

4-16-2013

Student Ensemble: Chamber Orchestra

Glenn Block, Music Director and Conductor

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Block, Glenn Music Director and Conductor, "Student Ensemble: Chamber Orchestra" (2013). *School of Music Programs*. 441.
<https://ir.library.illinoisstate.edu/somp/441>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISURed@ilstu.edu.

Seunghoo Park

Seunghoo Park, conductor, is a native of South Korea. He received the bachelor degree from Kei-Myung University in Daegu, South Korea. He served as an assistant conductor of at the University. After graduation, he worked for two opera companies as an assistant conductor and staff (The Gumi City Opera Company and The Opera Company in Daegu). In addition to orchestral conducting Park gained interest in choral conducting while serving as a member of the Daegu Male Choir in Korea. After he moved to Toronto, he was appointed as a music director of Toronto International Student Mission (TISM) Choir. 2010-2011. He came to the United States in 2010; he served as a assistant conductor of Northern Arizona University Symphony Orchestra and Northern Arizona University Opera company. He also worked as a music director of TKPC (Tempe-Arizona Chamber Orchestra) and Gloria Handbell Choir. Seunghoo Park studied with Young Bum Cho (Music director of The Opera Company in Daegu) at the Kei-Myung University and studied with Prof. Christian Ehwald (Professor of Conducting at the Academy of Music Hanns Eisler Berlin) and Dr. Jeannie Wagar (Music director of the North Arkansas Symphony Orchestra.) Currently, he is pursuing his master's degree in conducting at Illinois State University under Dr. Glenn Block.

Illinois State University
College of Fine Arts
School of Music

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

Kim Risinger, Flute soloist & Conductor
Ramiro Mirando, Conductor
Seunghoo Park, Conductor

Next ISU Orchestra Concerts:

ISU Symphony Orchestra
April 25 at 8:00 p.m – CPA
(Illinois State University Aria- Concerto Winners Concert)

Kemp Recital Hall
April 16, 2013
Tuesday Evening
8:00 p.m.

This is the one hundred and sixty-seventh program of the 2012-2013 season.

Program

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

Orchestral Suite No. 2 in B Minor, BWV 1067 Johann Sebastian Bach
 Overture (1685-1750)
 Rondeau
 Sarabande
 Bourrée I/II
 Polonaise (Lentement)
 Minuet
 Badinerie

Kim Risinger, *flute & conductor*

Symphony No. 1 in C Major, Op. 21 Ludwig van Beethoven
 I. Adagio molto – Allegro con brio (1770-1827)
 II. Andante cantabile con moto

Ramiro Miranda, *conductor*

III. Menuetto: Allegro molto e vivace
IV. Adagio – Allegro molto e vivace

Seunghoo Park, *conductor*

Illinois State University Chamber Orchestra

Violin I

Ramiro Miranda, Concertmaster
Maggie Watts
Natalie Stawarski
Gabrielle VanDril
Julia Heeren

Violin II

Chloe Hawkins
Chelsea Rilloraza
Andrada Pteanc
Vallerie Villa

Viola

Caroline Argenta
Abigail Dreher
Kathryn Brown
Rachel Tatar

Cello

Irene Diaz*
Amanda Mendez
Abigail Cash
Aryc Lane
Adrienne Boni

Double Bass

Trevor Mason*
Wiebe Ophorst

Flute

Casey Sukel
Miranda DeBretto

Oboe

Jenna Blayney
Linnea Courture

Clarinet

Bilesha Sproling
Brian Do

Bassoon

Katie Spittler
Michael Sullivan

Horn

Christine Hansen
Tyler Sutton

Trumpet

Shaunna Bracken
Tristan Burgmann

Timpani

Alec Levy

Harpichord

Érico Bezerra

Staff

Ramiro Miranda, Assistant Conductor
Seunghoo Park, Manager & Librarian
Matt White, Orchestra Librarian

*Principal

New Jersey New Music Forum, SEAMUS, the Illinois Symphony Orchestra and many universities throughout the US and have been at venues such as the Kennedy Center for the Performing Arts, Massachusetts Institute of Technology, the Rotterdam Conservatory in the Netherlands, and the Juilliard School of Music. The recipient of many awards and grants, Risinger won first prize in the 1996 Mid-Atlantic Young Artist Competition and was a prize winner in the Myrna Brown International Competition and the 2003 National Mid-America Chamber Music Competition. She was awarded the Illinois State University Research Initiative Award, the College of Fine Arts Research Award, the College of Fine Arts Teaching Initiative Award, the College of Fine Arts Research Initiative Award and the Student's Choice Award for the Most Outstanding Faculty Member.

