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4-22-2014

# Student Ensemble: Symphony Orchestra Concerto Concert

Glenn Block, Director

Enrique Garcia-Asensio, Guest Conductor

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# Upcoming Events

## Wednesday - 23, April 2014

Freshman Percussion

6:30 PM

CH 212

Guitar Studio Recital

7:30 PM

Kemp Recital Hall

Symphonic Band and U Band Concert

8 PM

Center for the Performing Arts (CPA)

## Thursday - 24, April 2014

Collabrative Piano Recital

6:30 PM

Kemp Recital Hall

Symphonic Winds

8 PM

Center for the Performing Arts (CPA)

On the Brink of Normal Recital

8:30 PM

Kemp Recital Hall

## Friday - 25, April 2014

State of Illinois Invitational High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

## Saturday - 26, April 2014

State of Illinois Invitational High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

## Sunday - 27, April 2014 – Last day to count for recital attendance.

Senior Recital: Matt Foster, trumpet

10 AM

Kemp Recital Hall

Senior Recital: Aaron Washington, trumpet

4:30 PM

Kemp Recital Hall

Senior Recital: Ian Phillips, bassoon

11:30 AM

Kemp Recital Hall

GOLD SERIES: Wind Symphony

5 PM

Center for the Performing Arts (CPA)

GOLD SERIES: Choral Collage

1 PM

Center for the Performing Arts (CPA)

Graduate Recital: Amanda Mendez, cello

7:30 PM

Kemp Recital Hall

Graduate Recital: Karen Cheng, percussion

1:30 PM

Kemp Recital Hall

Junior Recital: William Leitch, trombone

9 PM

Kemp Recital Hall

Senior Recital: Jason Lindsey, tuba

3 PM

Kemp Recital Hall

## Saturday - 03, May 2014

String Project Spring Concert

11:00 AM

CPA

Illinois State University  
College of Fine Arts  
School of Music

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Illinois State University  
Symphony Orchestra  
Concerto Concert

Glenn Block, *Music Director and Conductor*

Enrique Garcia-Asensio, *Guest Conductor*

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Center for the Performing Arts  
April 22, 2014  
Tuesday Evening  
8:00 p.m.

This is the one hundred and eighty-fifth program of the 2013-2014 season.

# Program

Please turn off all electronic devices for the duration of the concert. Thank you.

El Amor Brujo (Love, the Magician) (1916)

Manuel de Falla  
(1876-1946)

Introduction and Scene

The Apparition

Dance of Terror

The Magic Circle

Pantomime

Midnight

Ritual Fire Dance

La Oración del torero (The Toreador's Prayer) (1924)

Joaquín Turina  
(1882-1949)

Capriccio Espagnol, Op. 34 (1887)

Nikolai Rimsky-Korsakov  
(1844-1908)

Alborada *Vivo e strepitoso*

Variazioni *Andante con moto*

Alborada *Vivo e strepitoso*

Scena e canto gitano *Allegretto*

Fandango asturiano

Wen-Chi Chiu, *violin*  
Enrique Garcia-Asensio, *conducting*

~ *Intermission* ~

## Endowed Scholarship Awards Presentation

from *Flute Concerto* (1993)

Christopher Rouse  
(born 1949)

2. Alla Marcia

3. Elegia

Pamela Schuette, *flute*  
winner, 2014 ISU Concerto-Aria Competition

Concerto for Saxophone and Orchestra, Op. 26 (1941)

Paul Creston  
(1906-1985)

1. Energetic

2. Meditative

3. Rhythmic

Trenell Wherry, *saxophone*  
winner, 2014 ISU Concerto-Aria Competition

# Program Notes

## ***El Amor Brujo***

Manuel de Falla (1876-1946)

*El Amor Brujo* is the story of a young Andalusian gypsy girl called Candela. As a girl, she was promised to be married to another man (then a boy), although her affections are directed to Carmelo. After many years Candela's husband has died (at the hands of Lucía's husband) but he continues to haunt his wife.

