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### Illinois State University Symphony Orchestra

Glenn Block Director/Conductor  
*Illinois State University*

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Illinois State University

School of Music

Illinois State University  
Symphony Orchestra

Glenn Block, *Music Director and Conductor*

Center for the Performing Arts

September 19, 2004

Sunday Evening

7:00 p.m.

This is the eighth program of the 2003-2004 season.

## Program

Suite from *Der Rosenkavalier*

Richard Strauss  
(1864-1949)

~ Intermission ~

Symphony No. 4 in E<sup>b</sup> "Romantic"

Anton Bruckner  
(1824-1896)

Bewegt, nicht zu schnell  
Andante, quasi allegretto  
Bewegt  
Bewegt, doch nicht zu schnell

Heather Husley, horn

## Program Notes

### Suite from *Der Rosenkavalier* (1944)

*Der Rosenkavalier*, Richard Strauss' most successful opera, was composed in 1910 and was premiered at the Dresden Court Opera on January 26, 1911. The suite heard this evening was created by the composer in 1944. After Strauss composed his opera *Salome*, he remarked that he would like to compose in the style of Mozart. Two operas later, he succeeded with *Der Rosenkavalier*. His librettist, Hugo von Hoffmannsthal, created a wonderful 'Mozartean' world of drama and comedy that could have come out of the tradition of *Le Nozze di Figaro*.

J. Michael Allsen, provides the following plot to the opera:

*Der Rosenkavalier* ("the Knight of the Rose") is set in mid 18th-century Vienna, but the music is dominated by the lilting waltz rhythms of late 19th-century Vienna. The plot centers around the shifting romantic attachments of four characters: the Marschallin (a beautiful, but aging noblewoman), Octavian (a young count who is in love with her), Baron Ochs von Lerchenau (a country bumpkin who isn't quite as young as he thinks he is), and Sophie (a young woman, to whom Baron Ochs is engaged). As the opera begins, the Marschallin and Octavian are together, having spent the night in lovemaking. Octavian is forced to disguise himself as a chambermaid by the announced arrival of a guest, but the guest is not the Marschallin's husband, as feared, but rather Baron Ochs. Ochs asks for the Marschallin's help in courting Sophie, but while she isn't looking, he makes a pass at the chambermaid, really Octavian in disguise. Octavian escapes, and in his absence, he is appointed as a Rosenkavalier, whose duty it is to carry the Baron's love-token--a silver rose--to Sophie. When Octavian carries out this mission, he and Sophie fall immediately in love, and Sophie asks him to save her from marriage to Ochs. After several dozen more plot twists, Ochs is confounded, the young lovers are united, and the Marschallin, who knew Octavian would eventually leave her for a younger woman, is left alone.

The *Suite* begins with an orchestral introduction featuring thrusting horns which represent the Marschallin and Octavian in love-making. The *Suite* next presents the music for the Knight of the Rose, and a duet for Octavian and Sophie. The Act III trio sung by the Marschallin who has lost Octavian, as he falls in love with Sophie, is heard followed by another waltz for the licentious Baron and a new coda which closes the work.

### Symphony No. 4 in E<sup>b</sup> Major, "Romantic" (1874-80)

Bruckner composed his *Fourth Symphony* between January and November 1874, with revisions in 1880 and again in 1886. The 1880 version heard this evening was given its premiere on February 20, 1881 by the Vienna Philharmonic with Hans Richter conducting.

The descriptive title "Romantic" was added to the work two years after it was published, and is the only Bruckner Symphony to have such a title. H.C. Colles suggests that "The term 'romantic' is of such general significance that one wonders at it having been appropriated by one rather than by all nine [symphonies]." Werner Wolff explains that "the word [romantic] had been used for this symphony in its most popular sense, meaning imaginative, unrestrained, nebulous and mysterious. Nostalgic reverie (sic) is also called 'romantic' at times, and this meaning, too, has been applied to the *Fourth*."

Bruckner's life was full of dichotomy: he lived a nearly ascetic, reclusive life, yet he was known to often fall in love with girls of sixteen years of age. He was a very pious catholic, but had a remarkably chauvinistic attitude. By all accounts, Bruckner was a markedly intelligent man, but knew nothing of present day politics or current thought.

Bruckner, a church musician and one of the most successful organists of his time, was, at the age of sixty-seven, given an honorary doctorate from Vienna's university and was the first Viennese musician to receive this honor. He began his acceptance speech in fits and starts and when he was unable to finish it remarked, "I cannot find the words to thank you as I would like, but if there were an organ here I could tell you."

His life-long study of organ and counterpoint seem to have a great affect on his compositions. The *Fourth Symphony's* orchestration is heard much more like that of organ registration - where changes of color, not instrumentation, guide the composition. Understanding Bruckner's fascination with counterpoint is important to note since he uses the devices of imitation and canon to develop his themes. His employment of several chorale-like passages in this work is perhaps also owing to his study of church music.

The *Symphony* opens with a horn call sounding the recurring interval of a descending fifth. The winds enter, providing a new color for the horn motif, and a crescendo begins leading to the first statement for full orchestra and the "Bruckner Rhythm" (the division of the measure into two plus three) which reappears throughout the symphony. In anticipation of the second theme, the harmonic motion is pushed to the dominant key, yet Bruckner chose to introduce his second theme in what Michael Steinberg refers to as the "Schubertian key of D<sup>b</sup> Major." The new theme reflects a pastoral nature with violins and violas playing what Bruckner called "happiness in hearing the familiar sounds of nature." Bruckner supplied this narrative for the exposition: "Medieval city-dawn-morning calls sound from the towers-the gates open-on proud streets, knights ride into the open-woodland magic embraces them-forest murmurs-bird song-and thus the romantic picture unfolds."

