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Glenn Block Director/Conductor
Illinois State University

Karyl Carlson Director/Conductor

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Illinois State University

School of Music

Illinois State University Symphony Orchestra

Glenn Block, *Music Director and Conductor*

Illinois State University

Concert Choir and Civic Chorale

Karyl Carlson, *Music Director and Conductor*

Michelle Vought, *Soprano*

Debra Austin, *Mezzo-soprano*

Christopher Hollingsworth, *Tenor*

John Koch, *Bass*

Center for the Performing Arts

October 17, 2004

Sunday Afternoon

3:00 p.m.

This is the twenty-ninth program of the 2004-2005 season.

Program

Concerto for Orchestra

Introduzione
Gioco delle coppie
Elegia
Intermezzo interotto
Finale

Glenn Block, *conductor*

~ Intermission ~

Mass in C, Op. 86

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Michelle Vought, *soprano*
Debra Austin, *mezzo-soprano*
Christopher Hollingsworth, *tenor*
John Koch, *bass*
Karyl Carlson, *conductor*

Béla Bartók
(1881-1945)

Ludwig van Beethoven
(1770-1827)

Text: Mass

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris.. Amen.

Glory to God in the highest. And on earth peace to people of good will. We praise You. We bless You. We worship You. We glorify You. Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the Only-begotten Son. Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy on us. For You alone are holy. You alone are Lord. You alone are the Most High, Jesus Christ, with the Holy Spirit, in the Glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, not factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui cum Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, The Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the Only-begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made, of one substance with the Father. By whom all things were made. Who for us men and for our salvation came down from heaven. And became incarnate by the Holy Spirit of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures. He ascended into heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead and His kingdom will have no end. And in the Holy Spirit, the Lord and Giver of life, who proceeds with the Father and the Son. Who together with the Father and the Son is adored and glorified, and who spoke through the prophets. And one holy, Catholic and Apostolic Church. I confess one baptism for the forgiveness of sins and I await the resurrection of the dead and the life of the world to come. Amen.

Text: Mass (cont.)

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are filled with your glory.
Hosanna in the highest.
Blessed is He who comes in the Name of the Lord.
Hosanna in the highest

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi dona nobis pacem.

Lamb of God, Who takes away the sins of the world, have mercy on us.
Lamb of God, Who takes away the sins of the world, have mercy on us.
Lamb of God, Who takes away the sins of the world, grant us peace.

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halsall@murray.fordham.edu

ISU Orchestra Staff
Michael Sundblad, *manager*
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Julie Danielson, *librarian*

ISU Orchestra Committee
Ted Clark, *chair*
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Colleen Kuraszek
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Next ISU Chamber Orchestra and Choral concert: Sunday, November 7, 2004 – 3:00 PM
ISU Center for the Performing Arts
Music by Bach and Shostakovich

Program Notes

Concerto for Orchestra (1943)

The *Concerto*, one of Bartók's last works, was composed in a span of three months while he was staying in a sanitarium in the Adirondack Mountains. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, commissioned the work and conducted the premiere in Boston on December 1, 1944.

Bartók supplied the following description of the *Concerto* for the premiere:
The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death song of the third, to the life-assertion of the last one.

The overall form of the work is represented by Bartók's genius use of symmetry over a five-movement design – the large first and last movements are both in F, humor is present in the fourth and second movements, and the center movement is a "lugubrious death-song"

The first movement begins with a slow introduction and features the intervals of fourths and major seconds. The principal theme of the sonata-form that follows, built using the same intervals of seconds and fourths, features a snappy, Bulgarian folk-dance rhythm. A slackening of tempo, with strings playing open fifths, marks the beginning of the more tranquil second theme played by solo oboe. An invigorating coda closes the movement.

"Game of Pairs" is the title of the second movement which features winds in pairs at various intervals: bassoons in minor sixths, oboes in minor thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. The third movement "Elegy" opens with the material from the introduction of the first movement and transitions into a sorrowful death-song. Paul Griffiths describes this movement as another link to folk music as Bartók is commemorating the great thresholds of life.

The *Intermezzo* fourth movement is characterized by a playful theme for solo oboe. The *Intermezzo* is interrupted twice, first by a somber theme played by violas, and later with a quotation of Shostakovich's *Seventh Symphony*, which Bartók 'rudely laughs off the stage.'

The Finale is a medley of dances and canonic episodes and features an extended fugue for brass which evolves into a chorale over running scales played by the strings. Bartók closes the *Concerto* in a virtuosic whirlwind of scales.

