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Ensemble Concerts: Concerto-Aria, April 23, 2023

Glenn Block Music Director

Katherine Shindlecker Graduate Conductor

Rachel Nulf Flute

Carlos Leon Viola

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Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Illinois State University Symphony Orchestra
Concerto-Aria Concert

Glenn Block, *Music Director*
Katherine Shindledecker, *Graduate Conductor*
Rachel Nulf, *Flute*
Carlos Leon, *Viola*

Center for the Performing Arts
April 23, 2023
Sunday Afternoon
3:00 p.m.

This is the one hundred and seventy-fourth program of the 2022-2023 season.

Program

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

Hydrosphere (2022)

Sam Wu
(born 1995)

Katherine Shindlecker, *conducting**

Awards Presentation

Concerto for Flute (1926)

Carl Nielsen
(1865-1931)

I. Allegro moderato

Rachel Nulf, *flute* **

Concerto for Viola (1903)

Cecil Forsyth
(1870-1941)

I. Appassionato, Allegro con Spirito

Carlos Leon, *viola* **

Symphonic Metamorphosis of Themes by Carl Maria von Weber (1943)

I. Allegro

Paul Hindemith
(1895-1963)

II. Turandot Scherzo - Moderato

III. Andantino

IV. Marsch

Matt Boguslawski and Aidan Perrault, *percussion*

*Master of Music in Conducting degree

**Winner, ISU Concerto-Aria Competition

Program Notes

Hydrosphere - Sam Wu

Hydrosphere is inspired by the water cycle - a macroscopic, planetary process that shapes oceans and continents. Water is the source of life as we know it; its eternal cycle accompanies generations across the aeons. Despite its ubiquity, water is precious - we must protect Gaia's lifeblood.

- Notes by the composer

Concerto for Flute - Carl Nielsen

The Flute Concerto is in two movements, a contrapuntal and symphonic first movement and a more mercurial and dramatic second movement. The flute makes its deepest impression in its dialogues with individual instruments, such as the clarinet, the bass trombone, and the timpani, or in dialogue with the full orchestra.

The first movement, *Allegro moderato*, begins with a sharp dissonance between a sustained E-flat whole note in the low strings and brass and a simultaneous passage in D minor in the woodwinds and upper strings. A similar tonal ambiguity permeates the whole concerto. After some searching, the flute settles into an E-flat minor theme, which is taken up by the orchestra and tossed about in the keys of F minor, B-flat minor, C-sharp minor, C-sharp major, and A minor. After a full symphonic treatment with a gentle second theme more or less in F major, a development, and a recapitulation, the movement comes to a soft conclusion in G-flat major. Two of the movement's three cadenza-like passages are conversations with other instruments, not solo cadenzas.

- Notes by Eric Kay

Concerto for Viola - Cecil Forsyth

Cecil Forsyth was a British composer, musicologist and violist. He started his studies at the University of Edinburgh and later studied with Charles Villiers Stanford and Hubert Parry at the Royal College of Music, London. Stanford and Forsyth are joint authors of *A History of Music*, published in 1916. Some of Forsyth's other works include a treatise on *English Opera* (1911), a comprehensive manual *Orchestration* (1914), *Choral Orchestration* (1920). He composed and arranged numerous songs including variations on the nursery rhyme Old King Cole and a three-part song *The Snow Fairies*. He also composed two comic operas *Westward Ho!* and *Cinderella*.

Apart from his composition and musicological education, he was also an accomplished violist and played in the viola section of the Queen's Hall Orchestra until he emigrated to America after the outbreak of the First World War. Two of his instrumental compositions for viola include *Chant Celtique* for viola and orchestra as well as his *Concerto for Viola and Orchestra* in G minor. Forsyth dedicated his viola concerto to Lionel Tertis and was premiered by Emile Ferir at the London Proms in 1903.

A unique feature in this concerto is the solo viola beginning with a recitativo-like passage. This opening sets the scene for the drama, creating space and tension. Forsyth uses extreme expression markings to achieve this atmosphere throughout the opening such as *appassionato*, *lento dolce*, *meno mosso ad libitum*, *molto allargando*. The main body of the movement introduces a theme initially in the first violins alternated by the solo viola, which is supported by an almost consecutive triplet accompaniment-figure in the bassoons. The second subject is a thoughtful and sweet melodic material with rich harmonic support and counterpoint within the orchestral score. The cadenza explores the full range of the viola, leading the listener through lovely harmonic sequences and rich melodies hinting at sections from the exposition. Although the thematic material in the first movement is quite varied, from *appassionato* to *con forza* to *dolce*, Forsyth manages to keep the overall atmosphere one of stormy mixed emotion.