The entire village knows about the haunting but still brands Candela as crazy because she dances every night with him (Dance of Terror). Candela, now a widow, is free to establish a relationship with Carmelo, but continues to be haunted by her husband.

After a conversation with other women of the village, Candela finally comes to realize that her husband was unfaithful to her, despite all the efforts that she did to make their marriage work. Candela and Carmelo get advice that a ritual dance is necessary to cast the ghost off (Ritual Fire Dance), but it does not work. The ghost is obsessed with Candela's soul.

Candela manages to trick Lucía to come that night, with the excuse of hooking her up with Carmelo. As she turns up, the nightly ritual of Candela's dance with her husband begins, but at the last moment Candela moves away from her husband and Lucía is taken away by her now dead lover.

Dawn breaks, Candela and Carmelo are now truly free to enjoy their love.

## **Capriccio Espagnol**

Nikolai Rimsky-Korsakov (1844 -1908)

*Capriccio Espagnol* is often lauded for its orchestration, which features a large percussion section and many special techniques and articulations, such as in the fourth movement when the violinists, violists, and cellists are asked to imitate guitars (the violin and viola parts are marked "quasi guitarra"). Despite the critical praise, Rimsky-Korsakov was annoyed that the other aspects of the piece were being ignored. In his autobiography, he wrote:

“The opinion formed by both critics and the public, that the *Capriccio* is a *magnificently orchestrated piece* — is wrong. The *Capriccio* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that. It was a little less successful in its third section (Alborada, in B-flat major), where the brasses somewhat drown the melodic designs of the woodwinds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass instruments by replacing the fortissimo by a simple forte.”

The first movement, *Alborada*, is a festive and exciting dance, typically from traditional asturian music to celebrate the rising of the sun. It features the clarinet with two solos, and later features a solo violin with a solo similar to the clarinet's.

The second movement, *Variazioni*, begins with a melody in the horn section. Variations of this melody are then repeated by other instruments and sections of the orchestra.

The third movement, *Alborada*, presents the same asturian dance as the first movement. The two movements are nearly identical, in fact, except that this movement has a different instrumentation and key.

The fourth movement, *Scena e canto Gitano* ("Scene and gypsy song") opens with five cadenzas—first by the horns and trumpets, then solo violin, flute, clarinet, and harp—played over rolls on various percussion instruments. It is then followed by a dance in triple time leading *attacca* into the final movement.

The fifth and final movement, *Fandango asturiano*, is also an energetic dance from the Asturias region of northern Spain. The piece ends with an even more rousing statement of the *Alborada* theme

### **La Oración del torero (Toreador's Prayer), Op. 34**

Joaquín Turina (1882–1949)

Turina composed the single-movement *La Oración del torero (Toreador's Prayer)*, Op. 34 in 1924. For the first thirty seconds or so of the piece, one would swear this was a newly discovered quartet of Debussy or Ravel, not only for its "impressionism" but also for its spicy Iberian flavor that both Debussy and Ravel borrowed from Spanish idioms which they helped to immortalize decades earlier. Shimmering atmospheres peppered with pizzicato and guitar-derived idiomatic ornaments set an exotic scene for adventure, bravado and passion as the toreador approaches the potentially fatal spectacle. Thoughts of mortality, the test of courage and honor, and perhaps a sudden nostalgia for the amorous sensuality of life turn the Toreador inward in a dreamy reflection full of longing and hope. Bright and languid harmonies suggest the amorphous and flowery romantic soundtracks of vintage movies that borrowed so much from this period of French and Spanish technicolor impressionism. The toreador's private reverie turns ultimately to prayer as humility and supplication lift the music up in a chaste, golden glow. The string quartet proves to be an admirably "colorful" ensemble for rendering this deliciously programmatic mood painting. Here, Turina demonstrates the unique power of music to vividly express a complex of conflicted, nuanced thoughts in an organic whole that captures the otherwise ineffable human condition.

