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Chamber Orchestra Concert Choir Madrigal Singers

Glenn Block Director
Illinois State University

James Major Conductor

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*Music Department
Illinois State University*

Chamber Orchestra

Glenn Block, Director

Concert Choir

Madrigal Singers

James Major, Conductor

Asbury United Methodist Church, Kankakee
Monday Evening
March 5, 2001
7:30 p.m.

St. Johns Lutheran Church, Bloomington
Sunday Afternoon
March 4, 2001
3:00 p.m.

The eighty-seventh program of the 2000-2001 Season.

Program

Madrigal Singers
James Major, conductor

from *Madrgali Spirituali*
Dunque divin Spiracolo

Giovanni da Palestrina
(1525-1594)

Cory Howell, conductor

Mass

Kyrie
Gloria
Credo
Sanctus
Agnus

Anonymous
attributed to Cristóbal de Morales (1500-1553)
edited by Paul Borg

Areophany *

Stephen Andrew Taylor
(born 1965)

Concert Choir and Chamber Orchestra

James Major, conductor
Paul Borg, harpsichord

Cantata No. 150, BWV 150
Nach dir, Herr, verlanget mich

Johann Sebastian Bach
(1685-1750)

Translations

Sinfonia

Coro: Nach dir, Her verlanget mich
Aria: Doch bin und bleibe ich vergüet
Coro: Leite mich in deiner Wahrheit
Trio: Zedern müssen von den Winden
Coro: Meine Augen sehen stets zu dem Hernn
Coro: Meine Tage in de Leiden

Lord, my soul doth thirst for Thee
So shall my heart be satisfied
Place me upon the rock of trust
Cedars on the mountain swaying
And mine eyes shall look to Him
Though my life be only sadness

Intermission

Concert Choir

James Major, conductor

Listen to the Lambs

Robert Nathaniel Dett
(1882-1943)

Rochel Moeller and Betillo Arellano, soloists

My Souls Been Anchored in the Lord

Traditional Spiritual
arranged by Moses Hogan

* Premier performance

Program (cont)

Symphony No. 4 in A Major, "Italian" Op. 90
Allegro vivace
Andante con moto
Con moto moderato
Saltarello - Presto

Felix Mendelssohn
(1809-1847)

Program Notes

Symphony No. 4 in A Major ("Italian") Op. 90

Felix Mendelssohn, German composer, was one of the most gifted and versatile of prodigies. Mendelssohn stood at the forefront of German music during the 1830s and '40s as conductor, pianist, organist, and above all, composer. His musical style, fully developed before he was 20, drew upon a variety of influences. These include the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart, and the dramatic power of Beethoven and Weber.

The "Italian" Symphony was the result of a commission for the Philharmonic Society in 1833. According to Mendelssohn himself, a wide range and variety of impressions of his trip in 1830 to Italy were concentrated in it, not only from art and nature but also from the realm of personal experience and contact with the variety of the Italian people.

The main theme of the opening movement is enthusiastic, lively, and concise; two more themes add variety to the musical continuity of the first movement without detracting from its clarity. The Andante movement begins with a haunting melody evidently meant to depict a religious ceremony or procession. The movement breathes a reserved quietude and calmness, relatively comparable to the "Marche des pelerins" from Berlioz's almost contemporaneous *Harold en Italie*.

The third movement might have been inspired by Mendelssohn's study of Goethe's "Lilis Park", a humorous poem written for Goethe's friend Lili Schonemann, for Mendelssohn wrote to his sister Fanny on November 1830: "I wanted to turn 'Lilis Park' into a scherzo for a symphony." However, the music of the movement itself reveals very little of that assumption. Its two outer sections are rather sincere, with a feeling of thankfulness and love, while the middle section is very quiet and tranquil, in a feeling of remoteness, a musical scenic portrait of some sort.

A Neapolitan saltarello forms the basis of the final movement. Saltarello, in Italian, means "little hop," a generic term for moderately rapid Italian dances, usually in triple meter and involving jumping movements. Saltarello as a dance form has a long history that dates back to late fourteenth-century, and the characteristic of the dance evolved over time. The Saltarello included in this symphony was probably based on tunes of the nineteenth-century folk dance. This dance in 3/4 or 6/8 was generally danced alone or by one couple and consisted of increasingly rapid hopping steps around a imaginary semicircle together with violent arm movements, accompanied by guitars, tambourines, and often by the singing of onlookers. The Finale begins with an identifiable hopping figure but then introduces in its development a new conjunct figure intended as a tarantella; the two are juxtaposed in the closing bars of the movement.