The *Bruckner Rhythm* returns in the development and is followed by a glorious chorale-like theme for brass based on the opening horn call. As Michael Steinberg puts it, "The afterglow of this episode prepares the recapitulation, whose horn calls are subtly echoed on drums and with the flute adding a 'Holy Ghost' Counterpoint." Bruckner's resplendent coda begins in C minor, the parallel minor key, and steadily increases in volume until the horns can be heard playing their opening motif *fortissimo* against full orchestra.

The *Andante*, in C minor, begins with a somber 'song' for cellos. After an extended chorale episode, the violas take over with a new melody before the winds begin the development with the original cello melody, now played in canon. The movement climaxes with a '*fff*' brass motif taken from the opening cello melody before fading away to '*ppp*' C Major chords for timpani and *pizzicato* strings.

The *Scherzo* brings back the *Bruckner Rhythm* in full force with a hunting theme for horns. The exciting forward motion leads to the Trio, which Bruckner described as a "dance tune at mealtime on the hunt."

Bruckner's *Finale* is on the same grand scale as the first movement and again makes use of the "Bruckner Rhythm." Bruckner, like many of his nineteenth century colleagues, was attempting to copy Beethoven by making this final movement the focal point of the *Symphony*. Material from the first and third movements is followed by a new theme for strings and then a *fortissimo* passage for full orchestra. An expansive coda, which uses material from the opening of the movement and the recurring interval of a descending fifth, closes the work in magisterial fashion.

— Notes by Michael Sundblad

**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 January, 1996, Dr. Block made his South American debut conducting the Orquestra 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 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.

#### Orchestra Staff

Michael Sundblad, *manager*  
Victoria Kuchta, *tour manager*  
Julie Danielson, *librarian*

#### Orchestra Committee

Ted Clark, *chair*  
Chris Kelts  
Colleen Kuraszek  
Jeff Young  
Amy Zordan

## Illinois State University Symphony Orchestra

Glenn Block, *Music Director and Conductor*  
Michael Sundblad & Christopher Kelts, *assistant conductors*

#### Violin I:

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

#### Violin II:

Jon Doyle, *principal*  
Rebekah Kronborg- Mogil  
Xavier Kimble  
Karamond Kulpa  
Kate Markowski  
Ashley Mayor  
Taylor Nix  
Ashley Velon  
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*  
Julie Danielson  
Timothy Douglass  
David T. Genty  
Chris Griffith  
Karl L. Kieser  
Jacob Mariani  
Brandon Mooberry  
Christine Riotto  
Justin Routh  
Lauren Themanson  
Andrew Turney

#### Flute I:

Megan Lomonof, *co-principal*  
Leigh Ann Singer, *co-principal*  
Rebecca Meenan

#### Oboe:

Cassandra Anderson, *principal*  
Laura Israelsen  
Emily M. Portner, *English horn*

#### Clarinet:

Jessica Boese, *principal*  
Robyn Reese Canene  
Ivory Sebastian, *Bass and E<sup>b</sup> clarinets*

#### Bassoon:

Michelle Sawyer, *principal*  
Hillary Miller  
Amy Zordan

#### Horn:

Heather Husley, *co-principal*  
John Hansen, *co-principals*  
David Bostik  
Christine Smeltzer  
Tawnya Smith

#### Trumpet:

Ted Clark, *principal*  
Brandon Kelsey  
Kevin Price

#### Trombone:

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

#### Tuba:

Brian Badgley, *principal*

#### Timpani:

Ben Stiers, *principal*

#### Percussion:

Jeff Young, *principal*  
James Coleman  
Zachary Fosnaugh  
Patrick Keelan  
Scott Simon

#### Harp:

Julia Jamieson, *principal*  
Rex Moore

#### Celeste:

Junko Kainosho

## Upcoming Events

### September

26	Wind Symphony	CPA Concert Hall	3:00 p.m.
28	Convocation Concert	CPA Concert Hall	11:00 a.m.
29	Faculty Brass	CPA Concert Hall	8:00 p.m.

### October

01	Junior Recital, Kevin Smith, <i>guitar</i>	Kemp Recital Hall	6:30 p.m.
01	Jazz Ensembles I & II	CPA Concert Hall	8:00 p.m.
03	Chamber Winds	Kemp Recital Hall	3:00 p.m.
04	Guest Artist Series: Mary Tollefson, <i>piano</i>	CPA Concert Hall	8:00 p.m.
05	Linden Duo: Kim Risinger, <i>flute</i> & Angelo Favis, <i>guitar</i>	Kemp Recital Hall	7:30 p.m.
06	Chamber Music for Piano and Strings	Kemp Recital Hall	8:00 p.m.
08	Guest Artist Series: Marcia Spence, <i>horn</i> ; Dan Willett, <i>oboe</i> & Simon Sargon, <i>piano</i>	Kemp Recital Hall	6:00 p.m.
09	Senior Recital, Eleanor Lefferts, mezzo soprano	Kemp Recital Hall	1:00 p.m.
09	Bandarama!	Braden Auditorium	7:30 p.m.
10	Symphonic Winds & Symphonic Band	CPA Concert Hall	3:00 p.m.
12	Faculty Jazz Ensemble	CPA Concert Hall	8:00 p.m.
13	Guest Artist Series: Stephen Aron, <i>guitar</i>	Kemp Recital Hall	7:30 p.m.
16	ISU Invitational Marching Band Championship	Hancock Stadium	Varies
17	ISU Symphony Orchestra & Choirs	CPA Concert Hall	3:00 p.m.

Concert events, locations and times are subject to change.  
Some events may charge admission.