Risinger has recorded for the Vienna Modern Masters, BWE Classics, Albany and Americana Records labels. She recently recorded a CD of contemporary pieces for flute and piano by American composers that will be released in the summer of 2007 by Albany Records. She made the premiere recordings of Halper's *Concerto for flute and wind ensemble* and David Maslanka's *Song Book for solo flute and wind ensemble* with the Illinois State University Wind Symphony. She recorded with the Chicago Jazz Symphony and soloist Clark Terry. She can also be heard performing Mozart's *Concerto in D for flute and orchestra* on a live recording with the Illinois Symphony Chamber Orchestra.

Risinger received a DMA from the University of Maryland, a MM from Illinois State University and a BM from the College of Wooster. Her primary teachers have included William Montgomery, Max Schoenfeld, Diedre McGuire and George Pope. She has been published in the Flutist Quarterly and is currently Professor of Flute at Illinois State University

Ramiro Miranda

A native of Asuncion, Paraguay, Ramiro Miranda came to United States to pursue a Bachelor's degree in violin performance at Pittsburg State University, where he studied violin with Dr. Selim Giray and conducting with Dr. Craig Fuchs. He won the Southeast Kansas Symphony Orchestra Concerto Aria Competition in 2009, and the first prize of the Waddill Chamber Music Competition in 2009 and 2011. He has played in orchestras, chamber groups, and as a soloist in the United States, Argentina, Brazil and Paraguay. Ramiro has conducted the Pittsburg State University Chamber Orchestra, the Camerata Miranda and orchestras of the project Sonidos de la Tierra in the cities of Fram, Hohenau, Villa Hayes, and Nemby in Paraguay, as well as the orchestra of the Festival de Orquestas Infantiles in Posadas, Argentina. Ramiro is currently pursuing his Master's Degree at Illinois State University, where he plays in the Faculty String Quartet. He studies violin with Dr. Sarah Gentry and orchestral conducting with Dr. Glenn Block

Program Notes

Orchestral Suite No. 2 In B Minor, BWV 1067

When Johann Sebastian Bach died in 1750, the world beyond Leipzig all but forgot about his music. After all, a modern spirit of grace, simplicity and secular optimism was capturing the hearts of a new post-Baroque generation. Still, Bach's music lived on in the hearts and minds of many musicians, including Mozart and Beethoven. Both masters learned a great deal about counterpoint from their predecessor. For Mozart the encounter challenged him to come to grips with the intellectual and ultimately expressive possibilities inherent in "learned" fugal writing. Beethoven, writing nearly three quarters of a century later, noted that he should not be called "*Bach*" ("brook") but "*Meer*" ("ocean"), a name which would better convey Bach's vastness of achievement. The word play has other metaphoric implications. Like an ocean, Bach served as the ultimate reservoir into which flowed diverse lesser streams and musical tributaries. This is the vision of Bach as the summation of the Baroque era, though for future composers up to our time, this "ocean" proved to be a source of continued renewed compositional life.

Rooted in the German tradition of contrapuntal musical thought, Bach absorbed through copious study the music of his Italian contemporaries and their forbears, a vibrant tradition borne in the crucible of opera and carrying with it an essential vocabulary of fluid melody supported by homophonic (i.e., non-contrapuntal) chordal textures. A third national current was the French school, whose richly embroidered keyboard tapestries and flair for instrumental color were lovingly assimilated into Bach's well-stocked tonal palette. So pronounced were the differences between the various countrys' musical vocabularies that Arcangelo Corelli, the consummate Italian violinist/composer, declared that he could not play in the French style because he did not understand their musical language. Bach fused these national styles into an enormous body of music that rings true more than three centuries after his birth.

Bach wrote many suites for various instrumental forces. Keyboard players enjoy a feast of such works — the *French* and *English* suites and the partitas (another term for suites) come first to mind — as do cellists and violinists. Four suites for orchestra have come down to us from his mighty pen as well. He used the French term *Overture* to describe these works for two practical reasons. First, each suite begins with a so-called French overture (a slow, stately homophonic section followed by a quicker and highly fugal conclusion) which in length and scope dominates the musical argument, and secondly, most of the ensuing dance movements derive from French models.

A suite is a collection of dances. In lesser hands such a concoction could amount to little more than a pastiche of unconnected numbers of varying charm. For Bach, however, a suite was not merely a string of unrelated dance numbers but a carefully balanced and unified composition in which each section was related by contrast and kinship to its fellow movements in the same way that a symphony's movements are interconnected. Though based on dance and designed to be light of mood, Bach's suites were crafted with the same clarity and integrity that we celebrate in all of his music.

