Illinois State University Symphonic Orchestra, October 17, 2021

Glenn Block
Aaron Jacobs

Follow this and additional works at: https://ir.library.illinoisstate.edu/somp

Part of the Music Performance Commons

Recommended Citation
Block, Glenn and Jacobs, Aaron, "Illinois State University Symphony Orchestra, October 17, 2021" (2021). School of Music Programs. 4499.
https://ir.library.illinoisstate.edu/somp/4499

This Performance Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISURed@ilstu.edu.
Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Illinois State University
Symphony Orchestra
Glenn Block, Music Director
Aaron Jacobs, Violin

Center for the Performing Arts
October 17, 2021
Sunday Afternoon
3:00 p.m.

This is the eighteenth program of the 2021-2022 season.
Program

Please silence all electronic devices for the duration of the concert. Thank you.

Symphony No. 6 ‘Pastoral’ (1808)

I. Allegro ma non troppo- “Awakening of cheerful feelings on arrival in the countryside”. (1770-1827)
II. Andante molto mosso- “Scene by the brook”
III. Allegro- “Merry gathering of country folk”
IV. Allegro- “Thunder, storm”
V. Allegretto- “Shepherd’s song. Cheerful and thankful feelings after the storm”

~ Intermission ~

Violin Concerto No. 5, KV 219 “Turkish” (1775)

I. Allegro aperto-Adagio- Allegro aperto
II. Adagio
III. Tempo di Menuetto- Allegro- Tempo di Menuetto

Aaron Jacobs, violin

Overture to Guillermo Tell (1829)

Gioachino Rossini

(1792-1868)

ASSISTED LISTENING DEVICES

Thank you for joining us for today’s performance. We hope that you will enjoy the concert, and that you join us again for future performances here at the ISU School of Music. Please visit https://finearts.illinoisstate.edu/music for more information. Thank you for your support!

The Center for the Performing Arts is equipped with an infrared audio amplification system for assisted listening. Headsets and receiver packs are available, free of charge, at the Box Office or by checking with the House Manager. An ID is needed to check out the device and must be returned to the House Manager at the end of the performance.
Program Notes

Symphony No. 6 “Pastoral”

Beethoven titled only two of his symphonies, and the only time in Beethoven’s symphonic career that he wrote any “program notes” occurred at the premiere of his Sixth Symphony on December 22, 1808, at the Theater an der Wien. In the printed program that evening, this guide appeared:

“Pastoral Symphony, more an expression of feeling than painting. First piece: pleasant feelings, which awaken in men on arriving in the countryside. Second piece: scene by the brook. Third piece: merry gathering of country people, interrupted by the fourth piece: thunder and storm, which breaks into the fifth piece: salutary feelings combined with thanks to the Deity.” Thus, the images are specific; but possibly, in his own mind, a bit unnecessary. On another occasion, Beethoven also wrote: “Anyone who has an idea of country life can make out for himself the intentions of the composer without a lot of titles.” Disclaimers aside, the titles indicate exactly what is being presented, and the result is music, painting via evocation and specific nature references. The choice of the countryside would have been natural for the composer. He loved his daily walks “...where nature is so beautifully silent. How happy I am to be able to wander among the bushes and grass, under trees and over rocks, no man can love the country as I love it.” (Beethoven’s Letters to Therese Malfatti, 1808)

The “Pastorale” debuted on a gigantic, benefit program, conducted by Beethoven, which also included the premiere of the Fifth Symphony, his Fourth Piano Concerto, three excerpts from his Mass in C major, the aria Ah, Perfilo and concluded with the Fantasy in C minor for Piano, Chorus and Orchestra. The extended event was further complicated by the fact that all the heating went out in the concert hall, but the audience loyally remained seated, for four hours, undoubtedly shivering, until the end. Beethoven wrote to his publisher, “In spite of the fact that various mistakes were made, which I could not prevent, the public nevertheless applauded the whole performance with enthusiasm.”

