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Illinois State University Chamber Orchestra Illinois State University Concert Choir

Glenn Block Director/Conductor
Illinois State University

Karyl Carlson Director/Conductor

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Illinois State University
School of Music

Illinois State University
Chamber Orchestra

Glenn Block, *Music Director and Conductor*

Illinois State University
Concert Choir

Karyl Carlson, *Music Director and Conductor*

Center for the Performing Arts
November 7, 2004
Sunday Afternoon
3:00 p.m.

This is the fifty-third program of the 2004-2005 season.

Program

Chamber Symphony for String Orchestra, Op. 110a (1960)

Largo
Allegro molto
Allegretto
Largo
Largo

Glenn Block, *conductor*

~ Intermission ~

Lux Aurumque (2001)

Eric Whitacre
(born 1970)

All That Hath Life & Breath, Praise Ye the Lord! (1981)

Jennifer Kramer, *soprano*

Cantata No. 4 "Christ lag in Todesbanden" BWV 625

Sinfonia

Versus I "Christ lag in Todesbanden"

Versus II "Den Tod niemand zwingen kunnt"

Jennifer Cain, *soprano*

Kate Manning, *alto*

Versus III "Jesus Christus, Gottes Sohn"

Andrew Fisher, *tenor*

Versus IV "Es war ein wunderlicher Krieg"

Versus V "Hier ist das rechte Osterlamm"

Ian Linenfelder, *bass*

Versus VI "So feiern wir das hohe Fest"

Elizabeth Buchman, *soprano*

Clint Desmond, *tenor*

Versus VII, Chorale "Wir essen und leben wohl"

Karyl Carlson, *conductor*

Paul Borg, *organ*

Dmitri Shostakovich
(1906-1975)

Rene Clausen
(born 1953)

Johan Sebastian Bach
(1685-1750)

Christ Lag in Todesbanden

Text by Martin Luther (1483-1546)

Translation by Gerhard Herz, edited by Michael Sundblad

Versus I - Chorus

Christ lag in Todesbanden
Für unser Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen frölich sein,
Gott loben und ihm dankbar sein
Und singen Halleluja!

Versus II - Soprano & Alto Duet

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht alles unsre Sünd',
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

Versus III - Tenor Chorale

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All' sein Recht und sein' Gewalt,
Da bleibet nichts denn Tod'sgestalt,
Den Stach'l hat er verloren.
Halleluja!

Versus IV - Chorus

Es war ein wunderlicher Krieg,
Da Tod un Leben rungen,
Das Leben das behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!

Versus V - Bass solo

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unser Tür
Das hält der Glaub' dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

Versus I-Chorus

Christ lay in bonds of death,
sacrificed for our sins,
He is again arisen,
and has brought life to us;
therefore we shall be joyful,
praise God and be thankful to Him,
praise Him
and sing Hallelujah!

Versus II - Soprano & Alto Duet

No man could conquer death,
among all mortal children,
our sin has caused all this,
no innocence was to be found.
Therefore came Death so suddenly,
and took power over us,
kept us imprisoned in his realm.
Hallelujah!

Versus III - Tenor Chorale

Jesus Christ, Son of God,
has come in our stead,
and has done away with sin,
thereby from death has taken
all its rights and power,
hence nothing remains but death's image,
death has lost its sting.
Hallelujah!

Versus IV - Chorus

It was a wonderful war,
when death and life did battle,
life retained the victory,
it has swallowed up death.
The scripture has proclaimed this,
how one death devoured another,
death has become a mockery.
Hallelujah!

Versus V - Bass solo

Here is the true Easter lamb,
that God has offered us,
which high on the tree of the cross,
is roasted in burning love;
its blood marks our door,
Faith keeps us from death,
the slayer can no longer harm us.
Hallelujah!

Versus VI – Soprano & Tenor Duet

So feiern wir das hohe Fest
Mit Herzensfreund' und Wonne,
Das uns der Herr Scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Hallelujah!

Versus VII - Chorale

Wir essen und wir leben wohl
Im rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel' allein,
Der Glaub' will keins andern leben.
Hallelujah!

Versus VI – Soprano & Tenor Duet

The high feats thus we celebrate
with joyous hearts and rapture,
The Lord shines upon us,
He himself is the sun;
who through the splendor of his grace
wholly illuminates our hearts,
the night of sin has vanished.
Hallelujah!

Versus VII - Chorale

We eat and live well
on the true Passover bread,
the old leaven shall not exist,
beside the word of grace;
Christ will be the food
and feed the soul alone,
faith will live on no other.
Hallelujah!

Program Notes

Chamber Symphony for String Orchestra, op. 110a

The *Chamber Symphony* is an arrangement of Shostakovich's *Eighth String Quartet*, op. 110, which had its premiere on October 2, 1960 in Leningrad by the Beethoven Quartet. Rudolph Barshai made this arrangement for string orchestra in 1960.

Shostakovich was in Dresden in the summer of 1960 to compose a film score for Leo Arnshtam's film *Five Days – Five Nights*, a film to commemorate the devastation of Dresden. After seeing the destruction, hearing interviews, and viewing the graphic film footage, Shostakovich went to find solace in Gohrisch, a Swiss town near Dresden and the Czech border; it was here, over a period of three days, that the Quartet was written. In a letter to a colleague, Shostakovich described this work as being autobiographical: "I reflected that if I die some day then it's hardly likely anyone will write a work dedicated to my memory. So I decided to write one myself. You could even write on the cover: 'Dedicated to the memory of the composer of this quartet.'" This disheartening reflection on his own life may imply a tragic end, and indeed Shostakovich intended this to be his final work; he was planning to commit suicide after his return from Dresden, but his plan was thwarted when his sleeping pills vanished.

