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11-10-2005

### Illinois State University Chamber Orchestra

Glenn Block Director/Conductor

*Illinois State University*

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Illinois State University  
College of Fine Arts  
School of Music

Illinois State University  
Chamber Orchestra  
Glenn Block, *Music Director and Conductor*

Happy 250<sup>th</sup> Birthday Wolfgang!!!!

Center for the Performing Arts  
November 10, 2005  
Thursday Evening  
8:00 p.m.

This is the forty-eighth program of the 2005-2006 season.

## Program

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

Adagio and Fugue, K. 546  
Wolfgang Amadeus Mozart  
(1756-1791)

Serenade No. 6 in D, K. 239 "Serenata notturna"  
Wolfgang Amadeus Mozart

Marcia  
Menuetto - Trio  
Rondo

Mark Ericksen, *violin*  
Antony Verner, *violin*  
Colleen Kuraszek, *viola*  
Dorian Jackman, *double bass*

Symphony no. 35 "Haffner", K. 385  
Wolfgang Amadeus Mozart

Allegro con spirito  
Andante  
Menuetto - Trio  
Presto

## Program Notes

### *Adagio and Fugue*

This is possibly Mozart's most serious, intense and private instrumental work. The Fugue started life as a piano duet, which Mozart probably played with his wife, Constanza. He wrote it in Vienna in 1783, at a time when Mozart, along with several like-minded friends, spent Sunday afternoons at the house of his patron, Baron Gottfried van Swieten. There, they immersed themselves in the unfashionable practice of playing fugues, and in particular, fugues by Handel and Bach (many of which Mozart arranged for strings). In 1788, he returned to the C minor fugue, orchestrated it for strings and added the *Adagio*. At van Swieten's behest, he spent a large part of the next two years re-orchestrating several of Handel's choral works, including *Messiah*, and some have pointed to *Messiah* as a particular influence on the *Adagio and Fugue*. Its heavily dotted, angular opening is reminiscent of the start of Handel's overtures, and the violent, chiasmic intervals of the *fugue* subject resemble the themes of Handel's dramatic oratorio choruses. But perhaps a stronger influence is that by J.S.Bach's Musical Offering. It too is in C minor and its theme is extremely close to Mozart's. Mozart uses several contrapuntal devices, including inversion (the subject turned upside down) and stretto (when new voices start the subject before the last ones have finished, literally 'stressing' the music), to construct an emotional climax. The *Adagio's* strange harmonies are unprecedented and make the notorious opening of his 'Dissonance' quartet sound quite tame. In this short piece, Mozart combined the achievements of the old masters with the most daring of 'modern' music's emotionalism. It is hard to imagine anyone in Vienna but Constanza, van Swieten and their coterie enjoying this piece, let alone understanding it. During Mozart's time, its strange combination of ancient and modern would have alienated many of Mozart's admirers, so we can only guess that it probably only received limited private hearings.

### *Serenata Notturna*

Serenades were a class of musical compositions that were written for a special person or occasion. They were particularly popular and well developed in 18th century Salzburg. Court composers were called upon to provide entertainment for royal fetes but also for special celebrations of the nobility of the surrounding communities. As the Salzburg serenades were often connected with outdoor festivities they therefore frequently commenced with a march. The Serenade No. 6 in D, K 239 (*Serenata Notturna*) was one of six serenades that Mozart wrote during his Salzburg years. Completed in January, 1776, this piece was no doubt composed for an indoor, evening event. In examining the instrumentation (a solo quartet and strings with timpani), we may postulate that the two groups of instruments may have been placed in adjoining rooms, or at least in different parts of a large room in order to give the groups an opportunity to play against each other. The use of the solo quartet against the tutti is reminiscent of the Baroque *Concerto grosso*, with Mozart pushing the possibilities of this form in new directions. Listen for the first movement march underlined by the timpani and pizzicato echoes between the two groups. The second movement is a typical Viennese menuet with the trio given to the soloists. The solo quartet takes the lead in the final rondo with a fluid dance theme, stops the momentum with a short adagio, and then leads into a well-known Viennese march tune before returning to the rondo theme.

### **Symphony No. 35 "Haffner"**

Mozart's festive *Symphony No. 35 in D Major* grew out of a request for a new serenade for a gala occasion to be held at the mansion of Salzburg's Burgomaster Sigmund Haffner. Living in Vienna and extremely involved in other projects, Mozart didn't have time for a new undertaking. But, perhaps because a previously commissioned work for a Haffner family wedding had yielded good pay, he told his father, Leopold (still living in Salzburg) that he would try to comply and send something by post. The "*Haffner*" Serenade was written in a period of about two weeks and sent piecemeal as promised. When the score was returned to Mozart six months later he wrote Leopold, "The new Haffner symphony has quite astonished me, for I did not remember a note of it. It must have been very effective." It was and is effective, especially after Mozart recast it as the four-movement symphony we know today. The music has a charm and a simplicity that has made it a concert favorite. An unusual feature of the joyous first movement is Mozart's use of a single theme throughout -- but varied with such skill that one doesn't even miss a customary second theme. The pastorale flavor of the slow movement exhibits characteristics of the typical Mozart serenade. The *Menuetto* is thoroughly Austrian Rococo with a Ländler-like trio. Ending the symphony with a virtuosic flourish, the final rondo movement was described by that it should be played as fast as possible.