Mass in C, Op. 86 (1807)

Beethoven's *Mass* was his first religious work in a traditional liturgical style. He began working on the *Mass* early in 1807 and finished it during the following summer. Beethoven conducted the premiere of the work on September 13, 1807 at a celebration for the name day of Princess Maria von Lichenstein Esterházy.

Maynard Solomon remarks that "Beethoven relies heavily on his symphonic instincts and on the precepts of Haydn to carry him through [this] unfamiliar form. He wrote the *Mass* in the Viennese style, with an admixture of grand-manner symphonism."

Beethoven incorporates fugal elements throughout the work especially in the "*cum sancto spiritu*" of the *Gloria*, and the "*et vitam venturi saeculi*" of the *Credo*. Beethoven's use of counterpoint in these sections creates a "...seamless, powerful rhythmic impulse" which serves to add unity to the work.

Beethoven closes the *Mass* symmetrically with the opening material of the work. The lack of an *Amen* at the end of the *Agnus Dei* allows the work to conclude in a soft, rather atypical style for Beethoven, with the choir intoning the word *pacem* -- 'peace'.

-Notes by Michael Sundblad

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- March 6 - The River
With Harmonica Virtuoso Robert Bonfiglio
- April 30 - Mahler's *The Resurrection*



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Biographies

Glenn Block is the Director of Orchestras and Opera and Professor of Conducting at Illinois State University, and also has served as Music Director of the Youth Symphony of Kansas City since 1983. Dr. Block has just returned from conducting the Youth Symphony of Kansas City on its European tour of Budapest, Vienna and Prague during June, 2004. 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. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He also received his Ph.D. from the University of California at San Diego. A frequent guest conductor, he has appeared in over 45 states with all-state and professional orchestras. This year, he will be returning for the second time to conduct the all-state orchestra of Massachusetts, in addition to regional orchestras in Illinois, Missouri and Kansas. Foreign guest-conducting have included a residency at the Fountainebleau Conservatoire in France. In addition, in January, 1996, Dr. Block made his South American debut conducting the Orquesta Sinfonica of Barranquilla, Colombia and in April of 1997 he conducted in Estonia. In June, 1997, Dr. Block and the Kansas City Youth Symphony made their Carnegie Hall debut. Dr. Block has been widely recognized as a teacher of conducting, performing master classes throughout the United States. Since 1995, Dr. Block has served as Conference Director of the nationally recognized summer workshop The Conductors Studio at Illinois State. He has been elected to the national Board of Directors of the Conductors Guild of America, representing over 1,000 professional conductors, and served as national Membership Chair. He has also served on the Board of Directors of the American Symphony Orchestra League. An active researcher, he has been the recipient of numerous Illinois State University, University of Missouri and National Endowment of the Humanities grants which have resulted in critical editions of the orchestral music of Igor Stravinsky, Charles Ives and George Gershwin.

Karyl K. Carlson is Illinois State University's new Director of Choral Activities. She conducts the select Concert Choir, the Civic Chorale, and teaches conducting and voice. Dr. Carlson comes to Illinois from Central Washington University where she held a similar position as well as serving as associate chair of the music department. She has earned music education degrees from the University of Michigan and the University of Illinois, and the DMA in choral conducting from Michigan State University. Dr. Carlson has extensive public school experience as well, having taught in Miami, Florida at the middle school and high school levels including the famed New World School of the Arts. She has conducted numerous large-scale combined orchestral/choral works as well as more intimate chamber works. Additionally, Dr. Carlson is an accomplished pianist, soprano soloist, and sometime bassoonist. She has been a guest clinician at many state and regional choral events. In her spare time, she enjoys traveling, gardening, making jewelry and being walked by Boris, her big yellow dog.

J. Michelle Vought, soprano

Michelle Vought has earned an excellent reputation throughout the country both in the concert hall as a recitalist, and on the operatic stage with leading roles in many operas and musicals such as *The Magic Flute*, *La Bohème*, *Carmen*, *La Traviata*, *Falstaff*, *The Knot Garden* (North American Premiere), *The Marriage of Figaro*, and *Hansel and Gretel*. In addition, she has appeared at international and national venues as a soloist with symphony orchestras including the Slovakian Radio Orchestra, the Czech Janacek Academy of Music Orchestra, the Cincinnati Symphony, the York Symphony, and the Pueblo Symphony. As a specialist in contemporary music, Dr. Vought has been invited to record and perform in the genre in Ireland, Canada, and Slovakia. Currently, she is engaged to record the world premiere of a new opera for the international recording company Vienna Modern Masters, a company for which she has already recorded three compact discs.

