

Illinois State University

## ISU ReD: Research and eData

---

School of Music Programs

Music

---

4-19-2023

### Ensemble Concerts: ISU Philharmonia and String Project Sinfonia, April 19, 2023

Glenn Block Music Director

Katherine Shindledecker Graduate Conductor

Igor Kalnin Violin

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



Part of the [Music Performance Commons](#)

---

#### Recommended Citation

Block, Glenn Music Director; Shindledecker, Katherine Graduate Conductor; and Kalnin, Igor Violin, "Ensemble Concerts: ISU Philharmonia and String Project Sinfonia, April 19, 2023" (2023). *School of Music Programs*. 5924.

<https://ir.library.illinoisstate.edu/somp/5924>

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](mailto:ISUREd@ilstu.edu).

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

---

**Illinois State University Philharmonia  
and String Project Sinfonia**

Glenn Block, *Music Director*  
Katherine Shindledecker, *Graduate Conductor*  
Igor Kalnin, *Violin*

---

**Kemp Recital Hall**  
**April 19, 2023**  
**Wednesday Evening**  
**7:30pm**

**This is the one hundred and sixty-eighth program of the 2022-2023 season**

## Program

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

Adoration (1951)

Florence Price  
(1887-1953)  
arranged by Sam Araya

ISU Philharmonia and String Project Sinfonia  
Guilherme Rodriguez, *conductor*

Romanian Folk Dances (1915)

Béla Bartók  
(1881-1941)

- I. Jocul cu bâță (Stick Dance)
- II. Brâul (Sash Dance)
- III. Pe loc (In One Spot)
- IV. Buciumeana (Dance from Bucsum)
- V. Poarga Românească (Romanian Polka)
- VI & VII Mărunțel (Fast Dance)

Katherine Shindledecker, *conductor*

Impromptu (2022) (World Premiere)

Grigory Smirnov  
(born 1984)

Igor Kalnin, *violin*

Concerto Grosso Op. 6 No. 7 (1940)

George Frideric Handel  
(1685-1750)

- I. Largo
- II. Allegro
- III. Largo
- IV. Andante
- V. Hornpipe

## Program Notes

### **Adoration - Florence Price**

Year Composed: 1951, Duration: 5 mins

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her *Symphony No. 1* in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output.

- Program Notes by Cheldon Williams

### **Romanian Folk Dances - Béla Bartók**

Year Composed: 1915, Duration: 8 mins.

By the time he had reached his early 20s, Béla Bartók had developed into a latter-day Brahmsian, Straussian, with his craftsmanship solid but his inclinations somewhat frozen on the Germanic vine. Then, as if by some providential leading, he became interested in his native folk music, interest became absorption, and absorption led to an abiding passion. On countless field trips into the hinterlands of his own and neighboring countries, the young composer collected thousands of folk songs, thus enriching his country's culture and, immeasurably, his art. Nothing he wrote after this folk immersion was untouched by one or more of the elements of the native music: irregular rhythms; modes; exotic scale combinations; severely simple melodies; and the driving passionate temperament of the folk models.

The present dances, written originally for piano (1915) and later orchestrated by the composer (1917), are based upon the fiddle-tunes of the Transylvanian districts and vary in mood from the vital haughtiness of the Stick Dance, to the insinuating flirtatiousness of the Sash Dance, the Orientalism of the dance to be performed "In one spot," the gentility of the Horn Dance, the rhythmic lift of the Romanian polka, and the bold vigor of the final two dances.

- Program Notes by Orrin Howard

### **Impromptu - Grigory Smirnov**

Year Composed: 2022, Duration: 9 mins.

Grigory Smirnov is a composer and pianist based in New York. His compositions have been performed around the globe in major venues, such as Carnegie Hall, Lincoln Center, Tanglewood, Merkin Concert Hall, Moscow Philharmonic Hall and The Copenhagen Opera House. His CD album "Dowson Songs • Chaconne", released by Naxos Records ("Critic's Choice" in Opera News magazine) features a large-scale song cycle *Dowson Songs*, commissioned by The ASCAP Foundation and premiered at the Merkin Concert Hall. Grigory Smirnov's music has been featured on WQXR,

America's leading classical music radio station, and in a number of festivals worldwide, including Tanglewood Music Center, Brevard Music Center, Composers Now (New York), ppIANISSIMO (Sofia, Bulgaria), chamber music sessions (Kiev, Ukraine), CTAM Festival (Moscow, Russia), Blue Lake Summer Arts Festival (MI, USA).

