

ENRIQUE VILASECO

Orchestra Director, Baroque
Ensemble Coach
Adlai E. Stevenson High School
Lincolnshire, Illinois



Enrique Vilaseco earned his B.A. in Music Performance Violin/ Viola, with a Minor in Spanish, from Northeastern Illinois University in 1997, and in 2000 received his Masters in Music Education from Vandercook College of Music in Chicago. Enrique is also a National Board Certified teacher. He currently is working on a Doctorate of Musical Arts in Music Education from Boston University.

He has a total of three years teaching in the Chicago Public Schools and was the director for two seasons of the All-City Youth Orchestra. He has taught K-8 general music and orchestra at Sabin Magnet School, and in the 2007-08 school year he developed a new strings program of 200 students at Amundsen High School. He was also the orchestra director for four years at Consolidated High School District 230 in Orland Park, Illinois. There he directed the orchestras, String Ensemble, Philharmonic Orchestra and Symphony Orchestra. Since 2002 Enrique has been a violinist and assistant conductor or the Northwest Chicago Symphony. He has performed as violinist and violist with several professional orchestras including the Civic Orchestra of Chicago, Illinois Philharmonic Orchestra, Mozart Sinfonia, Chicago Sinfonietta and the Northwest Indiana Symphony.

DR. PHILLIP W. SERNA *viola da gamba*

Dr. Phillip W. Serna performs on double bass with Midwestern orchestras as well as on viols with ensembles including Ars Antigua, the Bach Collegium of Fort Wayne, the



Callipygian Players, Duo fantaisie en Echo, Madison Bach Musicians, New Comma Baroque, the Newberry Consort, the Secret of the Muses, the Spirit of Gambo – a Chicago Consort of Viols, and many others. Phillip has appeared on Chicago's 98.7FM WFMT, Wisconsin Public Radio, Milwaukee Public Radio and WUIS NPR and can be heard on CD releases from Clarion, Cedille, Soundbyte and Varèse Sarabande Records.

Holding Masters and Doctoral degrees from Northwestern University, Phillip is instructor of double bass and viol at Valparaiso University and is music director of the Early Music outreach program Viols in Our Schools, earning him Early Music America's Outreach Award for 2010. Phillip performs on a 7-string bass viol 'Natalia La Reveuse – The Dreamer' (after Colichon) by Jane Julier, Devon, UK, #129, 2007. For more information on Phillip Serna and his activities, please visit www.PhillipWSerna.com.

Stevenson High School Music Program

Stevenson High School is one of five schools in America selected to receive the 2010 John F. Kennedy Center for the Performing Arts National Schools of Distinction in Arts Education Award. The Kennedy Center Award, given by the Kennedy Center Alliance for Arts Education Network, is considered the highest honor for high school arts education programs. Other awards include:

- In 2006 the Stevenson Music Department was selected by the Music Educators National Conference as one of the twelve Model Music Programs in the country.
- In 2009 the Music Faculty was recognized by the Illinois State Board of Education with an award of Merit for their model work as a collaborative team.
- In 2010 and 2011, Stevenson was honored as a Grammy Signature Schools semifinalist for its commitment to music education.
- In 2012, the Stevenson Orchestra, Choir and Band finished third in the Illinois High School Association Class AA Music Sweepstakes Contest.

Stevenson students have a broad selection of music offerings to choose from. The Baroque Ensemble enrolls 19 students, and there are about 230 members in its Strings program. Approximately 200 students are enrolled in five choir classes, many of whom participate in after-school groups. 300 students comprise the five concert band classes. Other course offerings include Classical Guitar, Beginning Piano, General Music, Composing & Arranging, and AP Music Theory. There are also nine musical co-curricular activities for singers and instrumentalists. Students are also active in IHSA Solo & Ensemble Contest, and IMEA District and All-State auditions and ensembles.

Members of the music faculty collaborate on department-wide curriculum, ensuring that all performance classes have a rigorous music theory component that challenges students throughout their four-year experiences in ensembles. All music students reinforce their class work on a regular basis in the school's 20-station MIDI Lab.

