

9-21-2014

# Student Ensemble: Symphony Orchestra Concert

School of Music  
*Illinois State University*

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**Illinois State University  
College of Fine Arts  
School of Music**

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**Illinois State University  
Symphony Orchestra Concert**

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**Center for the Performing Arts  
September 21, 2014  
Sunday Evening  
7:00 p.m.**

**This is the sixth program of the 2014-2015 season.**

# Program

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

## Star-Spangled Banner

### Symphony No.1 Op.39 (1899)

Jean Sibelius  
(1865-1957)

I. Andante, ma non troppo - Allegro energico

II. Andante (ma non troppo lento)

III. Scherzo: Allegro

IV. Finale: Andante - Allegro molto - Andante assai - Allegro molto come prima –  
Andante (ma non troppo)

### Four Dance Episodes from “Rodeo” (1942)

Aaron Copland  
(1900-1990)

Buckaroo Holiday

Corral Nocturne

Saturday Night Waltz

Hoe-Down

## Program Notes

### Sibelius *Symphony No.1*

On February 15, 1899, in response to Finland’s increasing agitation for independence from Russia, Czar Nicholas II unveiled the “February Manifesto,” which gave Russia the right to set policies in Finland without consent from the Finnish Senate. The following year, Czar Nicholas announced that Russian would become the official state language of Finland. These and other oppressive decrees were part of a larger Russian governmental strategy known as the “Russification of Finland.”

The importance of Jean Sibelius’ music to the people of Finland, especially at the beginning of the 20th century, cannot be overstated. Sibelius was an ardent Finnish nationalist, and his music, particularly *Finlandia* and his symphonic poems, became a central rallying cry for the Finnish people in their fight to preserve their linguistic, cultural and political independence. However, Sibelius also clearly stated that his symphonies should not be viewed through the lens of an extra-musical program. “[My symphonies] ... [are] worked out as musical expression without the slightest literary basis,” he explained. “I’m not a literary musician. For me, music begins where words leave off ... A symphony should be music first and last.” But, as musicologist James Hepokoski points out, Sibelius’ insistence that his symphonies were purely musical did not prevent Sibelius from using the *First Symphony* for non-musical ends. In the summer of 1900, the Helsinki Philharmonic toured Europe with it, using it to garner support for the Finnish cause against Russia. Not incidentally, this tour gave Sibelius his first international fame.

When some of Sibelius’ contemporaries pointed out the Tchaikovskian influences in the *First Symphony*, Sibelius concurred, replying, “There is much in that man that I recognize in myself.” Sibelius borrowed specific musical aspects from Tchaikovsky’s *Fifth Symphony*, like the key of E minor and the clarinet solo that begins the first movement. More generally, Sibelius evokes Tchaikovsky in his use of recurring themes as unifying devices, as well as his affinity for drama and atmospheric orchestrations. There is also no denying the heroic nature of several themes in this symphony, particularly the primary melody of the first movement, which returns at the end of the fourth.

In 1905, six years after its premiere in Helsinki, English critic Ernest Newman wrote, “I have never listened to any music that took me away so completely from our usual Western life, and transported me into a quite new civilization. Every page of [the *First Symphony*] breathes of another manner of thought, another way of living, even another landscape and seascape of ours.”

2013 Elizabeth Schwartz

### Aaron Copland’s *Rodeo*

In the spring of 1942, Agnes de Mille, the American dancer and choreographer, asked Aaron Copland to write music for a new ballet set on a western ranch. Having already composed one cowboy ballet, *Billy the Kid* in 1938, Copland was reluctant to accept the assignment. But de Mille persuaded him by promising that

her work would strike a different tone: no legendary figures, no high drama—just a simple and universal story in a pastoral American setting.

That story could hardly have been more elemental. A cowgirl raised at Burnt Ranch competes for the attention of the young ranch hands. Her search for romance culminates at a Saturday night barn dance, where she finally gains a suitor. *Rodeo*, originally subtitled *The Courting at Burnt Ranch*, premiered in October of 1942 and enjoyed an immediate success. The freshness of de Mille's choreography exerted a strong appeal, and Copland's music gave further evidence of the fertility of his involvement with American folk music.

Shortly after *Rodeo* opened, Copland adapted a concert suite of four dances from his ballet score. The first, *Buckaroo Holiday*, uses two authentic folk melodies, "If He Be a Buckaroo by His Trade" (an old cowboy song that Copland introduces by way of a trombone solo) and "Sis Joe." After treating each tune separately, Copland combines them in complex counterpoint.