As a pianist, Grigory Smirnov performs classical, contemporary and improvisational music. Born in Novosibirsk, Siberia, Russia, Grigory Smirnov studied as a pianist at the Novosibirsk Music College and as a composer with Yuri Yukechev at the Glinka Novosibirsk State Conservatory. During his years in Russia, he was awarded a composition prize at the IV Prokofiev International Competition and debuted as a composer of orchestral music with his composition *Pastorale* which was premiered by the Novosibirsk Philharmonic Orchestra. Since moving to the United States, he received his Master of Music degree in composition from The Juilliard School (2011), where he studied with Christopher Rouse. He was a Tanglewood Music Center Fellow in 2011.

**Concerto Grosso Op. 6 No. 7 – George Frideric Handel**

Year composed: 1739, Duration: 22 mins.

In the fall of 1739, immediately after finishing his Ode for St. Cecilia's Day, Handel began composing twelve concerti grossi, completing the entire set within the astonishing space of one month. The dates of completion written at the ends of the concertos range from September 29 to October 30, an average of one concerto every 2-1/2 to 3 days!

His publisher John Walsh had invited him to compose a set of concertos along the lines of those of Corelli and Geminiani, which were popular in England. A new collection by Handel could be expected to sell very well. But Handel no doubt also had another purpose in mind for his new concertos. As he was beginning to turn toward writing English oratorios, it would be a great attraction to an audience to be able to hear new instrumental compositions during the intermissions -- concerti grossi, as well as organ concertos in which he himself could be the soloist. Indeed, we know that some of the concertos in his Opus 6 collection were eventually advertised as part of oratorio performances ("two new Concerto's for several Instruments, never perform'd before"), and, for those occasions, Handel even added oboe parts to some of them to augment the orchestra (nos. 1, 2, 5, and 6).

Much in these concertos reflects the Corellian model that Walsh had hoped for: a trio of two solo violins plus a solo cello that contrasted with the larger string ensemble, as well as some of the same dance movements and types of counterpoint that we hear in Corelli. But Handel's forms are often on a grander scale and more varied than his model.

Just before the final notes were written in the last concerto, an advertisement appeared calling for subscribers to the publication of "Twelve Grand Concerto's . . . Compos'd by Mr. Handel." A distinguished list of subscribers, including some members of the royal family, lent their support to the project, and Walsh published the set in April of 1740. It was not until the second printing the following year, however, that the collection was designated as Handel's Opus 6.

- Program notes by Martin Pearlman

## Biographical Notes

**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 been invited to serve as Adjunct Professor of Conducting at Illinois Wesleyan University and Interim Music Director of the Illinois Wesleyan Symphony. He will return in the summer of 2023 to guest-conduct orchestras in Argentina (Misiones/Posadas, Salta); Asunción, Paraguay (Orquesta of the Universidad de Norte (UniNorte), Orquesta de la Policia Nacional; and in Italy.

He has conducted many of the major orchestras of Argentina: Teatro Colón, Chascomus, Posadas, Salta, Mar del Plata, Mendoza, Iguazu International Music Festival; Paraguay: Orquesta Nacional de Paraguay, Camerata Miranda, Orquesta de la Policia Nacional, Orquesta Camera de la Ciudad de Asunción (OCMA); Londrina, Brazil International Music Festival (2019); Guadiagrele, Italy Opera Festival (2019, 2020, 2022); Wuhan, China (2019); Ho Chi Minh, Vietnam National Orchestra of Vietnam (2018). He has led international conducting seminars throughout South America, Asia, and Europe.

**KATHERINE SHINDLEDECKER** is a trumpet player from Lexington, South Carolina and now a performer and educator in the Bloomington-Normal, Illinois area. She received her Bachelor's of Music Performance at Winthrop University and is currently pursuing her Master of Music Performance at Illinois State University. Katherine is a prize-winning soloist and chamber musician. Katherine has played with the Jacksonville Symphony Orchestra (Jacksonville, IL), Tanycomo Symphony Orchestra, Carolinas Wind Orchestra, the Illinois State Faculty Brass Quintet, and founded the Kronos Brass Quintet. She also maintains her own studio of students and gives masterclasses and clinics in the area. Katherine takes great interest in performing, researching, and advocating for music by under-represented composers.