Debra Austin, mezzo soprano

Debra Austin's warm sound and compelling stage presence are demonstrated in the diverse roles she has successfully performed. In opera, she has portrayed Hansel in Humperdinck's *Hänsel und Gretel* with Chicago Symphony Orchestra; Suzuki in Puccini's *Madame Butterfly* with Chicago Opera Theatre; the title role in Offenbach's *La Périchole* with Light Opera Works and Fort Wayne Philharmonic; Madame Flora in Orlofsky in J. Strauss' *Die Fledermaus* with Pamiro Opera; the Page in R. Strauss' *Salome* with Opera Grand Rapids; and Kate in Gershwin's *Girl Crazy* at the Grant Park Music Festival. Other engagements include Mother Marie in Poulenc's *Dialogues of the Carmelites*, Cherubino in Mozart's *Le Nozze di Figaro*, Mother in Menotti's *Amahl and the Night Visitors*, La Abuela in de Falla's *La Vie Breve*, Zita in Puccini's *Gianni Schicchi*, and La Ziz Principessa in his *Suor Angelica*.

Biographies

Debra Austin (cont.)

Ms. Austin made her Chicago Symphony Orchestra debut in Bach's *St. Mathew Passion* under Sir Georg Solti, followed by an Allied Arts concert with the CSO conducted by Michael Morgan. In concert, she has appeared with Columbus Symphony Orchestra, Boise Philharmonic, Grant Park Music Festival, Fort Wayne Philharmonic, Illinois Philharmonic, Downer Grove Oratorio, Elgin Symphony Orchestra and others.

A grand-prize winner of the Bel Canto Competition, Ms. Austin traveled to Italy, where she made her concert debuts in both Desenzano and Busseto and performed in Graz, Austria, while attending the American Region Auditions and American Choral Foundation competition and is a Margaret Hillis Fellowship Fund recipient. Ms. Austin also performed a Dame Myra Hess memorial recital that was broadcast live on WFMT classical radio station. She received her Bachelor's Degree in Music Education from Bradley University and her Master's and Certificate Degrees in Vocal Performance from Northwestern University.

Christopher Hollingsworth, tenor

Mr. Hollingsworth has appeared with various regional opera companies in the United States. His operatic credits include leading and featured roles in Don Giovanni, *Così fan tutte*, *The Magic Flute*, *Le nozze di Figaro*, *Kismet*, *Madama Butterfly*, *Romeo et Juliette*, *Carmen*, *La traviata*, *Les contes d'Hoffman*, *Die Fledermaus*, *Street Scene*, and *Amahl and the Night Visitors*. Musical theatre credits include leading roles in *Joseph*, *Showboat*, *The Mystery of Edwin Drood*, and *Big River*. Mr. Hollingsworth has also appeared with several regional orchestras as Tenor soloist in the *Messiah*, *Elijah*, *Christmas Oratorio*, *Saint Nicholas Cantata*, and Mozart's *Mass in C*. He has also appeared as the Tenor soloist in Brahms' *Neue Liebeslieder Walzer* and *Zigeunerlieder*. He holds a B.M. in Performance from DePauw University, an M.Mus in Opera/Voice from Binghamton University, and is currently finishing his D.M.A. in Performance and Literature at University of Illinois. Mr. Hollingsworth has served on the faculty at Syracuse University as Adjunct Professor of Voice and Opera and at Lycoming College as an Adjunct Lecturer in Voice. Mr. Hollingsworth made his first appearance with the Illinois State Symphony as Tenor soloist in Beethoven's Ninth Choral Finale. Last February, he will sing Alfredo in a semi-staged version of *La traviata*. Mr. Hollingsworth has served the Illinois State University faculty as an Instructional Assistant Professor in Voice and Co-director of the Opera Practicum.