Program Notes (cont)

Mass

The Mass Ordinary being performed today demonstrates the difficulties that arise when one deals with early music. This Mass appears in a manuscript of music copied in Guatemala at the beginning of the seventeenth century. Most of the works contained in the group of manuscripts that this one belongs to seem to be of European provenance. Indeed, the final section, *Agnus Dei*, is associated with another Mass, composed by Cristóbal de Morales, in a Spanish source. From this association it may be suggested that the sections heard today might also be by Morales. However, unless further evidence is found, this assumption must remain tentative.

The Mass is also preserved in a somewhat incomplete form. There is no *Pleni sunt* portion of the *Sanctus*, for example, and only one petition of the *Agnus Dei*. A few passages appear in corrupt form, necessitating a careful reconstruction. The text setting is also problematic, especially in the longer-texted movements, the *Gloria* and *Credo*. Whether these observations are evidence that the master musician, Morales, is not the composer cannot really be determined. It is just as likely that the fifty years and thousands of miles separating Morales' life and that of the Guatemalan copyist might have caused the corruption of the text.

It is likely that today's performance of this Mass Ordinary is the first in nearly 400 years.

Areophany is a word coined by the writer Kim Stanley Robinson, in a series of novels about future human presence on the planet Mars. The *areophany*, he writes, is "a type of landscape religion, a consciousness of Mars as a physical space suffused with... the spiritual energy or power... in the land itself." As part of the imaginary ceremony, the names of Mars are chanted in ancient languages (I found these translations in NASA's *Atlas of the Solar System*.)

Al-Qahira	(Arabic)
Ares	(Greek)
Auqakuh	(Quechua)
Bahram	(Persian)
Hamarkhis	(Ancient Egyptian)
Hrad	(Armenian)
Huo Hsing	(Chinese)
Hua Sung	(Korean)
Kasei	(Japanese)
Ma'adim	(Hebrew)
Maja	(Nepali)
Mamers	(Oscan)
Mangala	(Sanskrit)
Mawrth	(Welsh)
Nanedi	(Sesotho for "Planet")
Nirgal	(Babylonian)
Shalbatana	(Akkadian)
Simud	(Sumerian)

To capture the feeling of Martian ritual, I've drawn on several traditions including Gregorian chant, a kind of feverish whispering that evokes Balinese religious chants, and a quote from the "Mars" movement of Gustav Holst's masterwork *The Planets*.

Biographies

James Major

Dr. James Major, Professor of Music and Director of Choral Activities at Illinois State University, conducts both the Concert Choir and Madrigal Singers. He also serves as Chair of the Department of Music. In addition to his administrative and conducting responsibilities, Dr. Major teaches graduate and undergraduate conducting, serves as artistic director of the annual ISU Madrigal Dinners, and advises students in the MM program in choral conducting. Under his direction, ISU's Concert Choir and Madrigal Singers have given concert tours of Europe in 1997 and 1999, and performed at ACDA, MENC, and IMEA conventions. A concert tour to Italy is planned for May 2001. Dr. Major was honored by the students in the Department of Music at Illinois State as the Teacher of the year in both 1996 and 1997. Prior to joining the ISU faculty in 1995, he served for many years as Professor of Choral and Music Education at the Ohio State University in Columbus. Dr. Major is active as a guest conductor and clinician. He has published articles in the *Journal of Research in Music Education*, *Choral Journal*, and has given presentations at state, regional, and national MENC and ACDA conventions. Professor Major received his Ph. D. from the University of Wisconsin-Madison, M.A. from the University of Iowa, and B.M.E. degree from Western Illinois University.

Glenn Block

Dr. Block has been the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990, and also serves as Music Director of the Youth Symphony of Kansas City since 1983. 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 attended the Eastman School of Music in New York. He also 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 in Spain, Canada, Colombia, Estonia, Russia, Italy and at the Fountainebleau Conservatoire in France. 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 has 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 *Academica Boccherini* in Lucca.

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.

Biographies (cont)

Paul Borg

Received his Ph.D. in Musicology from Indiana University and his M.M. from Arizona State University. Dr. Borg teaches Music History Survey, Music Bibliography, Recorder Ensemble, Music Theory I & II, Pleasures of Music, Music in World Cultures, Music History and Literature of the Renaissance, Musical Styles of the Renaissance Period, Musical Styles of the Baroque Period, Musical Styles of the Classical Period, Musical Styles of the Romantic Period, Musical Styles of the 20th Century and Foundations of Inquiry. He has been published several times, including "Ralph Vaughn Williams," in Program Notes for Solo Tuba, and the textbook Foundations and Traditions of Music, with Dr. Arved Larsen, et al.