Stevenson Music Faculty

Enrique Vilaseco, Orchestra Director
Jeremy Beyer, Associate Orchestra Director
Alice Nuteson, Choral Director
Kirsten Snelten, Assistant Choral Director
Sonny Petway, Director of Bands
Debbie Durham, Associate Director of Bands
Caitlin McGovern, Assistant Band Director



John F. Kennedy Center for the Performing Arts | National School of Distinction in Arts Education

Adlai E. Stevenson High School - Lincolnshire, Illinois

STEVENSON STRINGS

baroque
ensemble
clinic



The Making of H.I.P. Performers for the 21st Century
Friday, December 20, 2013

Performances

Concerto for Two Violins in D Minor, BWV 1043
J.S. Bach (1685-1750)

Solo Violins: Francesca Florendo and Jeeho Lee

Concerto in D Major, TWV 40:202
G.P. Telemann (1681-1767)

I. Adagio. Allegro

Solo Violins: David Cao, Heena Kuwayama,
Niveda Tennety, Matthew Cheng

Brandenburg Concerto No. 6
J.S. Bach

Solo Violas: Jonathan Chang
and Christopher Song

Cello Suite No. 1
J.S. Bach

III. Courante

Solo Cello: Boris Schwarzenbach

Ciaconi from Sonata in a Minor
Johann Michael Nicolai (1629-1685)

Soloists: Eric Chang, Viola da gamba
Phillip Serna, Viola da gamba
Gregory Chonko, D-Violone

Tocatta Seconda Arpeggiata
Girolamo Kapsberger (1580-1651)

Solo Theorbo: Andrew Arceo

Prelude and Fugue in G Major, BWV 884
J.S. Bach

Solo Harpsichord: Daniel Rong

*Concerto in A Minor for Violin, Strings
and Basso Continuo*
J.S. Bach

I. Allegro

Solo Violin: Matthew Cheng

*Concerto in Bb Major for Violin, Cello, Strings
and Cembalo*
Antonio Vivaldi (1678-1741)

I. Allegro

Solo Violin: Jeeho Lee Solo Cello: Brian Lin

Stevenson Baroque Ensemble

Violin

David Cao
Matthew Cheng
Willam Langbo
Francesca Florendo
Heena Kuwayama
Jeeho Lee
Niveda Tennety
Liyang (Michael) Zhang

Viola

Jonathan Chang
Peter Hwang
Varun Medhal
Christopher Song

Cello

Raymon Cao
Brian Lin
Boris Schwarzenbach

Viola da Gamba

Eric Chang
* Dr. Phillip W. Serna

D-Violone

Gregory Chonko

Theorbo

Andrew Arceo
Justin Bodner
Christopher Ladan

Harpsichord

Monique Hsu
Daniel Rong

* Guest performer/clinician

Information & Resources

Purchasing Instruments

Early Music America — Comprehensive Listing of Makers
www.earlymusic.org/members/links-ema-member-organizations/instrument-makers-repairers

Where to Buy Instruments

- Charlie Ogle's Workshop (Historical Instruments & Bows) www.baroquecello.com & www.violadagamba.com (*Shar and other US retailers are now selling Chinese instruments from Ogle's workshop as well as instruments by Czech makers & other nationalities*)
- Lazar's Early Music (Historical Instruments & Bows) www.lazarsearlymusic.com
- Ralph Ashmead (Historical Bows) - www.ashmeadbows.com
- Louis Begin (Historical Bows) - lbegin@iq.ca (Canada)
- H.F Grabenstein (Historical Bows) - www.hfgbowmaker.com

Where to Buy Gut Strings

- Aquila Strings USA - www.aquilausa.com
- Boston Catlines - catlines@aol.com
- Boulder Early Music Shop - www.bems.com
- Damian Strings - www.damianstrings.com
- Gamut Strings - www.gamutstrings.com

Local Luthiers Experienced with Period Instruments

Russell Wagner, Chicago Celloworks (Evanston, IL)
www.chicagocelloworks.com

Purchasing Sheet Music

A large amount of Baroque Music is available through most music distributors (Luck's, J.W. Pepper, etc.)

