony program to being one of the largest and most recognized youth symphony programs in the country. Prior to coming to Illinois 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. From 1972 - 1974, he was Music Director of the San Diego Chamber Orchestra and from 1968 - 1974; he served as Principal Double Bass of the San Diego Symphony and Opera Orchestras. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He also received his Ph.D. from the University of California at San Diego. A frequent guest conductor, he has appeared in 42 states with all-state and professional orchestras in the United States, Europe and South America.

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. Dr. Block has been widely recognized as a teacher of conducting, performing master classes throughout the United States, Canada, Europe and South America. An active researcher, he has been the recipient of numerous Illinois State University, University of Missouri and National Endowment of the Humanities grants that have resulted in critical editions of the orchestral music of Igor Stravinsky, Charles Ives and George Gershwin study in France and Italy. In 1985, he was appointed Research Consultant to the Orchestra Library Information Service of the American Symphony Orchestra League, where responsibilities included the organization of critical sources and errata information for the orchestral repertoire housed in a national data base in Washington, D.C. He has served as a member of the national Board of Directors of the Conductors Guild of America, representing over 1,000 professional conductors, and the Board of Directors of the American Symphony Orchestra League.

Foreign guest-conducting have included residencies at the Fountainebleau Conservatoire in France, and in Spain, Canada, Colombia, Estonia, Russia, Italy and South America in 2013 (Brazil, Argentina and Paraguay.) Dr. Block led the Youth Symphony of Kansas City on three international tours to Spain (1992), Canada (1996) and Italy (2000) and three national tours to Chicago, St. Louis and New York's Carnegie Hall. The Youth Symphony of Kansas City was invited by MENC to be the broadcast orchestra for the 1995 World's Largest Concert and to perform at the 1996 MENC annual convention. Dr. Block and the Youth Symphony of Kansas City appeared as Festival Orchestra at the Western Slopes Music Festival in Crested Butte, Colorado.

In the summer of 2014, he toured extensively through South America with concerts in Brazil, Argentina and Paraguay. In the summer of 2015, he returned to South America, and also guest-conducted in Italy, with concerts in Pescara, and in the mountain regions of Abruzzo.

In the fall of 2015, he is returning to Buenos Aires to make his conducting debut at the Teatro Colón, and will also be guest-conducting in Mar del Plata, Argentina in November, 2015. Beginning in January, 2016 he will be on sabbatical from Illinois State University, living and conducting in Asunción, Paraguay, with additional concerts throughout South America, and in Italy, Viet Nam, and China.

## Next ISU Symphony concerts

**November 1** – Edward Elgar *Dream of Gerontius* with ISU Symphony and Massed Choruses featuring faculty soloists.

### **1st Violin**

Wen-Chi Chiu, *concertmaster*  
Lisa Ourada  
Rachael Miller  
Liz Fansler  
Kyla Gwyn  
Mike Priller  
Asa Church  
Praneeth Madoori  
Hannah Kehe  
Annie Furtner

### **2nd Violin**

Charlea Schueler, *principal*  
Nathan Quiroz  
Andrada Pteanc  
Jessica Zabala  
Jillian Forbes  
Atsuko Masuyama  
Justin Wagner  
Julia Heeren  
Rishik Kumar  
Kelsey Buckely  
Lauren Irby  
Johannes Krohn

### **Viola**

Abigail Dreher, *principal*  
Desiree Hunter  
Regina Vendetti  
Alex Foote  
Sarah Williams  
Alex Daniel  
Brean Laermans

### **Cello**

Christine Cicha, *principal*  
Maria Victoria Goydy  
Eric Friel  
Monica Sliva  
Larkin Babbitt  
Ryan Koranda  
Bader Semakieh  
Elise Oppegaard  
Miranda Mata

### **Double Bass**

Jake Busse, *principal*  
Ana Miller  
Greg Clough  
Daniel Dallstream  
Matt Stewart  
Trace Peifer  
Katie Balk  
Tabitha Staples  
Wiebe Ophorst

### **Flute**

Pamela Schuett, *co-principal*  
Daniel Gallagher, *co-principal*  
Miranda DeBretto, *co-principal*  
Alexandra Clay

### **Oboe**

David Merz, *principal*  
Bridget Gondek  
Terri Rogers, *English horn*

### **Clarinet**

Beth Hildenbrand, *co-principal*  
Colby Spengler, *co-principal*  
Nuvce Thammikasakul, *co-principal, bass clarinet*

### **Bassoon**

Matthew Jewell, *principal*  
Arturo Montaña Jr.  
Veronica Dapper, *contrabassoon*

### **Saxophone**

Christine Ewald, *alto saxophone*

### **Horn**

Amanda Muscato, *principal*  
Nelson Ruiz  
Calle Fitzgerald  
Jack Gordon  
Meagan Vasel

### **Trumpet**

Michael Pranger, *principal*  
Sean Hack  
Nicole Gillotti

### **Trombone**

Jordan Harvey, *principal*  
Jonathan Sabin  
Michael Genson, *bass trombone*

### **Tuba**

Alexander Hill, *principal*  
Samuel Stauffer, *euphonium*

### **Timpani/Percussion**

Mallory Konstans, *principal*  
Hsiang-Ying Hou  
James McHenry  
Rei Shorten  
Hillary Ulman  
Tyler Bohac

### **Celesta**

Luis Solis, *principal*

### **Harp**

Julia Jamieson, *principal*

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Johannes Krohn, *Assistant Conductor, Manager/Librarian*

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