The Suite for Flute and Strings is the only surviving work by Bach for solo flute and orchestra. Note that the flute in question is the transverse flute and not the earlier recorder. This grand work opens with the traditional ABA French overture, with its strongly dotted rhythms and profuse trills (*très* French) in the slow introduction, followed by a quick and lively fugal centerpiece and a brief return to the majesty of the first part.

The following *Rondeau*, elegant and delicate, yields to the Spanish-inspired *Sarabande*, a slow dance characterized by expressive and often chromatic harmony. Two *Bourées* ensue, the second of which is a vehicle for the solo flute. A stately *Polonaise* provides contrast with the preceding *Bourées* and leisurely *Ménuet* that follows. The final movement, an energetic and virtuosic *Badinerie* belies the truism that minor keys are synonymous with sadness.

Notes by Seattle Symphony Orchestra

Symphony No. 1 In C Major

Beethoven was already an established pianist when he moved to Vienna in 1792 to study under Haydn and he soon established a reputation as a piano virtuoso and improviser in the salons of the nobility. Recognizing the genius and potential of his pupil, Haydn requested that Beethoven publicly call himself “student of Haydn”. The relationship wasn’t ideal, with the two men clashing on several personal levels including politics and religion but the musical relationship was more successful, and Haydn’s influence in the first symphony is clear, perhaps too clear. A contemporary critic rather harshly described it as “a caricature of Haydn pushed to absurdity”. However it rapidly gained popularity with the public and established Beethoven’s reputation as a major orchestral composer in Vienna. The symphony is dedicated to Baron Gottfried van Swieten, an early patron of the composer. As with tonight’s performance, the programme for the premiere on 2nd April 1800 included an excerpt from Haydn’s Creation, an Aria, along with a symphony from Beethoven’s other great musical influence, Mozart.

Beethoven’s first symphony is an important landmark in his compositional output. It was his first major work for orchestra, yet his use of the orchestra is both assured and highly original, and foreshadows the achievements that are so obvious in his later symphonies.

A conventional symphony of the time would have announced the key tonality clearly at the start of the work. Instead of starting out with a C major chord, Beethoven teases the listener by suggesting first that the key is F major, and then G major. To modern listeners the opening sounds perfectly innocent, but to contemporary audiences this was audacious and innovative. Beethoven clearly liked the device, as he used it again almost immediately in his Prometheus overture. After the teasing of the slow introduction there are few surprises in the rest of the first movement. It follows the sonata form model of Haydn and Mozart, but with a liveliness and exhilaration that is completely characteristic of Beethoven.

The second movement has a prevailing dotted rhythm, which links the developments, more motific than melodic. The third movement entitled 'Minuet' is much more like a scherzo than a classical minuet in its speed, swift key changes and character, another trait of Beethoven. Like the first movement, the finale opens with a brief slow introduction, where the violins meander through scale passages which increase in speed to introduce the main subject of the movement - full of energy.

Notes by Mathew Currie

Biographical Notes

Kim Risinger

Flutist Kimberly McCoul Risinger has received much acclaim as both a soloist and ensemble musician. She is currently Principal Flutist in the Illinois Symphony and Chamber Orchestras and the Sugar Creek Symphony and Song Opera Orchestra and is a member of the Sonneries Woodwind Quintet, the Linden Flute and Guitar Duo and the ensemble Difference Tones. Risinger performs with the Chicago Jazz Symphony and recently recorded with the group. She has also performed in several other symphonies and chamber groups, including the Ohio Light Opera and the Washington Bach Sinfonia.

Risinger made her solo recital debut in Carnegie Hall in June of 2003, and a Chicago solo debut as part of the Dame Myra Hess Concert Series in March, 2003. She performed a solo recital in Lincoln Center's Merkin Hall in June and soloed at the National Flute Association Convention in Nashville, Tennessee in August, 2004. In the spring of 2005, Risinger performed in Lincoln Center's Alice Tully Hall in New York City, premiering a new concerto written for and dedicated to her by Matthew Halper.

An advocate of contemporary music, Risinger has played concerts throughout the US and abroad, often presenting world premieres of new works written for and dedicated to her. In the last few years she performed the USA premiere of Samuel Zyman's Concerto for flute and orchestra, the world premiere of Frank Levy's Apostrophe for solo flute in Merkin Recital Hall, Halper's Sonata for flute and piano at the National Flute Association Convention and Stephen Taylor's Seven Microverses for flute and guitar at the international conference Musical Intersections in Toronto, Canada.

As a member of the Sonneries Woodwind Quintet, she performed a European tour with a week residency in Austria and recently completed a week tour with the Linden Duo to universities in Illinois, Indiana and Ohio. 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