Dr. Borg has given presentations at the Illinois Shakespeare Festival, Indiana University and at the American Association of Colleges and Universities. Staying active as a pianist, Dr. Borg has performed in faculty and guest artist concerts at Illinois State University, Indiana University, Western Illinois University, Illinois Wesleyan University, Northwestern University and Millikin University. Along with his teaching duties at ISU, Dr. Borg has been a member of various General Education Reform Committees, the Academic Senate and the Presidential Search Committee. He has been awarded the Outstanding Teacher Award from the ISU College of Fine Arts, the Outstanding Service Award from CFA and is a member of Phi Beta Kappa and Pi Kappa Lambda. Dr. Borg is a member of the American Musicological Society, the American Association for the Advancement of Core Curriculum and the College Music Society.

Stephen Andrew Taylor

Stephen Andrew Taylor (b. 1965) grew up in Illinois, attended Northwestern University and received a doctoral degree from Cornell University in 1994, also studying African music and composition at the California Institute of the Arts. He has taught at Syracuse University and Pittsburgh State University (Kansas), and now teaches composition and theory at Illinois State University in Normal, Illinois.

In 1996, Taylor's *Unapproachable Light*, a commission from the American Composers Orchestra, was premiered at Carnegie Hall with Ingo Metzmacher conducting. In 1999, his wind ensemble piece *Shattering Suns* was featured at the Symposium XXIII for New Band Music in Norfolk, Virginia. He has also worked with electronics in works such as *Pulse Aria / Achoo Lullaby*

for viola. Current projects include *Ecstatic Collisions* for horn, viola, double bass, and prepared piano, commissioned by the Chicago Symphony; it will be premiered by members of the CSO on May 2, 2001, with Pierre Boulez conducting.

As a theorist, he has published and lectured on the music of György Ligeti and has also written a JavaScript set theory program, SetFinder, which was first posted on the World Wide Web in 1997. Taylor has received scholarships from the Aspen Music Festival and the Conservatoire Américain de Fontainebleau, as well as recognition from Northwestern, Cornell, Fontainebleau, the New York State Federation of Music Clubs, the International Horn Society, and ASCAP. Among his commissions are pieces for Northwestern University, Illinois State University, the Syracuse Society for New Music, the Oregon Symphony, and the American Composers Orchestra; his music has been performed in the United States and in Europe and Asia. His teachers have included Steven Stucky, Karel Husa, Mel Powell, Alan Stout, and M. William Karlins.

Biographies (cont)

Hua Xu

Mr. Xu earned his Bachelor of Music degree from Shanghai Conservatory of Music in 1989, and finished his Master's degree in Violin Performance in May of 1994 during his study at Roosevelt University in Chicago. Later in the year he joined the Cedar Rapids Symphony in Iowa and served as the associate concertmaster until 1997, when he pursued a Master's degree in Orchestral Conducting. In 1998 he won an award to attend the summer conducting seminar at Aspen Music School and Festival, and in 2000 he was offered a scholarship in the Conducting Workshop at ISU. His conducting teachers include James Dixon, Rebecca Burkhardt, Robert Olson, Larry Rachleff, Murry Sidlin, Stanley DeRusha, Kurk Musprat and Glenn Block.

Elizabeth Patula

Ms. Patula is currently a first-year graduate student at ISU where she is pursuing a Master of Music in Performance (Orchestral Conducting) under the tutelage of Dr. Glenn Block. Prior to coming to ISU, Ms. Patula received her Bachelor of Music degree in Theory and Composition from Southern Illinois University at Carbondale and studied conducting with Professor Edward Beyas. While in Carbondale, Ms. Patula conducted the Southern Illinois Youth Orchestra and made several guest appearances with the Southern Illinois Symphony Orchestra. Ms. Patula now works part-time in Springfield, IL, for the Sangamon Valley Youth Symphonies where she conducts a group of young string players and a grade school-level concert orchestra.

