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Illinois State University Chamber Orchestra

Glenn Block Director
Illinois State University

Kim McCoul Risinger Flute

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*Illinois State University
School of Music*

*Illinois State University
Chamber Orchestra*

Glenn Block, Music Director

Kim McCoul Risinger, Flute



The Seventy-eighth Program of the 2001-2002 Season.

*Kemp Recital Hall
Thursday Evening
February 28, 2002
8:00 p.m.*

Program

Program Notes

Adagio for Strings, Op. 11 (1936)

Samuel Barber
(1910-1981)

*Hua Xu, conducting **

Concerto for Flute and Small Orchestra (1991)

Samuel Zyman
(born 1956)

Allegro energico
Lento espressivo
Allegro animato

Kim Risinger, flute
Glenn Block, conducting

This performance is a United States premiere.

Serenade in E minor for String Orchestra, Op. 20 (1892)

Edward Elgar
(1857-1934)

Allegro
Larghetto
Allegretto

*Choon-nam Chung, conducting **

Divertimento in D major, K. 136 (1772)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Presto

*Hua Xu, conducting **

Adagio for Strings, Op. 11

"[When] I'm writing music for words, then I immerse myself on those words, and I let the music flow out of them. When I write an abstract piano sonata or concerto, I write what I feel. I'm not a self-conscious composer, It is said that I have no style at all but that doesn't matter. I just go on doing, as they say, my thing. I believe it takes a certain courage."

Samuel Barber (1910-1981) was one of the most honored and frequently performed American composers during the last half of the 20th century. His works, though concise in output, cover nearly every genre, with many having entered the standard concert repertoire soon after he wrote them. The musical style of Barber is always an expression of personal emotions. Not unlike that of Mozart, whose instrumental music is directly associated with his operatic and other vocal music, Barber's art is essentially lyric as well as dramatic.

Barber received his formal musical training under Rosario Scalero at the Curtis Institute of Music and later he was closely influenced by his uncle, Sidney Homer, a composer who held up the European masters of the 19th century as role models. Therefore, unlike many of his contemporaries, Barber's music rarely echoed that of the experimental tendencies of the 1920s, and again those after the World War II. Barber's position in American musical history mirrors that of Brahms in Europe in that he continued to use traditional formal modals and tonal harmonic language. His style seems conservative, but his strength came precisely from his preservation of a post-Straussian chromaticism but with an American directness and simplicity.

The *Adagio for Strings* was originally the second movement of Barber's three-movement String Quartet in B minor, Op. 11(1936), which was premiered by the Pro Arte Quartet on December 14, 1936 in its unfinished version at the Villa Aurelia of Rome, Italy and subsequently by the Curtis Quartet on March 7, 1937. Meanwhile the *Quartet* went through subsequent revisions and even complete re-writings of the finale movement in those two years. The initial response from the critics was unfavorable. In terms of the second movement, a Philadelphia critic only had one phrase to describe it: "The slow movement succeeded in evoking mood, but suffered from repetitiousness." The second performance by the Curtis Quartet received much better reviews. Howard Taubman finds the *Quartet* has "...sincerity of purpose, freshness of feeling", and considers the Adagio movement "the finest of the work", "...deeply felt and written with economy, resourcefulness and distinction".

The *Adagio for Strings* is in the key of B flat minor in binary form with a coda. The main body of the work comprises three melodic phrases carried out by the first violins, with the last two viewed as counter-subjects to the new entries of the theme by the violas and the cellos, respectively. But the counter-subjects are much more independent, partly because the re-entry of the main subject (or theme) with the viola starts not on the tonic or dominant, as the first violins do, but rather on the subdominant of B minor. After the strongest presentation of the theme, the movement calms done for a moment in reflective mood, before the coda makes a final but brief statement of the opening theme. The music resolves on the dominant chord of the key.

Little wonder, the String Quartet went largely unnoticed, but the Adagio movement has become one of the best known of Barber's music and it has been played by most orchestras of the world in its string orchestra version. (Notes by Hua Xu)

Concerto for Flute and Small Orchestra

"I wrote my *Concerto for Flute and Small Orchestra* in 1991 for the talented Mexican flutist Marisa Canales, to whom it is warmly dedicated. The work was composed on a joint commission from Marisa Canales, the 'Conjunto de Cámara de la Ciudad de México' (the Mexico City Chamber Ensemble) and its Artistic Director, Benjamín Juárez Echenique, and the 'Anáhuac del Sur' University. The concerto was premiered on November 28, 1991 in Mexico City, at a concert celebrating the 10th anniversary of the founding of the University. These same performers recorded the work shortly thereafter for the Urtext Digital Classics label. Flutist Marisa Canales has since performed the *Concerto* on several occasions with other Mexican orchestras, and she gave the European premiere of the work in July 1993 in Paris, at the Church of the Madeleine with the Paris Sinfonietta. The work has also been performed by several other flutists in Mexico, including Mexican-American flutist Elena Durán, as well as in Peru by New York

** This concert serves as partial fulfillment of the degree Master of Music in Conducting.*

based Venezuelan flutist Marco Granados, and in Venezuela by Venezuelan flutist Luis Julio Toro. American flutist Merrie Siegel received her Doctorate in Music in the year 2000 from Rice University in Houston, Texas, with a doctoral thesis on my flute music, including an extended analysis and discussion of my Flute Concerto. I am truly delighted that tonight's performance by the flutist Kimberly McCoul Risinger with the Illinois State University Chamber Orchestra marks the U.S. premiere of the piece."

