

11-10-2011

Student Ensemble: Chamber Orchestra

Glenn Block, Music Director

Lucia Marin, Conductor

Jeffrey Ohmart, Conductor

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Illinois State University Chamber Orchestra

Glenn Block, *music director and conductor*

Violin I

Ramiro Miranda, *concertmaster*
Annelise Wiering
Carrie Schrader
Maggie Watts
Jeffrey Ohmart

Violin II

Robert Reilly, *principal*
Chloe Hawkins
Gabrielle VanDril
Chelsea Rilloraza

Viola

Andrew Francois, *principal*
Gillian Borth
Matt White
Josephine Kane

Cello

Abigail Cash, *principal*
Patricia Cleaton
Irene Diaz-Gill
Alex Brinkman
Anthony DiGiacomo
Aryc Lane

Double Bass

Jeffrey Schaller, *principal*
Anna von Ohlen

Flute

Sierra Norris, *principal*

Oboe

Jamie Connelly, *principal*
Eliot Driver

Clarinet

Beth Hilebrand, *principal*
Joel Studebaker

Bassoon

Matt Kowalczyk, *principal*
Justin Dahlem

Horn

Alex Carlson, *principal*
Joey Fontanetta

Trumpet

Greg Hansel, *principal*
Kris Bence

Percussion

Deborah Carpi, *principal*

Illinois State University
College of Fine Arts
School of Music

Illinois State University

Chamber Orchestra

Glenn Block, *Music Director*

Lucia Marin, Conductor

Jeffrey Ohmart, Conductor

Paul Borg, Piano

Michelle Vought, Soprano

Upcoming ISU Symphony Events
December 2, 3, 4 – Music for the Holidays

Center for the Performing Arts
November 10, 2011
Thursday Evening
8:00 p.m.

This is the sixtieth program of the 2011-2012 season.

Program

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

Ruhe Sanft, mein holdes Leben, K. 344 Wolfgang Amadeus Mozart
(1756-1791)

Glenn Block, *conductor*
Michelle Vought, *soprano*

Ch'io mi scordi di te? K. 505 Wolfgang Amadeus Mozart
(1756-1791)

Glenn Block, *conductor*
Michelle Vought, *soprano*
Paul Borg, *piano*

Keyboard Concerto No. 11 in D Major, Hob XVIII:11 Franz Joseph Haydn
(1732-1809)

Vivace
Un poco adagio
Rondo all'Hungarese

Paul Borg, *piano*

Symphony No. 41 in C Major, K. 551 Wolfgang Amadeus Mozart
(1756-1791)

Allegro Vivace
Andante Cantabile

Jeffrey Ohmart, *conductor**

Menuetto: Allegretto
Molto Allegro

Lucia Marin, *conductor**

***This performance is in partial fulfillment of the graduation requirements for the degree, Master of Music in Orchestral Conducting.**

Paul Borg received his Ph.D. in Musicology from Indiana University. His musicological research interests include Spanish Renaissance Music and Guatemalan music. For the School of Music he regularly teaches music history survey courses, introduction to music research, and other music history courses. He also directs the Early Music Ensemble. Staying active as a pianist, he has performed on faculty and guest-artist programs at Illinois State, Indiana, Western Illinois, Illinois Wesleyan, Northwestern, Roosevelt, and Millikin Universities. He has been awarded both the Outstanding Teacher Award and the Outstanding Service Award from the College of Fine Arts.

Glenn Block has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he is the newly named Music Director of the Sangamon Youth Symphonies and Sangamon Valley Community Orchestra. He served as Music Director of the Youth Symphony of Kansas City from 1983-2007. 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 the Czech Republic. 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.

Lucia Marin has served as Assistant Conductor and Pianist of the City of Linares Youthh Symphony Orchestra (2002-2005) and the International Youth Orchestra (2007). A talented young conductor, she won an award at the XI International Conducting Competition "Mestre Ferriz" in July 2008 that granted her the opportunity to conduct the Young Moscow Virtuoso Ensemble in Valencia (Spain). She also was invited to be the Youth Conductor with the National Youth Orchestra of Spain at their 2008 and 2009 meetings and with the Easter Divan Orchestra at their 2009 meetings under Daniel Barenboim. In February of 2009, she took part in the recording of Sorozabal's Opera *Juan Jose* with the Musikene Symphony Orchestra, as

