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Chamber Orchestra Concert Choir

Glenn Block Director
Illinois State University

Karyl Carlson Director

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Illinois State University
College of Fine Arts
School of Music

Chamber Orchestra
Glenn Block, *Music Director*

Concert Choir
Karyl Carlson, *Director*

*This recital is in partial fulfillment of the
graduation requirements for the degree
Master of Music in Conducting.

Center for the Performing Arts
February 28, 2007
Wednesday Evening
8:00 p.m.

This is the one hundred and third program of the 2006-2007 season.

Program

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

Overture to "Cosi Fan Tutti", K588

Wolfgang Amadeus Mozart
(1756-1791)

*Jonathan Saeger, conducting **

Symphony No. 4 in A Major, Op. 90 "Italian"

Allegro Vivace
Andante con moto
Con moto moderato
Saltarello, presto

Felix Mendelssohn Bartholdy
(1809-1847)

*Jennifer Klucheneck, conducting **

Motet BWV 225 "Singet dem Herr ein neues Lied"

Johann Sebastian Bach
(1685-1750)

Karyl Carlson, conducting

Text

Mozart's opera *Cosi fan tutte* was the third and final collaboration between Mozart and Lorenzo da Ponte. Unlike their other two collaborative efforts, *Cosi* was not adapted from an existing play. Instead, da Ponte created an entirely new work. The story of *Cosi fan tutte* may very well be based on a supposed real incident that had entertained the Viennese society. The plot focuses on two sisters from Ferrara whose lovers test their infidelity by disguising themselves.

The opera was composed during the fall and winter of 1789. The first rehearsal took place January 21, 1790 with Mozart's friend Haydn in attendance. The opera premiered in Vienna at the Burgtheatre on the January 26, 1790. Mozart conducted from the keyboard during the initial performance. Ten performances were given of *Cosi fan tutte* between January and August, 1790. The opera was not performed in Vienna again until the year 1850.

Throughout much the 19th and early 20th century the opera was considered by most critics to be sub-standard or frivolous. Even Richard Wagner thought it was "a poor work" and considered the libretto to be "immoral." Time has given new life to Mozart's *Cosi fan tutte* as it is now widely performed. Da Ponte is now given credit for writing a libretto that is amusing when we look at it from an 18th century prospective.

Felix Mendelssohn was inspired to begin his A-major symphony (the title "Italian" was his own) during a trip he made to Italy in 1830-31. It was not until two years later, however, specifically on the 13th of March, 1833, that he finished it in Berlin, when an invitation for a symphony from the London Philharmonic Society served as the impetus to complete the work. He conducted the first performance himself in London on May 13, 1833. Mendelssohn's own words tell us that that he began the work with great enthusiasm and joy and indeed had sketched out the entire score in 1831, but in the following year the composition was going anything but smoothly, and Mendelssohn complained that it had cost him some of the bitterest moments of his life. Certainly there is no reflection of that bitterness in this rich and vibrant music.

From the opening bars, the exuberant first movement seems to conjure up the sunny skies and landscapes of the Italian countryside. The slow movement in D minor, known as the "Pilgrims' March", is said to have been inspired by a solemn religious procession in Naples or Rome. The third movement is a relaxed, airy dance movement dominated by lyrical strings, with horns, then somewhat more martial trumpets in the trio. The finale, a thrilling Saltarello (Roman dance with a hopping step), seems to us virtually flawless, but Mendelssohn was not happy with it and intended to revise it (as well as the first movement). What the nature of the revisions would have been must remain a mystery, because Mendelssohn died before implementing his plans, and the symphony was published only after his death as Opus 90, when it received the number 4, though it was actually written earlier than the Symphonies we now know as Nos. 2 & 3 (and after No. 5). Usually, a minor-key symphony finale would have one or two contrasting episodes in major keys, but in this work Mendelssohn remains in the minor throughout, never letting the excitement lapse for a moment.

Of Johann Sebastian Bach's six *a cappella* motets, "Motet I, Singet dem Herrn," first heard in 1727, is the most beloved by singers and audiences alike. It is set in the fast-slow-fast form of the instrumental concerto with unabashedly bright and bubbly outer sections. Like much of his choral music, the vocal writing is virtuosic and instrumental in feel. On the special occasions for which he composed these motets, Bach had at his disposal more than the usual school choristers and thus was able to write in five parts, or even eight, as in "Singet dem Herrn," which is a prime example of double-chorus writing.

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At the very outset, one chorus provides a chordal foundation while the other introduces the melodic material, first in the sopranos. The tenors, and then the altos, closely imitate this theme. After the extended first phrase, we hear the theme again, this time in the dominant key with the choruses swapping foundation and melodic roles. This interplay between the choruses, which recurs throughout the work, continues until, quite unprepared, the sopranos introduce the fugue theme ("Die Kinder Zion") that provides the basis for the rest of the long opening section.