### **Flute Concerto**

Christopher Rouse (born 1949)

Although no universal credence for the Jungian concept of "genetic memory" exists, for me it seems a profoundly viable notion. Although both of my parents' families immigrated to America well before the Revolutionary War, I nonetheless still feel a deep ancestral tug of recognition whenever I am exposed to the arts and traditions of the British Isles, particularly those of Celtic origin. I have attempted to reflect my responses to these stimuli in my flute concerto, a five-movement work cast in a somewhat loose arch form. The first and last movements bear the title "Amhrán" (Gaelic for "song") and are simple melodic elaborations for the solo flute over the accompaniment of orchestral strings. They were intended in a general way to evoke the traditions of Celtic, especially Irish, folk music but to couch the musical utterance in what I hoped would seem a more spiritual, even metaphysical, manner through the use of extremely slow tempi, perhaps not unlike some of the recordings of the Irish singer Enya.

The second and fourth movements are both fast in tempo. The second is a rather sprightly march which shares some of its material with the fourth, a scherzo which refers more and more as it progresses to that most Irish of dances, the jig. However, by the time the jig is stated in its most obvious form, the tempo has increased to the point that the music seems almost frantic and breathless in nature.

In a world of daily horrors too numerous and enormous to comprehend *en masse*, it seems that only isolated, individual tragedies serve to sensitize us to the potential harm man can do to his fellow. For me, one such instance was the abduction and brutal murder of the two-year old English lad James Bulger at the hands of a pair of ten-year old boys. I followed this case closely during the time I was composing my concerto and was unable to shake the horror of these events from my mind. The central movement of this work is an elegy dedicated to James Bulger's memory, a small token of remembrance for a life senselessly and cruelly snuffed out.

I completed my flute concerto in Fairport, New York on August 15, 1993, and it was composed through a joint commission from Richard and Jody Nordlof (for Carol Wincenc) and Borders Inc. (for the Detroit Symphony Orchestra). Its duration is approximately twenty-three minutes. The orchestra required for the concerto's performance consists of three flutes, two oboes, two clarinets,

two bassoons (2nd doubling on contrabassoon), four horns, two trumpets, three trombones, tuba, harp, timpani, percussion (three players), and strings. The percussion contingent consists of glockenspiel, xylophone, chimes, vibraphone, suspended cymbal, a pair of crash cymbals, rute, sandpaper blocks, tam-tam, tenor drum, snare drum, bass drum, and tambourine.

Christopher Rouse

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### **Concerto for E-flat Alto Saxophone and Orchestra, Op. 26**

Paul Creston (1906–1985)

Paul Creston, born Giuseppe Guttovoggio in New York City, is considered one of America's premier composers, with a body of work including music for piano, voice, chamber groups, concert band, and orchestra.

Showing an early interest in music, Creston was enrolled in piano lessons at eight, and taught himself to play his brother's violin. Family financial problems led Creston to leave high school in his third year, and he worked a succession of jobs while taking classes in English, foreign languages, mysticism, composition, piano, organ, and orchestration. He established a career as an organist, and despite a lack of formal training, also spent thirty-five years as a professor of music at a succession of colleges and universities.

When Creston decided to focus on composition in the early 1930s, he enjoyed relatively quick success. His compositions were among the most performed pieces of the 1930s, 1940s and 1950s, and tended to feature a strong rhythmic sense and changing meters (alternating sizes of beat groupings), though within a traditional compositional framework. Creston chose to write for a number of "neglected" instruments, including marimba, trombone and accordion, and wrote three works for saxophone, *Sonata*, *Rapsodie*, and *Concerto for Saxophone and Orchestra*.

The saxophone, invented circa 1840 by Belgian instrument maker Adolphe Sax, was quickly adopted by military bands due to its power, versatility, and fine tone quality. The French National Conservatory established a saxophone class in 1858 with Sax as its first professor, and the saxophone seemed to be well on its way to being considered a legitimate orchestral instrument. Unfortunately, Sax left the conservatory in 1871, his position was not filled, and the saxophone's progress towards universal acceptance stalled.