**IGOR KALNIN** has performed internationally as a soloist, chamber musician, and an orchestra leader. A native of Russia, he started his professional career as a faculty member at Glinka State Conservatory in Nizhny Novgorod, Russia, and later joined Chamber Orchestra Kremlin in Moscow. After relocating to the United States in 2004, he served as Violin Instructor at Yale University and Assistant Professor of Violin at Luther College in Decorah, Iowa, as well as a leader for several orchestras on the East Coast and in the Midwest. Presently, he is Artist-Teacher of Violin/Assistant Professor at Illinois State University in Normal, Illinois. During the summer season, he teaches at Blue Lake Fine Arts Camp in Michigan, where he also serves as Concertmaster of Blue Lake Festival Orchestra.

As a soloist, recitalist, and chamber musician, he performed in various venues around the world, including the Golden Hall at Musikverein in Vienna, Austria and Carnegie Hall in New York. The News-Gazette praised his performance of “The Lark Ascending” by Vaughan Williams with Champaign-Urbana Symphony Orchestra for the “full rich tone, ... exquisite taste, and admirable skill.” The Uzbekistan News ([www.nuz.uz](http://www.nuz.uz)) described his performance of Sibelius Violin Concerto with the National Symphony Orchestra of Uzbekistan as “fresh, natural, and impeccably virtuosic” and noted his interpretation for “flexible phrasing, clarity of articulation, ... and the sense of unity with the conductor and orchestra.” His solo collaborations included Chamber Orchestra Kremlin, Kostroma Symphony, National Symphony Orchestra of Uzbekistan, Champaign-Urbana Symphony, Sinfonia da Camera, Jackson Symphony (MI), Salisbury Symphony (MD), Chamber Orchestra Turkistan, Blue Lake Festival Orchestra and Rose Chamber Orchestra. An avid proponent of modern music, he commissioned and premiered works by composers from various cultures and backgrounds, including prominent African American composers Jeffrey Mumford and James Lee III, celebrated Uzbek woman composer Dilorom Saidaminova, prolific Spanish composer Salvador Brotons, and rising award-winning Russian composer Anton Prischepa, among others. Together with pianist Rochelle Sennet, he founded Duo MemDi, a forefront chamber group, which focuses on performing repertoire by memory and increasing diversity in the world of classical music by commissioning and performing music of underrepresented composers.

Throughout his career, he has been passionate about teaching students of all ages. As a clinician, he has given masterclasses at universities and conservatories throughout the United States and internationally. He is a co-founder of the educational project “The Art of Orchestral Playing” at Glinka State Conservatory in Nizhny Novgorod, Russia. He is also serving on the advisory board at the Community Center for the Arts in Urbana, Illinois. An experienced orchestral musician, he performs regularly as Concertmaster of Blue Lake Festival Orchestra in Michigan and Associate Concertmaster of Sinfonia da Camera in Urbana, IL. Previously, he has served as Concertmaster of Champaign-Urbana Symphony Orchestra and The Prairie Ensemble (IL), as well as Principal Second Violinist of Lansing (MI) Symphony and Waterbury (CT) Symphony Orchestras. In addition, he performed as Guest Concertmaster for a number of professional orchestras in Russia and the United States.

Dr. Kalnin holds an undergraduate diploma with distinction from Balakirev Music College, as well as graduate and post-graduate diplomas with distinction from Glinka State Conservatory in Nizhny Novgorod, Russia. In the United States, he has earned an Artist Diploma from Yale University and a Doctor of Musical Arts degree from Michigan State University.

# String Project Sinfonia

## Violin I

Aria Kim  
Ainsley Chen  
Anika Bogges  
Eliya Kim  
Hana Blessing  
Jiovani Herrarte  
Seraphina Tippet  
Leah Steidinger

## Violin II

Blake Schlipf  
Julia Min  
Aaron Torres  
Evelyn Ehrich  
Kaelynn Roethle  
Lakkiah McDougald  
Olivia Prescott

## Viola

Easton Boonsuk  
Joe Morris

## Cello

Jackson Petersen  
Anna Chang  
Hallie Schoenberger  
Rex Rowley  
Jefferson Dhas  
Liya Getachew  
Olivia Dooley  
Rebekah Boehme  
Isac Blessing

## Bass

Theresa Burras  
Ruby Bokus-Carlson  
Benjamin Micklich  
Izzi Thurston

Aaron Jacobs- Master Teacher  
Guilherme Rodrigues- Co-Lead Teacher and Conductor  
John St. Cyr- Bass Teacher, Co-Lead Teacher and Conductor  
Trinity Howell- Viola Teacher  
Blake Bowers- Violin Teacher  
Katherine Lewis- String Project Director