The slower middle section has, in fact, two separate pieces running simultaneously. One chorus sings a homophonic chorale ("Wie sich ein Vater erbarmet"), and as each phrase of the chorale concludes, the other chorus interrupts with lines from a more polyphonic aria ("Gott, nimm dich fern"). In the last section, Bach again trades phrases back and forth between choruses until finally the two coalesce into a single ecstatic whole in a grand triple-meter climax ("Alles, was Odem hat").

Concert Choir

Sopranos

Cristina Bueno
Collen Duffy
Chloe Fletcher
Katie Floeter
Sarah Hepner
Christine Hicks
Christin Keyes
Kassy Krause
Emily Marcantonio
Anna McWilliams
Kimberly Owens
Molly Scanlon
Shaina Sedder
Sara Stockdale
Kate Strosahl-Johnson
Lauren Vala
Heidi Vandevoort

Altos

Amy Feulner
Melissa Hueenburg
Morgan Joyce
Sarah Kaminski
Lauren Kramer
Aubrey Malito
Lisa Montgomery
Sarah Oliver
Nika Plattos
Mary Rocke
Arlene Siagian
Kelly Snyder
Rachel Ventress
Rebecca Woodle

Tenors

Mark Badger
Ben Bettis
Terry Cole
Nathan Coon
Mike Detmer
Jay Fischle
Scott Guerrero
Andy Hillier
Brian Lonergan
William Russell
Jay Sanders
John Todd
Derek Zinke

Basses

Ryan Bennet
Brian Birch
Mike Brown
Kyle Bush
Tristan Hansen
Joel Huffman
Blake Long
Jonathan Saeger
Andrew Seng
Nathan VanDam
Jeff Vukovich
Tim Zajac

Chamber Orchestra

Violin I

Emily Morgan, *concertmaster*
Arcadia Kust
Taylor Nix

Violin II

David Victor, *principal*
Charlyn Reynolds
Jennifer Ringsby

Viola

Colleen Kuraszek, *principal*
Colleen Doyle
Matthew Harper

Cello

Shannon Schultze, *principal*
Kim Wedesky

Double Bass

Dorian Jackman, *principal*
Chris Griffith

Flute

Emily Brooks, *co-principal*
Christa Krause, *co-principal*
Rachel Bland

Oboe

Laura Israelsen, *principal*
Sara Rogis
Anna Keehan, *English horn*

Clarinet

Jessica Boese, *principal*
Lauren Themanson

Bassoon

Brian Cooley, *principal*
Jessica Runck

Horn

Danielle Fisher, *co-principal*
Krišta Reese, *co-principal*

Trumpet

Joel Adair, *co-principal*
Ken Wendt, *co-principal*

Timpani

Ryan Borden, *principal*

Portative Organ

Paul Borg

Staff

Jennifer Kluchenek, *orchestra manager*
Kim Wedesky, *orchestra librarian*
Mike White, *webmaster*
Jessica Runck, *assistant librarian*

Upcoming Events

March

01	7:30 p.m.	CPA	Gold Series & Charles W. Bolen Faculty Recital Series: Ragtime and Stride: David Feurzeig, <i>piano</i> Minority Scholarship Benefit
02	7:00 p.m.	NLC	Big Band Valentine Dance (rescheduled)
02	7:30 p.m.	KRH	Guest Artist, Jason Ham, <i>euphonium</i> *
03	5:00 p.m.	KRH	Senior Recital, Jamie Szyal, <i>soprano</i> *
03	6:30 p.m.	KRH	Graduate Recital, Ashley Smith, <i>soprano</i> *
04	3:00 p.m.	CPA	Symphonic Band
04	7:00 p.m.	CPA	Horn Choir, Trombone Choir & Tuba Ensemble
06	11:00 a.m.	KRH	Convocation Recital *
06	8:00 p.m.	CPA	Charles W. Bolen Faculty Recital Series: Faculty Jazz Ensemble
07	7:30 p.m.	KRH	Charles W. Bolen Faculty Recital Series: Linden Duo * Angelo Favis, <i>guitar</i> & Kim Risinger, <i>flute</i>
08	8:00 p.m.	CPA	Gold Series: Concerto Aria
11	6:00 p.m.	KRH	Charles W. Bolen Faculty Recital Series: Adriana La Rosa Ransom, <i>cello</i> Fundraiser for High School Cellists
10 - 18		Spring Break	
17	8:00 a.m.	IWU	Illinois Cello Competition - 1 st round
18	1:00 p.m.	CPA	Illinois Cello Competition - Final Round
18	TBA	CPA	Illinois Cello Competition - Concert
20	11:00 a.m.	KRH	Convocation *
20	8:00 p.m.	KRH	Charles W. Bolen Faculty Recital Series: * Joe Neisler, <i>horn</i>

* indicates free admission

KRH - Kemp Recital Hall

CPA - Center for the Performing Arts

IWU - Illinois Wesleyan University Music Hall