The first movement opens with a direction that it should be played “cheerfully, but not too fast.” First and second violins proclaim a simple theme, which provides the basis of the movement. Simple repetitions of the theme, and repetitions of thematic segments served the composer’s wishes. Owen Downes observed, “At one point a tiny five-note figure derived from the second measure is repeated some eighty times without interruption, and yet the whole movement makes an impression of inexhaustibly fertile imagination.” Secondary themes emerge, but never displace the importance of the initial theme.

Scene by the Brook continues the gentle mood of the first movement and is written in sonata-allegro format. Second violins set up the watery vision with murmuring triplet figures, while violins produce two main themes. A development follows, and a recapitulation recalls the opening themes (now with heavier orchestration.) An area including the chirping of a nightingale (flute), quail (oboe), and cuckoo (clarinet) prefaces the small coda, which closes the movement. Beethoven once commented that these avian appearances were “nothing but a joke.”

The third movement, Merry Assembly of Country Folk, provides a boisterous scherzo, probably a parody of rustic bands the composer had heard in Viennese taverns. Anton Schindler commented, “Beethoven asked me if I had noticed how village musicians often played in their sleep, occasionally letting their instruments fall and keeping quite still, and then waking up with a start, getting in a few vigorous blows or strokes at a venture, although usually in the right key before dropping to sleep again.” Apparently, he had tried to portray these people in the “Pastoral Symphony.” (The most famous is a caricature of an inept bassoon player occurring in the middle of the first section. Herein, the bassoon player seems capable of only two notes. Celli and violas later mock the bassoonist with descending pitches as the bassoon drops.

In the fourth movement, Merry Assembly of Country Folk, is interrupted by a fearsome Thunderstorm, possibly representing a tumult both in nature and in Beethoven’s psyche. At this time his deafness had progressed at an alarming speed over the past five years. By 1805 he had acknowledged, “…winds for me are lost in any orchestral tutti.” Thus, we arrive at a terrifying, stressful experience. What could be worse for a composer than losing hearing? It is no longer just a wind and rainstorm; it is a frightful cataclysm, a universal deluge, the end of the world,” Hector Berlioz commented.

Softly, the movement tiptoes in, with violin “raindrops.” This imagery will appear several times in the movement. The intrusion of a ramming F minor triad signifies that all the merry-making is at risk. Nature takes over with violence and the music is filled with dissonant passages. Piccolos scream and shoot lightning bolts; timpani hammer thunderclaps; volcanic rhythmic patterns shift the winds. In a remarkable climax Beethoven summons a huge, syncopated chord (including trombones) over the long span of six measures. Gradually, the storm subsides, and Beethoven provides an exquisite rainbow in a long melodic line.

The fifth movement, Happy, grateful feelings after the storm, begins with simple songs spun from the clarinet, followed by solo horn. It is likely that the composer was recalling little melodies he had heard on the outskirts of Vienna. The orchestra provides extensive development and ornamentation for the duration of the movement. In the manuscript of the symphony Beethoven wrote, “We give Thee thanks for Thy great glory.” His pantheistic philosophy consistently found proximity to God in nature. Five years would pass before another symphony would be forthcoming.

Marianne Williams Tobias, Indianapolis Symphony Orchestra, 2016.
**Violin Concerto No. 5**

Like Mozart's other violin concertos, this is an early work. It dates from December of 1775, when the composer was nineteen years old. Who it was written for is not known, but it is possible that, among others, Mozart himself may have played it, since he was said to be an accomplished violinist.

The work has several strikingly original ideas that are not found in his earlier concertos. For one, the work begins with an Allegro orchestral introduction, but then the violin enters with an Adagio of only six bars before resuming the Allegro. It is a beautiful and unexpected touch.