"My *Concerto for Flute and Small Orchestra* is approximately 18 minutes in length and is in three movements, Allegro energico, Lento espressivo, and Allegro animato. The instrumentation of the work, inspired by the characteristic instrumentation often used in Mozart's time, calls for only 2 oboes, 1 bassoon, 2 horns, timpani, and strings. Notice that there are no flutes and no clarinets in the orchestra. Like many of my other works, the style of this concerto might be described as using a tonal/modal harmonic language and an often syncopated and forward-propelled rhythmic approach. The first movement is the most elaborate section of the work; it contains a higher degree of angular and incisive passages, a somewhat more dissonant idiom, and the main flute cadenza. The second movement is a kind of highly expressive flute cantilena, with many long notes in the flute part, and a stark orchestral accompaniment. The Finale is upbeat, energetic, and lively. The structure of both the work as a whole and the individual movements is meant to link the composition to the traditional repertoire, albeit realized in a manner that reflects our own time. On a personal note, the Concerto was written precisely around the time of the birth of my son Erik (my only child), who was born on September 3, 1991." (Notes by Samuel Zyman)

Serenade for Strings, Op. 20

The *Serenade*, Op.20, is an early piece of Elgar, written in 1892, just six years before the epoch-marking *Enigma Variations*. It is one of the most mature and forward-looking of Elgar's early compositions and was one of his life-long favorites. The *Serenade* is in three movements in which the first movement is marked Allegro Piacetole, "agreeable", but it is pleasing in Elgar's rather wistful vein. The first movement is based on two contrasting themes, the second more lyrical and sustained than the first, but the tripping 6/8 rhythmic figure is rarely lost. The theme of the second movement, poignant and deeply-felt, features the characteristic Elgarian seventh, rising, pausing and falling in a manner which immediately identifies the composer. A passionate singing climax is reached before the end. The third movement again, in an easefully swinging 6/8, reverts to the mood of the first and finds little difficulty in picking up one of its themes as it progresses, bringing the entire work to a restful close. (Notes by Choon-nam Chung)

Divertimento in D Major, K.136

Compared with his well-known *Eine Kleine Nachtmusik* (or "a little Serenade") K.525 of 1787, Mozart's *Divertimento in D* is no less mature in any way other than that this music is much "younger" in spirit, the writing is fresher, more economical as well as inventive, and more transparent.

Mozart was anything but conventional, for unlike the traditional writings of three or four-movement instrumental music, which takes the standard formula of the middle movement(s) in strict binary or ternary form and the finale usually in a rondo form, the *Divertimento in D major* is conceived in sonata-allegro form for all three movements. More so, the title divertimento during Mozart's time had been traditionally used for instrumental music with more than four movements as well as for larger ensembles that would have called for additional wind instruments. But the divertimenti in this particular collection are all written for string instruments. The virtuosic writing and the rather independent second violin part in this work would probably have been written for a string quartet or quintet.

The first movement is in the tonic key of D major. The first two measures include the motif in stepwise descending motion and can be viewed as the one which unifies this three-movement work. The sixteenth-note pattern of the third measure and the upward surge of the sixteenths are other factors that connect this movement with the other two movements. The secondary theme remains for two bars in the tonic but modulates into the usual dominant key area. The recapitulation section repeats the melodic material of the exposition nearly verbatim except for the traditional key changes.

The middle slow movement is a small romance in G major, the subdominant of the tonic D. Noticeably, the descending line (and occasionally the ascending line as well) occur frequently within this movement, with its connection with that of the first movement being obvious. The development section is almost nonexistent, for after a brief seven-bar transition on a new theme, the recapitulation returns. The repetitive sixteenth-note accompaniment of the short development, however, is another way of reflecting on

the motivic activities discussed before. The general mood of the movement is dreamy and fantasy-like. The Finale, in its sonata-allegro form, returns back to the spirit of the first movement but with what music that is more associated with the rondo form: faster tempo, more virtuosic, and with sudden dynamic changes. After a four bar introduction starts the primary theme with its motif in a linear descending motion. Then the secondary on the dominant key combines both the ascending and descending motion, which in a way provides a unique summary of all the elements of the work. The development section starts with the altered primary theme in a brief but interesting fugal treatment. The movement ends on a jubilant mood. (Notes by Hua Xu)

Biographical Notes

Kimberly McCoul Risinger has received much acclaim as both a soloist and ensemble musician. She is currently Principal Flutist with the Illinois Symphony and Chamber Orchestras and is a member of the Sonneries Woodwind Quintet. The recipient of numerous awards and grants, she was awarded first prize in the 1996 Flute Society of Washington Young Artist Competition and was a prize winner in the Myrna Brown International Competition. She will make her Chicago solo debut next season as part of the Myra Hess Concert Series.