The saxophone craze of the 1920s renewed interest in the instrument, and produced a succession of noted soloists, first in a popular and novelty vein playing songs like *Saxophobia* and *Sax-o-Phun*, but in the early 1930s, a group of legitimate classical saxophonists emerged, and some of the best composers of the period began writing music for them. Glazounov and Ibert wrote fine concerti for German-American virtuoso Sigurd Rascher. Marcel Mule emerged as leader of a French school of saxophone performance, and, after a seventy-one year vacancy, succeeded Sax as Professor of Saxophone at the Conservatory. American saxophonist Cecil Leeson inspired the composition of more than fifty new works for the instrument, including the Creston *Concerto*, composed in 1941.

Today's music is cast as a traditional three-movement concerto. The first movement "Energetic", opens in dramatic fashion, with strong musical statements by the orchestra and cadenza opportunities for the soloist. The movement then settles into a pattern of driving, rhythmic music interspersed with lyrical passages. The second movement, "Meditative", is written in 5/4 time (beats in groups of five, rather than the usual multiples of two or three), helping to give the expressive music a floating, dreamlike instrument with dazzling displays of technique, leading to a powerful conclusion.

## Biographical Notes

**Maestro Enrique Garcia-Asensio** was born in Valencia, Spain and studied music at the Royal Conservatory of Music in Madrid, obtaining a Diploma in Violin, Chamber Music, Harmony, Counterpoint, Fugue and Composition. At the age of eleven, he joined the Conservatory Orchestra as a violinist, later as concertmaster of the orchestra and finally, conductor.

Garcia-Asensio has conducted most of Spain's orchestras. He continued his conducting abroad in Canada, United States, Mexico, Argentina, Uruguay, Dominican Republic, Brazil, Japan, Iceland, Bulgaria, Romania, Greece, Israel, Russia, South Africa, Northern Ireland, Switzerland, England, Portugal, Italy, France, Belgium, Germany, Austria, Holland, Denmark, Czech Republic and Slovakia.

Maestro Garcia-Asensio has an extensive discography recorded in Spain and England. He was Maestro Celibidache's assistant conductor in the international conducting courses in Italy and Germany. Garcia-Asensio has given conducting courses abroad in the Dominican Republic, Holland, Rumania, and throughout Spain.

He has been nominated Honorary Conductor of many prestigious musical associations such as the Unión Musical of Liria (Valencia) and Sociedad “La Artística” of Buñol (Valencia). Maestro Garcia-Asensio is an academic member of the Royal Academy of Fine Arts of San Carlos of Valencia, Knight of the Order of the Holy Grail and Knight of the Royal Order of Santa María del Puig. Since 1986, he is a charter member of the Valencia Council of Culture of the Government of Valencia.

**Glenn Block** is the Director of Orchestras and Opera and Professor of Conducting at Illinois State University and Music Director of the Central Illinois Youth Symphony. 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 and 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. Foreign guest-conducting have included residencies at the Fountainebleau Conservatoire in France, and in Spain, Canada, Colombia, Estonia, Russia, and Italy. In the summer of 2013, Dr. Block guest conducted and taught conducting in Brazil, Argentina and Paraguay. Dr. Block led the Youth Symphony of Kansas City on four international tours to Spain (1992), Canada (1996) Italy (2000), Budapest/Vienna/Prague (2004) 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. 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 and 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 database in Washington, D.C.

In the summer of 2014, Dr. Block will be returning to South America to again conduct in Brazil, Argentina and Paraguay, and spend the month of July conducting in Italy.



**Pamela Schuett** is a senior undergraduate flute performance major, completing her Bachelor of Music this spring. She is an active solo, chamber, and orchestral musician. She performs regularly as principal flute with the ISU Wind Symphony, Symphony Orchestra, Chamber Orchestra, and various chamber ensembles. Pamela was named Presser Scholar for the 2013-14 academic year. She also won a summer research grant to study living female American composers and their works for flute. She has played in the Peoria Municipal Band and has taught flute privately for several years. Before attending ISU, she studied with Dr. Cate Hummel and was a member of the Elgin Youth Symphony. In the fall, Pamela will return to Illinois State to pursue a master's degree in performance. She is a member of the flute studio of Dr. Kimberly Risinger.