- Notes by Elsabé Raath

Symphonic Metamorphosis- Paul Hindemith

German composer Paul Hindemith and the Russian choreographer Leonide Massine attempted to collaborate on a ballet, based on the music by the German early-Romantic composer Carl Maria von Weber (1786- 1826). Because of strong artistic differences between Hindemith and Massine, the project never came to fruition. After the fallout with Massine, Hindemith used the intended ballet music as the basis for what has become his most popular work, *Symphonic Metamorphosis on Themes of Carl Maria von Weber*. Hindemith completed the orchestral piece in the summer of 1943, and it received its premiere at New York's Carnegie Hall on January 20, 1944. Artur Rodziński conducted the New York Philharmonic. The audience greeted the work (and the composer, who attended) with a stirring ovation. For the 1944 premiere, Hindemith refused to disclose the precise origin of the various Weber melodies included in the *Symphonic Metamorphosis*. Subsequently, various musicologists have identified the pieces — noted below.

I. Allegro. The first movement, a vigorous allegro, is based on von Weber's piano duet, op. 60, No. 4.

II. Turandot, Scherzo: Moderato. In 1809, Weber composed incidental music for Friederich Schiller's translation of Carlo Gozzi's 1762 play, *Turandot* (also the source for Giacomo Puccini's final opera). Hindemith based this movement on Weber's *Turandot Overture*.

III. Andantino. This slow-tempo movement is based on music from *Six Pieces for Piano Duet*, op. 10.

IV. Marsch. The finale, a boisterous march, features music from Weber's *Piano Duet*, op. 60, No. 7.

- Notes by Ken Meltzer

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 returned in the summer of 2022 to guest conduct orchestras in Argentina (Misiones/Posadas, Mendoza); Asunción, Paraguay (Orquesta of the Universidad de Norte (UniNorte), Orquesta de la Policia Nacional; Orquesta Camera de la Ciudad de Asunción (OCMA) 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 of Music in Performance at Winthrop University and is currently pursuing her Master of Music Performance and Conducting 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, founded the Kronos Brass Quintet, and is a member of the Castle 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 new music and music by underrepresented composers.

RACHEL NULF is completing her fourth year of undergraduate study at Illinois State and is a member of the flute studio of Dr. Kimberly Risinger. She is from Hancock, Michigan and is pursuing degrees in music education and flute performance. She has been recognized by playing in a Jury Recognition Recital her sophomore year, as well as receiving the Charles Bolen Music Faculty Scholarship that same year. Rachel was selected as a finalist for the ISU Concerto-Aria competition last year. She looks forward to student-teaching next spring.

CARLOS FELIPE LEON CASTRO is a freshman from Sinaloa, Mexico. At Illinois State Carlos is pursuing a degree in viola performance with Dr. Katherine Lewis, and his previous teachers include Ester Garcia and Luis Fernandez. He is a member of the ISU Symphony and Philharmonia Orchestras and a Teaching Assistant in the ISU String Project where he works with students in the beginning Dolce class. He has played in multiples orchestras in Mexico such as the National Youth Orchestra of Mexico, the Orquesta Sinfonica Sinaloa de las Artes and the Sinfonietta Philomusica. When not playing, he enjoys reading classics and running.

Illinois State University Symphony Orchestra

VIOLIN I

Satomi Radostits, *concertmaster*
Maria Emmons
Colleen Loemker
Gibson Swalley
Hannah Appleyard
Anna Woods
Kemedi Hauser

VIOLIN II

Antonia Tapias, *principal*
Blake Bowers
Amanda Tauch
Lucia DePaz
Daniel Blanco
Alejandra Jaramillo
Vittorio Causarano

VIOLA

Nick McKee, *principal*
Carlos Leon
Shelby Fick
Trinity Howell
Ulzhan Ydyryssova
Ben Achammer
Zeph Mussman

CELLO

Gita Srinivasan, *principal*
Joe Brackman
Kahauri Brown-Givens
Isabelle Boike
Paris Roake
Brandon Campos
Elliot Butler
Brian Hershey
Jenny Komperda
Peyton Miles
Ian Crossland

DOUBLE BASS

Alyssa Trebat, *principal*
John St. Cyr
Alexandra Jennings
Laura Velez

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

FLUTE

Kirsten Townander, *co-principal*
Chelsea Davis
Maddie Hubbard, *co-principal*

OBOE

Melanie Castillo *co-principal & englis*
Elli Ji, *co-principal & english horn*
Emma Edwards

CLARINET

Alec Jenkins, *co-principal*
Christian Rucinski, *co-principal*
Trent Nolin, *bass clarinet*