It is the third movement that gives this concerto its nickname, the "Turkish." In the middle of a graceful minuet movement, the music suddenly switches to an Allegro in the minor mode, and the meter changes from 3/4 to 2/4, as the violin and orchestra take up what is meant to suggest wild Turkish music. Turkish culture enjoyed a considerable fashion in eighteenth-century Europe with Turkish coffee, Turkish subjects in dramas and paintings, popular stones about Turkey in many operas, and many rulers creating Janissary bands for their armies. Those Janissary bands included not only load wind instruments (e.g., fifes and shawms) but also "exotic" percussion (cymbals, triangles, and various drums), effects that many European composers imitated for special effects.

Mozart famously wrote "Turkish" music in parts of his opera The Abduction from the Seraglio and in the well-known Alla Tura that ends one of his piano sonatas. Here, in this violin concerto, he has no percussion or outdoor wind instruments in the orchestra, but he imitates the effect with strong accents, exotic chromatic scales with sudden crescendos, and a percussive drone of the cellos and basses striking their strings with the stick of the bow (col legno). Following this unruly middle section, the music returns to its graceful minuet.

Program notes by Martin Pearlman, Boston Baroque, 1979.

**Overture to Guillermo Tell**

Gioachino Rossini was one of the most celebrated Italian composers of the 19th century and consequently enjoyed widespread success, prestige, and wealth during his life.

As one of the most prolific opera composers, Rossini wrote Guillermo Tell was his thirty-ninth and final opera. The four-act opera is based on a play (Wilhelm Tell) by Friedrich Schiller that tells the story of William Tell, an archer and Swiss hero that helps to liberate Switzerland from Austrian occupation. Though the opera is rarely performed, the overture remains a concert favorite.

Though Guillermo Tell may not be Rossini's most well-known opera, melodies from the overture have become pop culture mainstays. The overture is divided into four distinct sections, and while the English Horn solo in the third section found its way into cartoons, it is the last section (The March of the Swiss Soldiers) that has cemented itself into widespread cultural recognition. In addition to being used in early Mickey Mouse cartoons, the melody from the Finale rode into radio and TV history as the opening credits to the radio and TV versions of *The Lone Ranger*, and has since made its way into cartoons, commercials, and movies alike.

Program notes by Danielle Taylor, Grant Park Music Festival, 2021.
Aaron Jacobs

For twenty years, Dr. Aaron Jacobs has taught at universities, academies, music schools, and summer camps throughout Ohio, Maine, Wisconsin, and Illinois. Currently, he serves as Instructional Assistant Professor of violin at Illinois State University and was formerly a faculty member in violin and string pedagogy at Millikin University. For ten years he taught at the University of Illinois where he founded the Illinois String Academy. There, he mentored a studio of 30+ violin/viola students and a staff of 15+ graduate and post-doctoral instructors, taught violin/viola group classes, pre-college chamber music, and directed two chamber orchestras. He also served as Co-Director of The Paul Rolland String Pedagogy Workshop for professional musicians and teachers, and “Young Strings on the Move” – The Paul Rolland String Camp. In 2014, Dr. Jacobs created a violin program for the Danville School District 118 that he developed for three years, which offered violin instruction to nearly 200 first and second grade students at two elementary schools in Danville, Illinois. Aaron’s private students consistently win top honors and receive numerous performance awards, including solo concerto performances with orchestras as well as admission and scholarship offers to prestigious collegiate music institutions.

As a performer, Dr. Jacobs is in high demand as a soloist, chamber and orchestra musician. He has performed as concertmaster or section leader for more than a dozen orchestras throughout Illinois. As a chamber musician and solo recitalist, he has performed throughout the United States and Europe. He has been the recipient of several honors and is an award winner at international competitions.

Aaron Jacobs holds a Bachelor of Music degree in Music Education and Artist's Certificate in Violin Performance from Bowling Green State University in Ohio, a Master of Music degree in Violin Performance and String Pedagogy from Northwestern University, and a Doctor of Musical Arts degree in Violin Performance and Literature from the University of Illinois at Urbana-Champaign. He currently resides in Champaign, Illinois with his wife, pianist Tatiana Shustova, and two boys, Pavel and Mikhail.