### **Biography**

**Glenn Block** has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he is in his 23<sup>rd</sup> year as Music Director of the Youth Symphony of Kansas City. 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 Fountainsbleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and Czechoslovakia. 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 served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

In the summer of 2000, Dr. Block and the Youth Symphony of Kansas City were featured as the Festival Orchestra at the Western Slopes Music Festival in Crested Butte, Colorado and at festivals in northern Italy and Tuscany. In the summer of 2001, Dr. Block was invited to return to Italy to guest conduct at a series of Italian music festivals with Italian orchestras and to teach conducting at the *Academica Boccherini* in Lucca. Dr. Block and the Youth Symphony of Kansas City will return to Italy during the summer of 2006 for a series of concerts at Italian summer festivals.

## **Illinois State University Chamber Orchestra**

### **Violin I**

Antony Verner, *concertmaster*  
Christina Anderson  
Mark Ericksen  
Hye-Ock Kim  
Victoria Kuchta

### **Violin II**

Jennifer Kluchenek, *principal*  
Rebekah Kronborg-Mogil  
Arcadia Kust  
Taylor Nix  
David Victor

### **Viola**

Colleen Kuraszek, *principal*  
Colleen Doyle

### **Cello**

Aleisha Verner, *principal*  
Gretchen Hornickel  
Kim Wedesky

### **Bass**

Dorian Jackman, *principal*  
Jacob Mariani  
Erin Laco, *principal*  
Emily Brooks, *piccolo*

### **Oboe**

Laura Israelsen, *principal*  
Anna Keehan

### **Clarinet**

Jessica Boese, *principal*  
Patrick Steadman

### **Bassoon**

Amy Zordan, *principal*  
Michelle Sawyer

### **Horn**

Anna Henry, *principal*  
John Hansen

### **Trumpet**

Joel Adair, *principal*  
Kevin Price

### **Timpani/Percussion**

Chris Keniley, *principal*

### **Staff**

Jennifer Kluchenek, *manager*  
Pamela Kaufman, *librarian*  
Victoria Kuchta, *tour manager*  
Mark Ericksen, *webmaster*  
Chris Griffith, *public relations*

## Upcoming Events

### November

- |    |     |            |   |
|----|-----|------------|---|
| 11 | LC  | 7:00 p.m.  | Veteran's Day Big Band Dance  |
| 12 | KRH | Noon       | Senior Recital, Meredith Melvin, <i>euphonium</i> *                     |
| 13 | KRH | 1:30 p.m.  | Senior Recital, Leah McCray, <i>mezzo soprano</i> *                     |
| 13 | CDM | 2:00 p.m.  | ISU Graduate Brass Quintet  |
| 13 | CPA | 3:00 p.m.  | Symphonic Winds, Symphonic Bands & University Band                      |
| 13 | KRH | 7:00 p.m.  | Jazz Combos   |
| 14 | CPA | 8:00 p.m.  | Charles W. Bolen Recital Series: Kimberly McCoul-Risinger, <i>flute</i> |
| 15 | KRH | 11:00 a.m. | Convocation Recital *   |
| 15 | CPA | 8:00 p.m.  | Charles W. Bolen Recital Series: Faculty Brass Quintet                  |
| 16 | KRH | 7:30 p.m.  | Guitar Potpourri *  |
| 16 | CPA | 8:00 p.m.  | Encore!   |
| 17 | CPA | 8:00 p.m.  | Gold Series: Illinois State University Wind Symphony                    |

### December

- |    |     |                 |  |
|----|-----|-----------------|--|
| 03 | KRH | Noon            | Graduate Recital, Kajana Pichittanarak, <i>piano</i>               |
| 03 | KRH | 1:30 p.m.       | Chamber Recital  |
| 03 | KRH | 3:00 p.m.       | Senior Recital, Hillary Miller, <i>bassoon</i>                     |
| 03 | KRH | 6:00 p.m.       | Junior Recital, Chris Keniley, <i>percussion</i>                   |
| 03 | KRH | 8:00 p.m.       | Senior Recital, Ben Stiers, <i>percussion</i> *                    |
| 04 | CPA | 3:00 & 7:00 p.m | <b>Gold Series: Music for the Holidays</b>                         |
| 10 | BSC | 3:00 p.m        | 150 <sup>th</sup> Anniversary Madrigals Dinner Reunion Celebration |
| 11 | KRH | 3:00 p.m.       | Junior Recital, Andrea Lawhun, <i>clarinet</i>                     |

### Madrigal Dinners

November 30 @ 6:30 p.m.

December 1, 2, 3, 7, 8, 9, 10, 13, 14 & 16 @ 6:30 p.m.

December 10 @ noon

December 10 @ 3:00 p.m. 150<sup>th</sup> Anniversary Madrigal Dinners Reunion Celebration

\* indicates free admission

KRH - Kemp Recital Hall

CPA - Center for the Performing Arts

CDM - Children's Discovery Museum

LC - Lafayette Club, Bloomington

BSC - Bone Student Center