The ensuing *Corral Nocturne* is a tender interlude. Copland stated that he wanted this music to convey the sense of loneliness felt by the ballet's young heroine. *Saturday Night Waltz*, the third movement, hints at the sound of country fiddlers tuning up, as well as at the cowboy tune "Old Paint." The fourth and final dance, *Hoe-Down*, has long been the most popular portion of *Rodeo*. Here Copland quotes two square-dance tunes, "Bonypart" and "McLeod's Reel," to help impart a lively rural atmosphere.

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### Biographical Notes

**Glenn Block** has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990, celebrating his 25<sup>th</sup> year at ISU. He also served as Music Director of the Youth Symphony of Kansas City from 1983 - 2007. Prior to his appointment at Illinois State 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 received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest-conducting have included concerts and master classes at the Fountainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and the Czech Republic and through South America. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June, 1997.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has also served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

During the summer of 2013, Dr. Block spent a month conducting and teaching in Brazil, Argentina and Paraguay. In the summer of 2014, Dr. Block again returned to South America to conduct in Brazil, Argentina and Paraguay during the months of May and June, and traveled to Italy in August to conduct at various festivals in Pescara and in the eastern mountains of Abruzzo.

During the 2015 season, Glenn Block will again return for extended residencies in South America with orchestras in Brazil, Argentina, Paraguay, and Uruguay. In August of 2015, he will be making his debut conducting at the Teatro Colon in Buenos Aires.

#### Next ISU Symphony concerts

**October 24, 26** – Beethoven Symphony No. 9 "Choral" with ISU artist voice faculty as soloists, Maestro Maurizio Colasanti from Italy, guest-conducting, and Cicero Cordao trumpet soloist

**November 13** – ISU Chamber Orchestra featuring ISU faculty member David Gresham, clarinet soloist in the Nielsen *Clarinet Concerto*

# Illinois State University Symphony Orchestra

## **1<sup>st</sup> Violin**

Wei Chi Chiu, *concertmaster*  
Lorenzo Budo  
Rachael Miller  
Maggie Watts  
Lisa Ourada  
Liz Fansler  
Gabrielle VanDril  
Hannah Kehe  
Chelsea Rillaraza

## **2<sup>nd</sup> Violin**

Praneeth Madoori, *principal*  
Julia Heeren  
Jillian Forbes  
Samantha Huang  
Charlea Schueler  
Asa Church  
Andrada Pteac  
Justin Wagner

## **Viola**

Matthew White, *principal*  
Abigail Dreher  
Kathryn Brown  
Sarah Williams  
Alexander Foote  
Regina Vendetti  
Rachael Tatar  
Alex Daniell  
Eileen Wronkiewicz  
Joshua Tolley  
Rebecca Schwartz

## **Cello**

Monica Sliva, *principal*  
Pei-Ching Huang  
Angelina McLauthlin-Heil  
Ryan Koranda  
Kristen Wersenberger  
Shannon McElmeel  
Alexander Brinkman  
Charles Spurgeon

## **Double Bass**

Trevor Mason, *principal*  
Claudia Amaral  
Wiebe Ophorst  
Parnelle Miller  
Gregory Clough  
Jacob Buse  
Patrick Casner  
Tabitha Staples  
Matthew Stewart

## **Flute**

Daniel Gallagher, *co-principal*  
Pamela Schuett, *co-principal*  
Miranda Debretto  
Sara Reis

## **Oboe**

David Merz, *principal*  
Erica Nicwander  
Terri Rogers, *English horn*

## **Clarinet**

Nuvee Thammikaszkul, *principal*  
Brian Do, *co-principal*  
Gustav Johnson, *bass clarinet*

## **Bassoon**

Matthew Jewell, *principal*  
William Heinze

## **Horn**

Amanda Muscato, *principal*  
Emily Lenart  
Laura Anderson Makara  
Joshua Hernday  
Calle Fitzgerald  
Justin Johnson

## **Trumpet**

Sean Hack, *principal*  
Andrew Mrozinsky  
Virginia Ulbricht

## **Trombone**

Riley Leitch, *principal*  
Aaron Gradberg  
James Mahowald, *bass trombone*

## **Tuba**

Alexander Hill, *principal*

## **Timpani/Percussion**

Mallory Konstans, *principal*  
Robert Botwinski, *co-principal*  
Hillary Ulman  
James McHenry  
Kyle Singer

## **Keyboard**

Pao Ping-Yin, *principal*

## **Harp**

Julia Jamieson, *principal*

## **Staff**

Noam Aviel, *manager/librarian*  
Johannes Eitel Burgos, *Manager/librarian*  
Matthew White, *assistant librarian*  
Trevor Mason, *assistant librarian*

## **Orchestra Committee**

Pamela Schuett, *chair*  
Abigail Dreher, *vice-chair*  
Elizabeth Fansler, *secretary*  
Sean Hack  
Gregory Clough