Glenn Block

Glenn Block has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he 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 Fontainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria, Czech Republic and throughout South America since 2012. 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. This year, he has also been invited to serve as Adjunct Professor of Conducting at Illinois Wesleyan University. He will be returning in the summer of 2022 to guest-conduct orchestras in Argentina (Teatro Colon, Misiones/Posadas, Mar del Plata, Mendoza), Londrina, Brazil; Antofagasta, Chile; and Guadiagrele, Italy.
ISU SYMPHONY ORCHESTRA
Glenn Block, Music Director

Violin I
Yuri Kim, concertmaster
Satomi Radostits
Colleen Loemker
Jessica Pytel
Mark Moen
Rose Ortega
Maria Emmons
Antonia Tapia
Amanda Tauch

Violin II
Anna Woods, principal
Maddy Dunsworth
Kathleen Miller
Alejandra Jaramillo
Aliana Kottabi
Tejas Dhanani
Lucia DePaz
Antonio Zavatini
Nina Bussard
Bree Rea

Viola
Grace Eom, principal
Nick McKee
Shelby Fick
Rhiannon Cosper
Cecily Wibring
Aspyn Bush
Zeph Mussman
Rachel Platt

Cello
Gita Srinivasan, principal
Lydia Hedberg
Matthew Clarke
Elliot Butler
Jenny Komperda
Peyton Miles
Paris Roake
Brandon Campos
Brian Hershey
Ian Crossland
Lily Moen

Double Bass
John St. Cyr,
Alyssa Trebat
Jacob Webber
Andrew Viveros

Horn
Nathaniel Parson, co-principal
Jimmy Spencer, co-principal
Nicholas Seffenhagen, co-principal
Kizzy Cobden
Zhiyuan Gao

Flute/Piccolo
Samantha Wyland, co-principal
Brianne Steif, co-principal
Gina Russel
Rachel Nulf

Trumpet
Jeri Blade, principal
Katherine Shindledecker
Alice Kabira

Oboe/English Horn
Anastasia Ervin, principal
Tyler Blooming, co-principal, English horn
Sara Walsh

Trombone
Ethan Machamer, principal
Nathan Nigus
Nicholas Sisson, bass trombone

Clarinet
Daniel King, co-principal
Alec Jenkins, co-principal
Christian Rucinski

Tuba
David Basich, principal

Bassoon
Veronica Ervin, principal
Rosalie Truback

Timpani/Percussion
Baryl Brandt, co-principal
Will Lawton, co-principal
Konnor Halsey
Carson Lau

Keyboard
Somlee Lee, principal

Staff
Matthew Clarke, assistant conductor, manager/librarian
Guilherme Rodrigues, assistant conductor, manager/librarian
THANK YOU

Illinois State University
Wonsook Kim College of Fine Arts

Jean Miller, dean
Andrew Bond, director of development
Adriana Ransom, interim director, School of Music
Nick Benson, coordinator, Center for Performing Arts
Sara Semonis, associate dean of research and planning
Janet Tulley, assistant dean for enrollment and student services
Ann Haugo, director, School of Theatre and Dance
Sarah Smelzer, acting director, Wonsook Kim School of Art
Rose Marshack, director, Creative Technologies
Kendra Paitz, director and chief curator, University Galleries
Stephanie Kohl Ringle, business communications associate
Eric Yeager, director, CFAIT