**Trenell Wherry** is saxophonist currently in his third year at Illinois State University. He has competed in several competitions including the Yamaha Young Performing Artist, Music Teachers Nation Association (MTNA) Young Artist, and the North American Saxophone Alliance (NASA) solo competition. In 2012 he competed in the state round of the MTNA solo competition. Tre was accepted on a scholarship to the Brevard Music Institute in the summer of 2013. There he was featured with orchestra and had many solo and chamber opportunities. Tre began 2014 by winning Illinois State University's Concerto-Aria competition. In February, he was featured with the Illinois State University Wind Symphony, playing the soprano role in Michael Colgrass's *Urban Requiem* at the CBDNA conference at Ball State University.

Tre is the soprano saxophonist in the Viridian Saxophone Quartet. The group performs regularly at Illinois State University. In 2013 Viridian advanced and competed in the regional round of the MTNA chamber competition. At the end of 2013 the Viridian Saxophone Quartet was selected as semi-finalist in the NASA quartet competition.

Mr. Wherry has studied with Ryan Muncy and Joe Luloff. Tre has also played in master classes for Otis Murphy, Kenneth Tse, the Iridium Quartet, Capitol Quartet, and Michael Colgrass. He is a member of the Saxophone studio of Dr. Paul Nolen.

Illinois State University Symphony Orchestra  
Glenn Block, *Music Director and Conductor*

***Violin I***

Wen Chi Chiu, *co-concertmaster*  
Lourenço De Nardin Budó, *co-concertmaster*  
Rachael Miller  
Natalie Stawarski  
Lisa Ourada  
Elizabeth Fansler  
Gabrielle Van Dril  
Nora Fredstrom

***Violin II***

Chelsea Rilloraza, *principal*  
Julia Heeren  
Praneeth Madoori  
Hannah Kehe  
Andrada Pteanc  
Christopher Castillo  
Justin Wagner

***Viola***

Caroline Malinski Argenta, *principal*  
Matthew White  
Abigail Dreher  
Eileen Wronkiewicz  
Kathryn Brown  
Alex Foote  
Rebecca Schwartz  
Rachael Tatar  
Joshua Tulley

***Cello***

Alexander Brinkman, *principal*  
Amanda Mendez  
Pei-Chi Huang  
Jonathan Daly  
Charles Spurgeon  
Monica Sliva  
Joshua Zuo  
Cora Embalabala Johnson  
Angelina McLaughlin-Heil  
Valerie Cocks  
Ryan Koranda

***Double Bass***

Trevor Mason, *principal*  
Wiebe Ophorst  
Claudia Amaral  
Gregory Clough  
Tabitha Staples

***Flute***

James Thompson, *co-principal*  
Pamela Schuett, *co-principal*  
Kyle Johnson  
Miranda DeBretto

***Oboe***

David Merz, *principal*  
Jenna Blayney  
Linnea Couture

***English horn***

Jenna Blayney, *principal*

***Clarinet***

Hannah Edlén, *co-principal* (Rimsky-Korsakov)  
Brian Do, *co-principal* (Concertos)

***Bassoon***

Ian Phillips, *principal*  
William Heinze

***Horn***

Amanda Muscato, *co-principal*  
Emma Danch, *co-principal*  
Emily Lenart  
Wesley Gore  
Joshua Hernday

***Trumpet***

Sean Hack, *principal*  
Andrew Mrozinsky  
Stephanie Beatty  
Ginny Ulbricht

***Trombone***

William Riley Leitch, *principal*  
Nathaniel Geiger

***Bass Trombone***

James Mahowald, *principal*

***Tuba***

Kevin Kallas, *principal*

***Timpani/Percussion***

Robert Botwinsky, *co-principal*  
Mallory Konstans, *co-principal*  
Karen Cheng  
Scott Grigoletto  
Rachel Shorten

***Harp***

Julia Jamieson, *principal*

***Keyboard***

Cora Embalabala Johnson, *principal*

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