an assistant conductor. In April of 2010, she led a performance of Stravinsky's *L'Histoire du Soldat* at the Rompeolas Festival in San Sebastian (Spain) that received very good reviews from the specialized media. Born in Linares (Spain), Ms. Marin graduated with top marks from the Spanish Superior School of Music, "Musikene", where she studied orchestral conducting with Enrique Garcia Asensio, an influential conducting teacher in Spain and disciple of Sergiu Celibidache. Her passion for conducting has taken her to master classes and workshops across Spain, Italy and Portugal, where she has had the opportunity to work with ensembles such as the Jose Iturbi Symphony Orchestra, Vizcaya Symphony Orchestra, Musikene Contemporary Ensemble, Baza Symphony Orchestra, Sofia Festival Orchestra and the Algarve Symphony. She also holds a degree in piano performance from Seville's "Conservatorio Superior de Musica", studying with Pilar Bilbao. She is currently working towards a Master of Music degree in Orchestral Conducting at Illinois State University and is a member of the conducting studio of Dr. Glenn Block.

Jeffrey Ohmart was born and raised in Lynchburg, VA, where he attended public school until 2004. The Lynchburg City School system has an entrenched string program for its elementary school students and Jeffrey began his study of the violin in 1992 while in the 1st grade. In middle school, he joined the orchestra under the baton of Ellen Habitzruther and continued through high school under the baton of Bruce Habitzruther. He holds a Bachelor of Music degree in Instrumental Music Education from James Madison University, where he also studied violin with Wanchi Huang. During high school, he attended a Senior Regional Orchestra conducted by Dr. Glenn Block; years after this experience, he decided to study with Dr. Block in order to earn a Master's Degree in Conducting. After completing his conducting degree, Mr. Ohmart will pursue a position teaching string orchestras in the public school system.

The London impresario Johann Peter Solomon (who so eagerly promoted Haydn's works) probably named the Symphony No. 41 the "Jupiter." There is a majestic quality to the score that makes that title particularly apt. Like Mozart's other scores in the key of C Major (particularly the Piano Concerto No.1), the Symphony features trumpets and timpani but no clarinet parts.

The initial Allegro vivace opens with a martial subject, answered by a gentile phrase in the strings. Further development turns the opening phrase into the movement's first theme. A witty second theme (suggesting Mozart's comic operas – especially *The Marriage of Figaro*) for strings and winds is followed by yet a third theme of memorable importance. An unusually dramatic development section precedes the recapitulation of the major thematic material and a festive coda. The Andante cantabile is one of Mozart's most expressive slow movements. A gentle opening belies the drama and poignant modulations of major and minor. Mozart's most symphonic Menuetto (the symphony's third movement) is certainly not a mere courtly dance. A lively trio suddenly turns tempestuous. It is in the Molto allegro finale that Mozart achieves his greatest stroke of genius. No less than five themes are sounded, often in fugal form. In the coda, all five subjects are played simultaneously. A triumphant conclusion (with the sounds of trumpets and drums) brings the score and Mozart's symphonic output to an end.

Like Haydn's *Symphony No.104 in D Major* (London), Mozart's *Jupiter Symphony* far exceeds the composers' previous efforts. In complexity, instrumental mastery, and melodic and contrapuntal invention, the symphony looks forward to the romantic era. The symphonies of Beethoven and Brahms, Schumann and Mendelssohn were the *Jupiter's* artistic descendants.

Program notes by Lawrence Budmen

Biographies

Michelle Vought, soprano, has earned an excellent international reputation throughout the world as a versatile and charismatic performer in a variety of venues from the opera house to the concert hall to the cabaret. Most recently (August 2011), the soprano travelled to the Czech Republic where she did the role of Ophelia in the world premiere recording of the opera *Hamlet* with the Moravian Philharmonic Orchestra. She was one of three American singers in the recording studio for the new work by Austrian composer Nancy Van de Vate. The international recording company, Vienna Modern Masters is expecting to release the recording in early 2012.

Vought has performed as a soloist with many opera companies: Cincinnati Opera, West Coast Opera, Kentucky Opera, Whitewater Opera, Charlottesville Opera, Brevard Opera, Sorg Opera, and the Northern Kentucky Opera, as well as orchestras in the states and abroad: the Moravian Philharmonic Orchestra, the Slovak Radio Orchestra, the Czech Janacek Academy of Music Orchestra, the Illinois Symphony Orchestra, the Cincinnati Symphony, the Asheville Symphony, the York Symphony, the Pueblo Symphony and the Gettysburg Festival Orchestra.