BASSOON

Rosalie Truback, *principal*
Nicholas Filano
Wes Smith, *contrabassoon*

HORN

Keziah Cobden *co-principal*
Scott Whitman, *co-principal*
Lucy Harazin
Lydia Cermak
Sam Fortuna
Noah Marney

TRUMPET

Seth Marshall, *co-principal*
Katherine Shindledecker, *co-principal*
Ryan Valdivia

TROMBONE

Brett Harris, *principal*
Nathan Nigus
Lucas Dahmm
Cole Richey, *bass trombone*

TUBE

Micah Crouse, *principal*

TIMPANI/PERCUSSION

Baryl Brandt, *principal*
Matt Boguslawski
Sara Eckert
Braeden Forman
David Norgaard
Aidan Perrault

PIANO

Olesia Pupina, *principal*

Last Concert Recognition

Elliot Butler - Cello post-graduation will stay in town and continue composing music. He has a few commissions and composition opportunities lined up and looks forward to applying the skills he learned at ISU into his career as a musician. He played in the orchestra for the last four semesters.

Ian Crossland - Cello is grateful to have been a part of the Illinois State Symphony for eight semesters at ISU (2019-2023). Upon graduation, he will be joining an organization in Southeastern Wisconsin to contribute and build skills in cyber-security. He will continue playing the cello for the Waukegan Symphony Orchestra starting September of this year, and is grateful to Dr. Block, Dr. Lee and the School of Music for their support in allowing him to participate in the orchestra without a music degree.

Lucas Dahmm - Trombone is in his first and final semester in the orchestra. In the fall semester he will be student-teaching at Pekin Community High School and Chiddix Junior High School. After graduation, he plans on teaching band at the high school or middle-school level.

Sara Eckert - Percussion will graduate this May with a Bachelor of Science in music. She plans to continue her education at ISU by beginning graduate school in the fall to earn a master's in percussion performance. She has been in orchestra for one semester but hopes to be a part of the orchestra while in graduate school.

Maria Emmons - Violin will have been in Symphony Orchestra for 4 semesters and has been accepted into a graduate performance diploma program at the Longy School of Music.

Braeden Forman - Percussion will have been in the Symphony Orchestra for two semesters. After he graduates, he plans to go to graduate school at Roosevelt University in Chicago, Illinois, studying for an M.A. in History.

Maddie Hubbard - Flute will be student-teaching at Westfield Middle School and Addison Trail High School in the Chicago suburbs this fall.

Noah Marney - Horn will graduate and move to the Washington D.C. area to try secure a music job and plans on living life as a non-student for the first time!

Seth Marshall - Trumpet is playing his final concert with the Symphony Orchestra and plans to pursue doctoral studies at Indiana University after graduation.

Nick McKee - Viola is in his fourth semester with the ISU Symphony. Next year, he will serve as the chamber/orchestra program coordinator for the Midwest Young Artists Academy as well as regularly performing with the Peoria Symphony Orchestra.

Peyton Miles - Cello will student-teach at Bloomington High School with Caleb Mackinder and the string orchestras this fall. After graduation, he plans to look for a string teaching position. He has been in Symphony Orchestra for five years (ten semesters).

Trent Nolin - Clarinet/Bass Clarinet will be graduating with a cyber-security and music performance double major and begin working as a software engineer (integration engineer) at Epic Systems in August while continuing studying clarinet with the professor of clarinet at the University of Wisconsin-Madison.

David Norgaard - Percussion will be doing an internship for music therapy after graduation. He has been in orchestra for three semesters.

Satomi Radostits - Violin will be moving down to Orlando, Florida to do the Disney College Program.

Paris Roake - Cello is in their eighth semester in Symphony Orchestra. After they graduate this upcoming winter, they will be traveling and taking advantage of opportunities they otherwise haven't had the time to do. In the fall of 2024, they plan to start teaching full-time as an orchestra teacher.

Katherine Shindlecker - Conductor/Trumpet is in the fourth semester with the Symphony Orchestra. After graduation, she will be moving to Tucson, Arizona to attend the University of Arizona for doctoral studies in trumpet performance.

Antonia Tapias - Violin will be graduating with a music therapy major and will be going into the internship after graduating. She has been in the ISU orchestra for six semesters.

Alyssa Trebat - Bass is in her eighth semester in the ISU symphony. She will continue to play bass and pursue performance in higher education.

Scott Whitman - Horn is playing his final concert with the Symphony Orchestra. He has been in the ensemble for two semesters, and this completes his eighth semester performing in ISU ensembles. He plans to return to teaching again in the fall in the Bloomington-Normal area.

Anna Woods - Violin is in her last semester in orchestra and will have played with the ISU symphony orchestra for four semesters. After graduation, she is planning on teaching violin.

THANK YOU



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*Creative Technologies Program (CTK)