A champion of new music, she has advocated and performed the works of many well-known composers including Augusta Read Thomas, Samuel Zyman, Stephen Taylor and Lowell Liebermann. She has played solo performances throughout the US and abroad, often presenting world premieres of new works written for and dedicated to her. Recent highlights include performances and premieres by invitation of the National Flute Association, the Society of Composers, the College Music Society, Ars Vitalis: The New Jersey New Music Forum and have included performances at such noteworthy venues as the Juilliard School and the Massachusetts Institute of Technology.

She has recorded for the Vienna Modern Masters and BWE Classics label. An upcoming CD will feature Flute Sonatas of the 1990s (one of which was written for Ms. Risinger) and will include Samuel Zyman's Sonata.

This coming season will include a European tour with the Sonneries Woodwind Quintet and the world premiere of a new work for flute and piano written for and dedicated to her by the composer Elisenda Fabregas. She was featured as soloist with the Illinois Symphony Chamber Orchestra, playing Mozart's *Concerto in D Major*.

Dr. 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 is currently Assistant Professor of Flute at Illinois State University. ed to her by the composer Elisenda Fabregas. She was featured as soloist with the Illinois Symphony Chamber Orchestra, playing Mozart's *Concerto in D Major*.

Hua Xu, conductor, is a graduate student from Shanghai, who received his Master's degree in violin performance at Roosevelt University in Chicago in 1994. After graduation, he served as the associate concertmaster for the Cedar Rapids Symphony Orchestra. His performance experience includes the Shanghai Opera House Orchestra, Shanghai Broadcast Symphony Orchestra, Civic Orchestra of Chicago and a few others. He has studied violin with Professor Ren-yi Wang, Si-hon Ma, Cyrus Fourough, and David Tylor. In 1996 he started working on his Orchestral Conducting degree at the graduate level. Hua attended the Aspen Music School Conducting Seminar in 1998 and the Conducting Workshop at Illinois State University in 2000. His conducting teachers have included James Dixon, Rebecca Burkhardt, Robert Olson, Gary Hill, Murry Sidlin and Stanley DeRusha. He is currently a conducting student of Dr. Glenn Block and he also studies violin with Dr. Sarah Gentry.

Choon-nam Chung, conductor, graduated from Chung Ang University in Seoul, Korea as a trombone performance major in 1985. Mr. Chung was the winner of the second prize at the Competition of Korea Music Association in 1980. He has played with the Seoul Wind Ensemble as principal euphonium and the Inchon City Symphony Orchestra as second trombone for seven years before he came to Chicago in 1992. He has studied with Charles Vernon and Dr. Edward Kocher at De Paul University. He completed his Master's Degree in 1995 and Performance Certificate in 1998 at the same school. He is married to Younghee Kim, a violinist. They are the parents of a daughter, Evelyn, who is four months old. He is a conducting student of Dr. Glenn Block.

Chamber Orchestra Personnel
Glenn Block, Music Director

Violin I

Alfred E. Bartosik, *concertmaster*
Christine Fisher
Jamie Baker
Emily Morgan

Violin II

Michelle L. Warber, *principal*
Jennifer Kluchenek
Kara M. Kulpa
Moon J. Bae
Chantal Khan
Xavier Kimble

Viola

Loretta L. Kitko, *principal*
Pamela P. Kaufman
Julie M. Brown

Cello

Carolyn L. Rundell, *principal*
Jennette A. Eckert
Ying Wang
Brian Bromberg

Bass

Grant M. Souder, *principal*
Jeffrey T. Johnson

Oboe

Cassandra Anderson, *principal*
Vanessa Passini

Bassoon

Gina Pehlke

Horn

Christopher Render, *principal*
David Bostik

Timpani

William Winters

Staff

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

Orchestra Committee

Alfred E. Bartosik, *chair*
Cassandra R. Anderson
Loretta Kitko
Grant Souder
Erik Tomlin
Michelle Warber

ISU Instrumental Faculty

Wind and Percussion

Kim Risinger, *flute*
Judith Dicker, *oboe*
Aris Chavez, *clarinet*
James Boitos, *saxophone*
Michael Dicker, *bassoon*
Joe Neisler, *horn*
Amy Gilreath, *trumpet*
Steve Parsons, *trombone*
Sharon Huff, *euphonium*
David Collier, *percussion*

String

Angelo Favis, *guitar*
Sarah Gentry, *violin*
Kate Hamilton, *viola*
Greg Hamilton, *cello*
William Koehler, *double bass*