- Boulder Early Music Shop - www.bems.com
- Early Music Shop of New England - www.vonhuene.com
- Honeysuckle Music - www.honeysucklemusic.com
- IMSLP.org - Cost-effective alternative to purchasing out-of-print works or expensive facsimilies

Websites and Resources

Collegiate Programs Focusing on Baroque/Early Music

Early Music America Offers a Comprehensive Listing of Early Music Degree Programs across North America on its website:
<http://earlymusic.org/education/higher-education/degree-programs>

Undergraduate programs (examples)

- Case-Western University - music.cwru.edu/earlymusic
- Early Music Institute at Indiana University music.indiana.edu/departments/academic/early-music/
- Oberlin Conservatory of Music Historical Performance new.oberlin.edu/conservatory/departments/historical-performance/
- McGill University Early Music Area (Canada) www.mcgill.ca/music/programs/department-performance/early-music-area

Graduate Programs

- Case-Western University - music.cwru.edu/earlymusic
- Eastman School of Music - www.esm.rochester.edu/early/
- Early Music Institute at Indiana University music.indiana.edu/departments/academic/early-music/
- Juilliard Historical Performance www.juilliard.edu/histoicalperformance

- McGill University Early Music Area (Canada) www.mcgill.ca/music/programs/department-performance/early-music-area
- University of Michigan - www.music.umich.edu
- Oberlin Conservatory of Music Historical Performance new.oberlin.edu/conservatory/departments/historical-performance/
- University of North Texas music.unt.edu/areas-of-study/detail/34

Summer Programs that Focus on Baroque/Early Music

Early Music America Offers a Comprehensive Listing of ALL Early Music Summer Programs in their Spring magazine & on its website - www.earlymusic.org/event/workshop_festival

- Oberlin Conservatory of Music's Baroque Performance Institute (BPI) - www.oberlin.edu/con/summer/bpi/

Selected Bibliography

Bartlett, Clifford. *Reading From Figured Bass*.
Brown, Howard Mayer. *Performance Practice: Music After 1600*. Norton, 1989
Butke, M. A., & Frego, R. D. *Prospective Music Majors: How the Audition Process Influences Their Choices*. Enrollment M, 2009.
Carter, Stewart (editor). *A Performer's Guide to 17th Century Music*. Schirmer, 1997
DeFord, Ruth I. *Zacconi's Theories of Tactus and Mensuration*. JM XIV #2, 1996
Dolmetsch, Arnold. *The Interpretation of the Music of the 17th and 18th Centuries*. University of Washington Press, 1969
Donington, Robert. *A Performer's Guide to Baroque Music*. Charles Scribner's Sons, 1973
Donington, Robert. *Baroque Music: Style and Performance - A Handbook*. Norton, 1982
Donington, Robert. *The Interpretation of Early Music*. Norton, 1992
Duffin, Ross. *How Equal Temperament Ruined Harmony (and Why You Should Care)*. W. W. Norton & Company, 2008
Feldman, A. F., & Matjasko, J. L. (2005). *The role of school-based extracurricular activities in adolescent development: A comprehensive review and future directions*. Review of educational research, 75(2), 159-210.
Freiberg, Sarah. *Baroque Performance Basics: Performing Early Music Requires You to Change Your Attitude and Your Ear*. ISB XXV #3, 2002
Haas, Eric. *The Grammar of Ornament: Ornamentation and Embellishment in the Late Baroque*. Von Huene Workshop, 1998
Larson, Daniel. *Making Gut Strings*.
Lawson, Colin and Robin Stowell. *The Historical Performance of Music: An Introduction*. Cambridge University Press, 1999
McNeal Jr., Ralph B. "High School Extracurricular Activities: Closed Structures and Stratifying Patterns of Participation." *The Journal of Educational Research*, Vol. 91, No. 3 (Jan.-Feb. 1998), pp. 183-191. Taylor & Francis, Ltd. Article Stable URL: <http://www.jstor.org/stable/27542149>
Mixon, Kevin. "Engaging and Educating Students with Culturally Responsive Performing Ensembles." *Music Educators Journal*, Vol. 95, No. 4 (Jun 2009), pp. 66-71. Sage Publications on behalf of MENC: The National Association for Music Education. Article Stable URL: <http://www.jstor.org/stable/30219241>
Neumann, Frederick. *Performance Practices of the 17th and 18th Centuries*. Schirmer, 1993
Neumann, Frederick. *Ornamentation In Baroque and Post-Baroque Music*. Princeton, 1983
Sadie, Julie Anne (editor). *Companion to Baroque Music*. University of California Press: Berkeley, 1990.
Tarling, Judy. *Baroque String Playing For Ingenious Learners*. Corda Music, 2000