A specialist in contemporary music, Dr. Vought has traveled as a recording artist and recitalist in the repertoire at the national and international levels performing abroad in Bratislava

Especially recognized for her versatile programming, Dr. Vought recently created and produced a one woman show entitled *Madame Monsieur*, a delightful, fast-paced cabaret show during which she performs favorites from the operatic and musical theatre genres.

A 23 year cancer survivor (1988), the soprano has raised over \$10,500 for the American Cancer Society, as well as for individual cancer patients through her many benefit concerts in Ohio, Pennsylvania, and Virginia.

Program Notes

Ruhe sanft, mein holdes Leben" from Zaide, K. 344 Wolfgang Amadeus Mozart (1756-1791)

The first known performance of *Zaide* took place in Frankfurt on January 27 (Mozart's birthday), 1866; the composer apparently wanted to organize a private reading of the work during a visit to Munich in 1780, but there is no evidence that this actually took place.

Zaide dates from Mozart's early maturity and treats what was a popular operatic theme at the time: captivity in a Turkish harem. In addition to *Zaide*, Mozart would write another, and more famous, opera using this premise, *Die Entführung aus dem Serail* (The Abduction from the Seraglio).

We know little about the origin of *Zaide*. Mozart began composing the music in the autumn of 1779. He was, at this time, living at home in Salzburg and therefore had no occasion to write the letters to his family that provide so much of our information about his life. As a result, we cannot say what circumstances engendered this work or why Mozart abandoned the composition after completing two of its projected three acts.

The story of *Zaide* centers on the love between Gomatz, a European who has been captured and enslaved by the Sultan Soliman, and the title character, who happens to be the sultan's favorite harem mistress. In the first act, *Zaide* watches Gomatz as he lies sleeping. Moved by her burgeoning love, she sings tenderly of her desire for his happiness.

Mozart builds this aria around a winsome melody that sounds at the outset and recurs twice again following episodes devoted to different material, in the manner of a rondo. The delicate scoring—with the strings playing muted and/or pizzicato, and oboe and bassoon in featured role—accords perfectly with the mood of gentle affection.

Program notes by Paul Schiavo

**Ruhe sanft, mein holdes Leben,
schlafe, bis dein Glück erwacht!
da, mein Bild will ich dir geben,
schau, wie freundlich es dir lacht:
Ihr süßen Träume, wiegt ihn ein,
und lasset seinem Wunsch am Ende
die wollustreichen Gegenstände
zu reifer Wirklichkeit gedeihn.**

**Rest peacefully, sweet love of my life,
Sleep 'till you re-awake in happiness!
Here, I give you a picture of me,
See how lovingly it smiles at you;
Oh, let those sweet dreams cradle him,
And finally let
All sensual things he desires
Come to rich fruition.**

"Ch'io mi scordi di te?" K. 505 Wolfgang Amadeus Mozart (1756-1791)

London-born Anna Selina ("Nancy") Storace came to Vienna as part of an Italian opera ensemble in 1783 and remained to become the first Susanna in Mozart's *Le nozze di Figaro* in 1786. The scene and rondo, "Ch'io mi scordi di te? ... Non temer, amato bene," K. 505, was written in December of that year for Nancy's Vienna farewell concert (February 23, 1787), prior to her return to London. Mozart created the complementary piano part for his own performance, resulting in a unique sort of duo concertante, a melding of opera aria and piano concerto. The text – possibly by Lorenzo da Ponte – had already been used for an aria (K. 490) inserted into a private amateur performance of *Idomeneo* in 1786, and clearly Mozart found the words, in his new and superior musical setting, uniquely suited to the occasion of the Storace farewell concert.

The dramatic variety that the composer compresses into the ten minutes of K. 505 is remarkable even by his standards. The piece opens with a recitative for voice and strings, the winds and piano not making their entrances until the rondo, followed by the piano asserting itself with eight solo measures before the voice re-enters. And how to do justice here to what Mozart accomplishes in his treatment of the phrase "l'alma mia mancando va" (My spirit fails me)? One can only try, by noting how Mozart has the voice steering the most unsteady of courses, as if the protagonist were about to fall into a faint. Amazing stuff, as Mozart himself surely believed when he returned to its heightened expressivity as he was creating the music for Donna Elvira in *Don Giovanni*, which was germinating at the same time.

Alfred Einstein noted of K. 505, "Mozart poured into it his whole soul... We have the impression that [he] wanted to preserve the memory of [Nancy's] voice... not suited to a display of virtuosity, but full of warmth and tenderness; and that he wanted to leave with her in the piano part a souvenir of the taste and depth of his playing, and of the depth of his feeling for her..."