John Michael Koch, baritone

John Koch was appointed in 1997 as Assistant Professor of Music at Illinois State University in Normal, Illinois. He has performed over 35 operatic and 40 oratorio roles internationally. He came to international prominence as the 1989 laureate of the Montreal International Music Competition for Singers, where he received outstanding reviews for his operatic and art song interpretations. He has since performed leading roles with the Montreal Opera, Florentine Opera, Cincinnati Opera, Edmonton Opera, New Orleans Opera, Madison Opera, Opera Grand Rapids, Dayton Opera, Eugene Opera, Opera Omaha, Gold Coast Opera, and San Francisco Opera's Western Opera Theatre 1989-1990 National Tour. He has also performed with the Milwaukee Symphony, Cincinnati Symphony, Montreal Philharmonic, Asheville Symphony, Oklahoma City Philharmonic, and the Dayton Philharmonic. His November, 1996 performance of *Il Barbiere di Siviglia* with the Florentine Opera was broadcast in October 1997 on Wisconsin Public Television. In 2002, he recorded Daron Hagen's *The Heart of the Stranger* for Albany Records with the ISU Wind Symphony. In 1993 he recorded the title role in a world premiere of Schubert's opera *Der Graf von Gleichen* with the Cincinnati Philharmonic, released on CD by Centaur Records in 1996. Mr. Koch was a National Finalist of the Metropolitan Opera National Council Auditions, as well as the winner of the 1991 Opera Columbus Competition, the 1991 Meistersinger Competition in Graz, Austria, and the 1987 National Federation of Music Clubs Young Artist Auditions. Mr. Koch is noted for his interpretation of Orff's *Carmina burana* that he recently sang at Chicago's Orchestra Hall with the Chicago Sinfonietta. Other recent performances of the Orff include the Caracas Contemporary Ballet (Venezuela), Karmi'el Dance Festival in Israel (Tel Aviv Opera and Jerusalem), Chautauqua Institution, Cincinnati Ballet, Princeton University Symphony and Glee Clubs, the Southwest Michigan and Green Bay Symphony Orchestras, the Montreal Philharmonic, and the Canadian Ballet. He will appear in the Florentine Opera's *La bohème* in 2005, as well as return to Venezuela for performances of the *Carmina burana* and *La Traviata*.

Civic Chorale
Karyl Carlson, conductor
Patricia Foltz, pianist

Brandon Albee
Louise Andrew
Saakshi Arora
Kate Bautch
Bernadette Brennan
Judy Brown
Anthony Burke
Elise Carey
Cris Christopher
Kelsie Corcoran
Chris Elven
Kristiana Escobar
Paula Evans
Char Fesler
Rich Ford
Jisanu Gajaseeni
Dan Gardner
Tierra Garver
Jenn Greene
Janet Grupp
Suan Guess-Hanson
Ann Hammond
Dick Hanson
Andrew Hathaway
Stephanie Hewson
Judy Hines
Ed Hines
Lois Jett
Su Kyung Ji
Arlene Johnson
Rod Joyner
Jim Kalmbach
Utae Kamishiro
Jin-Kyoung Kim
Jill Krum

Marie Labonville
Doug Lamb
Sonja Larson-Strieff
Jerry McGinnis
Amy McLain
Noelle Mendoza
Katy Miles
Shizue Misumi
Wendy Moss
Laurie Nesemeier
Justin Palm
Susan Palmer
Allison Petersen
Kanjana Pichittanarak
Ann Rich
Faith Rinker
Judith Ronan
Pat Rosenbaum
Afrim Sabani
Lauren Saeger
Marilyn Sams
David Sauvageau
Levi Shipp
Ann Sokan
Eun Sil Suh
Michael Sundblad
Hui Chun Tsai
Jean Wallace
Erin Walsh
Tao-Hsing Wang
Joanna Weirman
James Weirman
Dave Weirman
Martha Wells

Concert Choir

Karyl K. Carlson, *conductor*
Kristof Kovacs, *pianist*

Soprano:

Jennifer Kramer *
Molly Scanlon
Alina Lindquist
Angela La Branche
Elizabeth Buchlman
Kimberly Owens
Cristina Bueno
Anna Keehan
Abbey Wildermuth
Emily Marcantonio
Kate Engelhardt
Jennifer Cain
Sarah Nimke

Alto:

Jillian Jocson
Rachel Hakes
Megan Twadell
Caity Ford
Tracy Hoogstra
Lauren Kramer
Nika Plattos
Rachel Marshall
Molly Nixon *
Melissa Miller
Kate Manning

Tenor:

Niall Casserly *
Clinton Desmond
Terry Cole
Denton Tobenski
Andy Hillier
Andrew Jensen
Andrew Fisher

Bass:

Kyle Schneider
John Scott
Ian Linenfelter
Kevin Snell
Michael Ki
Adam Bellows *
Joel Huffman
Tristan Hansen
Michael Hadady

* - section leader

Illinois State University Symphony Orchestra

Glenn Block, *Music Director and Conductor*

Michael Sundblad & Christopher Kelts, *assistant conductors*

Violin I:

Jason Ashley, *concertmaster*
Mark Ericksen
Elizabeth Erwin
VoNique Ford
Jennifer Kluchenek
Victoria Kuchta*
Emily Morgan
Laura Otto

Violin II:

Jon Doyle, *principal*
Rebekah Kronborg- Mogil
Karamond Kulpa
Kate Markowski
Taylor Nix
David Victor

Viola:

Christopher Kelts, *principal*
Colleen Doyle
Pamela Kaufman
Edith Klostermann
Colleen Kuraszek
Jakob Sedig
Amanda Verner

Cello:

Brian Bromberg, *principal*
Juliane Festag
Nate Kappes
Dan Price
Haley J. Reeves
Carolyn Rundell
Kim Wedesky
Ruth-Anne Yang

Bass:

Dorian Jackman, *principal*
Timothy Douglass
David T. Genty
Chris Griffith
Karl L. Kieser
Jacob Mariani
Brandon Mooberry
Christine Riotto
Justin Routh
Lauren Themanson
Andrew Turney

*on leave

Flute I:

Megan Lomonof, *principal Beethoven*
Jen Smith, *principal Bartók*
Leigh Ann Singer
Rebecca Meenan

Oboe:

Casandra Anderson, *principal Bartók*
Laura Israelsen, *principal Beethoven*
Emily M. Portner, *English horn*

Clarinet:

Jessica Boese, *principal*
Robyn Reese Canene
Ivory Sebastian, *Bass clarinet*

Bassoon:

Michelle Sawyer, *principal*
Hillary Miller
Amy Zordan

Horn:

Heather Husley, *principal Bartók*
David Bostik, *principal Beethoven*
John Hansen
Christine Smeltzer
Tawnya Smith

Trumpet:

Ted Clark, *principal*
Brandon Kelsey
Kevin Price

Trombone:

Kelly R. Wolf, *principal*
Jason A. Binde
Brock M. Warren, *bass trombone*

Tuba:

Brian Badgley, *principal*

Timpani and Percussion

Ben Stiers, *principal Bartók*
Jeff Young, *principal Beethoven*

Organ:

Carlyn Morenus

Harp:

Julia Jamieson, *principal*
Rex Moore

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Upcoming Events

October

17	* Senior Recital, Courtney Custis, <i>mezzo soprano</i>	Kemp Recital Hall	7:00 p.m.
19	* Convocation Concert	CPA Concert Hall	11:00 a.m.
20	Trombone Choir	CPA Concert Hall	8:00 p.m.
22	* Graduate Recital, Wendy Moss, <i>soprano</i>	Kemp Recital Hall	6:30 p.m.
22	"Prism"	CPA Concert Hall	8:00 p.m.
24	* Senior Recital, Brock Warren, <i>bass trombone</i>	Kemp Recital Hall	1:00 p.m.
24	* Senior Recital, Elizabeth Gero, <i>soprano</i>	Kemp Recital Hall	4:00 p.m.
24	* Senior Recital, Leigh Ann Singer, <i>flute</i>	Kemp Recital Hall	5:30 p.m.
24	* Graduate Recital, Adam Bergeron, <i>trumpet</i>	Kemp Recital Hall	7:00 p.m.
25	Jeopardy – Revenge (\$3.00 at door)	CPA Concert Hall	7:00 p.m.
29	* Octubafest I	Kemp Recital Hall	8:00 p.m.
30	Octubafest II	CPA Concert Hall	3:00 p.m.
30	Halloween Concert: Jazz Ensembles I & II	CPA Concert Hall	8:00 p.m.
31	Madrigal Singers & Early Music Ensemble	CPA Concert Hall	3:00 p.m.
31	* Brass Bash	Kemp Recital Hall	8:00 p.m.

November

01	* Guitar Ensembles and Friends	Kemp Recital Hall	7:30 p.m.
02	* Sonneries Quintet	Kemp Recital Hall	8:00 p.m.
04	* Jazz Combos	Kemp Recital Hall	8:00 p.m.
05	* Graduate Recital, Ted Clark, <i>trumpet</i>	Kemp Recital Hall	6:00 p.m.
05	Opera Practicum	CPA Concert Hall	8:00 p.m.
05	* Guest Artist, Robert Fisher, <i>viola</i>	Kemp Recital Hall	8:00 p.m.
06	* Lecture: "Fusion Music and Cultural Identity in South Korea"	Kemp Recital Hall	10:00 a.m.

* indicates free concert
 Events subject to change or cancel.