## Illinois State University Philharmonia

### **VIOLIN I**

Kristen Kadow, *concertmaster*  
Lexi Rocha  
Tony Zavattini

### **VIOLIN II**

Lily Ryan, *principal*  
Kate Drechny

### **VIOLA**

Carlos Leon, *principal*  
Tejas Dhanani

### **CELLO**

Brandon Campos, *principal*  
James Dickson  
David Moyar  
Drake Strutzel  
Connor Basil

### **DOUBLE BASS**

Lucas Hobbs, *principal*  
Devin Parks

Katherine Shindledecker, *Graduate Assistant/Manager*  
Paris Roake, *Librarian*



## THANK YOU

### Illinois State University Wonsook Kim College of Fine Arts



Jean Miller, *dean*  
Polly Bedford, *director of development*  
Adriana Ransom, *director, School of Music*  
Nick Benson, *CPA Manager, 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*  
Tyler Lotz, *interim 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. Oforiwaa Aduonum, <i>Ethnomusicology</i>	Marie Labonville, <i>Musicology</i>
Allison Alcorn, <i>Musicology</i>	Katherine J. Lewis, <i>Viola</i>
Debra Austin, <i>Voice</i>	TJ Mack, <i>Assistant Director of Bands</i>
Mark Babbitt, <i>Trombone</i>	Roy D. Magnuson, <i>Theory and Composition and CTK*</i>
Emily Beinborn, <i>Music Therapy</i>	Anthony Marinello III, <i>Director of Bands</i>
Glenn Block, <i>Orchestra and Conducting</i>	Thomas Marko, <i>Director of Jazz Studies</i>
Andrew Bruhn, <i>Choir</i>	Rose Marshack, <i>Music Business and Director of CTK*</i>
Renee Chernick, <i>Group Piano</i>	Joseph Matson, <i>Musicology</i>
David Collier, <i>Percussion and Associate Director</i>	Anne McNamara, <i>Trumpet</i>
Andrea Crimmins, <i>Music Therapy</i>	Shawn McNamara, <i>Music Education</i>
Peggy Dehaven, <i>Office Support Specialist/Scheduling</i>	Thornton Miller, <i>Musicology</i>
Benjamin De Kock, <i>String Bass</i>	Paul Nolen, <i>Saxophone</i>
Anne Dervin, <i>Clarinet and General Education</i>	Kim Risinger, <i>Flute</i>
Gina Dew, <i>Music Education Advisor</i>	Cindy Ropp, <i>Music Therapy</i>
Geoffrey Duce, <i>Piano</i>	Andy Rummel, <i>Euphonium and Tuba</i>
Tom Faux, <i>Ethnomusicology</i>	Midori Samson, <i>Bassoon</i>
Angelo Favis, <i>Guitar and Graduate Coordinator</i>	Carl Schimmel, <i>Theory and Composition</i>
Tim Fredstrom, <i>Choral Music Education</i>	Daniel Schuetz, <i>Voice</i>
Trevor Gould, <i>Facilities Manager</i>	Lydia Sheehan, <i>Bands Office Administrator</i>
David Gresham, <i>Clarinet</i>	Anne Shelley, <i>Milner Librarian</i>
Rachel Grimsby, <i>Music Education</i>	Matthew Smith, <i>Creative Technologies</i>
Mark Grizzard, <i>Theory and Choral Music</i>	David Snyder, <i>Music Education</i>
Christine Hansen, <i>Lead Academic Advisor</i>	Alex Stephenson, <i>Theory and Composition</i>
Kevin Hart, <i>Jazz Piano and Theory</i>	Ben Stiers, <i>Percussion and Theory</i>
Phillip Hash, <i>Music Education</i>	Erik Swanson, <i>Jazz Guitar</i>
Megan Hildebrandt, <i>Music Therapy</i>	Cora Swenson Lee, <i>Cello</i>
Rachel Hockenberry, <i>Horn</i>	Elizabeth Thompson, <i>Voice</i>
Martha Horst, <i>Theory and Composition</i>	Tuyen Tonnu, <i>Piano</i>
Mona Hubbard, <i>Office Manager</i>	Kaitlyn Tossie, <i>Business Administrative Associate</i>
Igor Kalnin, <i>Violin</i>	Matthew Vala, <i>Voice</i>
John Koch, <i>Voice</i>	Rick Valentin, <i>Creative Technologies</i>
Jillian Kouzel, <i>Oboe</i>	Justin Vickers, <i>Voice</i>
	Michelle Vought, <i>Voice</i>
	Mack Wood, <i>Associate Director of Bands</i>

\*Creative Technologies Program (CTK)