Choral Faculty

James Major, Director of Choral Activities
Bret Peppo, Associate Director of Choral Activities
Kathleen Keenan-Takagi, Choral Music Education

ISU Instrumental Faculty

Kim Risinger, flute
Judith Dicker, oboe
Aris Chavez, clarinet
Michael Dicker, bassoon
Joe Neisler, horn
Amy Gilreath, trumpet
Steve Parsons, trombone
Jeff Graves, tuba/euphonium
David Collier, percussion
Sarah Gentry, violin
Kate Hamilton, viola
Greg Hamilton, cello
William Koehler, bass

Madrigal Singers
James Major, conductor
Cory Howell, Assistant Conductor

Soprano

Cathy Bailey
Lauren Brandon
Laura Doherty
Ginger Thomas

Alto

Katie Bay
Amy Haesecker
Kathryn Milner
Sondra Trumble

Tenor

Betillo Arellano
Niall Casserly
Cory Howell
Andy Steadman
Dennis Tobenski

Bass

Scott Grobstein
Andy Jensen
Tim Soszko
Tobin Sparfeld

Concert Choir
James Major, conductor
Robert Kuba, piano

Soprano

April Binion
Brooke Blozis
Lauren Brandon
Julie Clemens
Jennifer Christianson
Marisa DeSilva
Sarah Hoffman
Rebecca Johnson
Gretchen Kemp
Brittini Knapp
Kristi Linde
Erin Miller
Rachel Moeller
Nozomi Nagasaka
Elizabeth Nystedt
Deanne Perozzi
Stephanie Sahs
Lucy Sinaga
Ginger Thomas

Tenor

Betillo Arellano
Nick DePauw
Ron Drummond
Ryan Hoffman
Cory Howell
Josh Palmer
Dennis Tobenski

Alto

Jenny Berman
Bridget Brosnan
Lane Cannon
Marjorie Klespitz
Sharol McNeilus
Lametra Murdock
Laura Noonan
Erin Salm
Ragen Sanner
Amy Schrage
Liz Stimac
Stephanie Voirin

Bass

Brandon Albee
Aaron Baeker
Steve Bayer
August Garritano
Andy Hanback
Kent Krause
Kevin Michelini
Kevin Prina
Jonathan Simkus
Michael Shure
Tobin Sparfeld
Chris Thompson
Erik Tomlin
William Warren

Choral Staff

Lauren Brandon, Cory Howell,
Tobin Sparfeld, and Sharol McNeilus

Illinois State University
Chamber Orchestra
Glenn Block, Director/Conductor
Elizabeth Patula, Conductor*
Hua Xu, Conductor*

Violin

Alfred E. Bartosik, *concertmaster*
Melissa G. Abts
Jamie L. Baker
Elizabeth A. Hunt
Jennifer T. Louie
Michelle L. Warber

Viola

Mandy L. DeSutter, *principal*
Julie M. Brown
Pamela S. Kaufman
Mona A. Seghatoleslami

Cello

Wang Ying, *co-principal*
Charles H. Davenport, *co-principal*

Bass

Grant Souder, *principal*
Zachary D. Ginder

Flute

Annie d'Amico, *principal*
Jamie Schwendinger

Oboe

Cassandra R. Anderson, *principal*
Vanessa M. Passini

Clarinet

Sally Friedrich, *principal*
Jennifer M. Bland

Bassoon

Scott Reynolds, *principal*
Katie Bartel

Horn

Thomas Weber, *co-principal*
David Bostik, *co-principal*

Trumpet

William Withem, *co-principal*
Anna Melissa Reed, *co-principal*

Timpani/Percussion

William F. Winters

Harpichord

Paul Borg

Staff

Hua Xu, *assistant conductor*
Michelle Warber, *manager/librarian*

Orchestra Committee

Eric S. Tomlin, *chair*
Alfred E. Bartosik
Pamela Kaufman
Michelle Warber
Daren B. Wilkes

This recital is in partial fulfillment of the graduation requirements for the degree Master of Music in Performance (conducting) for Elizabeth Patula and Hua Xu, graduate-conducting students of Glenn Block.



2000-2001 SEASON

David Commanday, Music Director

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A Touch of Jazz, March 3, 2001, Turtle Island String Quartet

Verdi's Messa da Requiem, May 5, 2001, Oksana Krovytska, Soprano; Jennifer Roderer, Mezzo-Soprano; Tod Kowallis, Tenor; James Kleyla, Bass-Baritone; Bradley Community Chorus; Illinois State University Civic Chorale & Concert Choir



Stephen Salters



Barbara Nissman



Sergei Krylov



Turtle Island String Quartet