Program notes by Herbert Glass

Ch'io mi scordi di te?
Che a lui mi doni puoi consigliarmi?
E puoi voler che in vita?
Ah no! Sarebbe il viver mio di morte assai
peggior.
Venga la morte, intrepida l'attendo.
Ma, ch'io possa struggermi ad altra face,
ad altr'oggetto donar gl'affeti miei, come
tentarlo?
Ah, di dolor morrei!

Non temer, amato bene,
per te sempre il cor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? O duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate,
perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento,
dite voi, s'egual tormento
può soffrir un fido cor?

You ask that I forget you?
You can advise me to give myself to her?
And this while yet I live?
Ah no! My life would be far worse than death!
Let death come, I await it fearlessly.
But how could I attempt to warm myself to another
flame,
to lavish my affections on another?
Ah! I should die of grief!

Fear nothing, my beloved,
my heart will always be yours.
I can no longer suffer such distress,
my spirit fails me.
You sigh? O mournful sorrow!
Just think what a moment this is!
O God! I cannot express myself.
Barbarous stars, pitiless stars,
why are you so stern?
Fair souls who see
my sufferings at such a moment,
tell me if a faithful heart
could suffer such torment?

Keyboard Concerto No. 11 in D Major, Hob XVIII:11 Franz Joseph Haydn (1732-1809)

During Haydn's lifetime, the piano gradually replaced the harpsichord as the dominant keyboard instrument. He composed more than a dozen concertos for keyboard. It is difficult to determine if he intended them to be performed on harpsichord or piano, but they make an equally superb effect on either instrument.

This concerto, probably the last of the series, was published in 1784. Haydn may have composed it for performance on the estates of his royal composer, Prince Nicolaus Esterházy, or for either of two celebrated Austrian soloists: the renowned virtuoso, Maria Theresia Paradis (who certainly performed "a new concerto by Haydn" in Paris in 1784), and Fräulein von Hartenstein. Some evidence points to Hartenstein's performing it in Vienna as early as 1780.

It proved quickly and exceptionally popular. No fewer than eight publishers in several countries brought out editions of it during its first decade in print, and during Haydn's lifetime it received more performances than any of his other concertos.

Reflecting the fact that Haydn was not a keyboard virtuoso, it demands more in terms of fluency, warmth and taste than technical brilliance. It may lack some of the depth of thought and the richness of instrumentation of his friend Mozart's piano concertos (or those of his pupil, Beethoven), a fact that has limited its appeal to soloists. Nevertheless it is a highly attractive and satisfying work.

The opening movement of this concerto is energetic and virtually carefree. The second movement is a calm, restful reverie. The finale is the main source of the concerto's popularity. It is a vivacious rondo, based on an authentic Hungarian or Bosnian-Dalmatian folk tune. This is an early example of a practice through which numerous Austro-German composers, through to Brahms, gave their audiences a delightful taste of the exotic.

Program notes by Don Anderson

Symphony No.41 in C Major, K.551 (Jupiter) Wolfgang Amadeus Mozart (1756-1791)

After his initial success in Vienna as a composer, pianist, and teacher, Mozart's public acclaim took a downturn. Even as his fortunes waned (which would continue for the remainder of his tragically short life), he returned to composing works in large scale symphonic form. In 1788 he penned three symphonies – No.39 in E-flat, No.40 in G minor, and No.41 in C Major. These are three of the most extraordinary works in the output of the master from Salzburg. In form, scope, and deeply felt intensity (particularly in the music's inner subtext), these symphonies surpass Mozart's previous efforts. In their visionary zeal, the scores look forward to Beethoven.

These final three symphonic essays have long been mired in historical mythology. Innumerable times writers and speakers have echoed the refrain that Mozart never heard these works performed in his lifetime. While there is no concrete evidence, that is unlikely. Records of concert performances in Vienna and its environs in that era are scarce. Nevertheless the noted Mozart scholar Stanley Sadie notes that Mozart usually performed or conducted his latest scores at his concerts. There was ample opportunity for him to lead his symphonic swan songs. In 1789 he gave concerts in Dresden, Leipzig, and Berlin. The following year he presented a concert in Frankfurt for the coronation of Leopold II. In 1791 a Mozart symphony opened a charity concert of the Society of Musicians in Vienna conducted by none other than Antonio Salieri. For these occasions Mozart usually unfurled new scores. Therefore it is entirely probable that one or all three of the final symphonies were performed in Mozart's lifetime (and probably in his presence).