Illinois State University School of Music

A. Oforiwa Adoum, Ethnomusicology
Allison Alcorn, Musicology
Debra Austin, Voice
Mark Babbitt, Trombone
Emily Beinhorn, Music Therapy
Glenn Block, Orchestra and Conducting
Karyl K. Carlson, Director of Choral Activities
Renee Chernick, Group Piano
David Collier, Percussion and Associate Director
Andrea Grimmings, Music Therapy
Peggy Dehaven, Office Support Specialist and Scheduling
Benjamin De Kock, String Bass
Anne Dervin, Clarinet and General Education
Gina Dew, Music Education Advisor
Judith Dicker, Oboe
Michael Dicker, Bassoon
Geoffrey Duce, Piano
Tom Faux, Ethnomusicology
Angelo Favis, Guitar and Graduate Coordinator
Tim Fredstrom, Choral Music Education
Trevor Gould, Facilities Manager
David Gresham, Clarinet
Rachel Grimsby, Music Education
Mark Grizzard, Theory and Choral Music
Christine Hansen, Lead Academic Advisor
Kevin Hart, Jazz Piano and Theory
Phillip Hash, Music Education
Megan Hildenbrandt, Music Therapy
Rachel Hockenbery, Horn
Travis Hoover, Jazz Studies
Martha Horst, Theory and Composition
Mona Hubbard, Office Manager
Aaron Jacobs, Violin
Saori Kataoka, Trumpet

John Koch, Voice
Marie Labonville, Musicology
Katherine J. Lewis, Viola
TJ Mack, Assistant Director of Bands
Roy D. Magnuson, Theory and Composition and CTK*
Anthony Marinello III, Director of Bands
Thomas Marko, Director of Jazz Studies
Rose Marshack, Music Business and CTK*
Joseph Matson, Musicology
Anne McNamara, Trumpet
Shawn McNamara, Music Education
Paul Nolen, Saxophone
Lauren Palmer, Administrative Aide
Ilia Radoslavov, Piano
Kim Risinger, Flute
Cindy Ropp, Music Therapy
Andy Rummel, Euphonium and Tuba
Carl Schimmel, Theory and Composition
Daniel Peter Schuetz, Voice
Lydia Sheehan, Bands Office Administrator
Anne Shelley, Miller Librarian
Matthew Smith, Creative Technologies
David Snyder, Music Education
Ben Stiers, Percussion and Theory
Erik Swanson, Jazz Guitar
Cora Swenson Lee, Cello
Elizabeth Thompson, Voice
Tuyen Tonnu, Piano
Matthew Vala, Voice and Opera Practicum
Rick Valentini, Creative Technologies
Justin Vickers, Voice
Michelle Vought, Voice
Mack Wood, Associate Director of Bands
Roger Zare, Theory and Composition

*Creative Technologies Program (CTK)
Upcoming Events

**Tuesday, October 19**
11:00 pm  Performance Convocation  CPA

**Friday, October 22**
6:00 pm  Senior Recital: Maggie Oedewaldt, voice  CPA

**Saturday, October 23**
6:30 am  The Illinois State Marching Band Competition  Hancock Football Stadium

**Sunday, October 24**
12:00 pm  Junior Recital: Allison Loyd, voice  CPA

**Wednesday, October 27**
7:30 pm  Guitar Ensemble and Friends  Kemp

**Friday, October 29**
6:00 pm  Senior Recital, Justin Lindsey, jazz guitar  Kemp
8:00 pm  Guest Artist Recital: Dr. Daniel Shapiro, piano  CPA

**Saturday, October 30**
10:00 am  Guest Artist Masterclass: Dr. Daniel Shapiro, piano  Kemp
10:00 am  Symphony Orchestra presents Music for All  CPA
2:00 pm  Senior Recital: Angel Lopez, tuba  Kemp

**Sunday, October 31**
12:00 pm  Senior Recital: Alice Kabira, trumpet  Kemp
1:30 pm  Senior Recital: Kaitlyn Bauman, euphonium  Kemp
3:00 pm  On Our Way: Treble Choir, Men’s Glee, and Belle Voix  CPA

**Monday, November 1**
7:30 pm  Chamber Music Recital  Kemp

**Tuesday, November 2**
11:00 am  Performance Convocation  CPA
7:00 pm  Senior Recital: Allyson Miller, horn  Kemp
8:00 pm  Vala Studio Recital  CPA

**Wednesday, November 3**
Guest Artist Recital: David Cook, clarinet  Kemp