In an interview in September of 1960, Shostakovich described his stay in Dresden and his Quartet: "The terrors of the bombardment that the inhabitants of Dresden lived through, which we heard about in the words of the victims, suggested the theme for the composition of my *Eighth Quartet*. I found myself under the influence of the scenes being filmed, reproducing the way it used to be. I wrote the score of my new Quartet in the space of a few days. I am dedicating it to the victims of war and fascism." This appeared later slightly altered - "To the memory of the victims of fascism and war" - and became the official dedication of the piece.

Shostakovich's personal motive is employed as the basis of the piece. Using the pitches D, E^b, C and B natural, he is able to create his own musical monogram. The first pitch, D, is for his first name, Dimtri. The next note, E^b or 'Es' in German notation, is the first letter S of his last name. The last two pitches form "ch," with H from the German notation for B natural. The musical monogram D, E^b, C, and B forms D-S-C-H - Dimitri Shostakovich. The first movement *Largo* begins with this DSCH motive and moves to a quote of Shostakovich's First Symphony. A chorale-like section is heard, and is followed by a haunting theme for solo violin. The DSCH motive returns in the cellos and basses and Shostakovich quotes himself again, this time it is his Fifth Symphony. The piece works its way to the more uplifting key of C Major, but the DSCH motive soon returns. This opening movement is linked to the next and, like each successive movement, continues without pause.

Program Notes (continued)

The frenetic second movement is all tragedy. A furious ranting of short, *fortissimo* chords depict, perhaps, the bombs falling on Dresden. The activity builds to a more sustained though no less tragic theme from Shostakovich's *Piano Trio*, Op. 67 - music that the Nazis used to dance on the graves of Jewish people killed in the Holocaust. The DSCH motive opens the scherzo-like third movement, the first section of which feels like a deranged waltz. Shostakovich quotes his own Cello Concerto before returning to the dance material.

Three loud, percussive notes are heard at the beginning of the next movement, depicting the Gestapo Police knocking on a door. A new section develops - it is song that was sung by choruses of men imprisoned in the concentration camps. The knocking theme returns and is followed by a somber theme for violins. The knocking is heard one final time and the DSCH motive reappears played by solo violin. Suddenly, the fifth movement begins.

The lugubrious final movement is written in a style similar to that of the first movement: slow, sustained, and deeply emotional. The motion continuously slows, eventually fades into nothingness and dies away.

- Notes by Michael Sundblad

Christ lag in Todesbanden BWV 625 is a modestly-scored cantata written for Easter Sunday. The music is a series of variations based on the seven stanzas of Martin Luther's hymn "Christ ist erstanden." The Luther hymn has its roots in plainchant and is closely related to "Victimae Paschali laudes" from the Easter Sunday Mass.

Bach composed over 200 church Cantatas to be performed each Sunday and were mostly written for Saint Thomas's Church in Leipzig where Bach was the Cantor. *Christ lag in Todesbanden*, however, was written in Bach's pre-Weimar period and was one of the few pre-existing cantatas to be performed in Leipzig.

The work begins with a brief Sinfonia depicting Christ in the dark tomb. In Verse one, the sopranos have the chorale tune while the lower three voices sing an imitative diminution of the first five notes from the chorale. The music changes abruptly to a joyful "Hallelujah" symbolizing the jubilation of Christ's rising from the tomb.

Verse two is a duet for soprano and alto based on the first two notes of the chorale tune and is meant to symbolize man's inability to escape death. Verse three, for solo tenor, is an unaltered setting of the chorale speaking of Christ doing away with sin and taking away death.

Verse four is a fantasia on the chorale theme ending with a mockery of death's victory and a flourish of "Hallelujahs." Verse five is a virtuosic bass solo proclaiming "Here is the true Easter lamb!" Verse six, a soprano and tenor duet, begins with the chorale tune but quickly erupts into joyous triplets and ends with similar "Hallelujahs".

Verse seven is a traditional harmonization of the chorale tune. The cantata movements are symmetrical (chorus, duet, solo, chorus, solo, duet, chorus) with movement four as the dramatic climax accompanied only by continuo.

- Notes by Clinton Desmond

Illinois State University Chamber Orchestra

Glenn Block, Conductor

Violin I:

Emily Morgan, *Principal*
Jason Ashley
Mark Cameron Erickson
Victoria Kuchta*

Violin II:

Jon Doyle, *Principal*
VoNique Ford
Taylor Nix
David Victor

Viola:

Amanda Verner, *Principal*
Colleen Doyle
Ashlei Isaiah
Christopher Kelts
Colleen Kuraszek

Cello:

Brian Bromberg, *Principal*
Dan Price
Carolyn Rundell
Kim Wedesky

Double Bass:

Dorian Jackman, *Principal*
Julie Danielson

Organ:

Paul Borg

Orchestra Staff:

Michael Sundblad, *Mangaer*
Julie Danielson, *Librarian*
Victoria Kuchta, *Librarian*
*on leave

Illinois State University Concert Choir

Karyl K. Carlson, *conductor*

Kristof Kovacs, *rehearsal pianist*

Soprano:

Jennifer Kramer - Section Leader
Molly Scanlon
Alina Lindquist
Angela La Branche
Elizabeth Buchlinan
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 - Section Leader
Melissa Miller
Kate Manning

Tenor:

Niall Casserly - Section Leader
Clinton Desmond
Terry Cole
Denton Tobenski
Andy Hillier
Andrew Jensen
Andrew Fisher

Bass:

Kyle Schneider
John Scott
Ian Linenfelser
Kevin Snell
Michael Ki
Adam Beilows - Section Leader
Joel Huffinan
Tristan Hansen
Michael Hadady

Next Orchestra/Choral Concert - Music for the Holidays, December 5 at 3:00 and 7:00p.m.