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9-22-2002

### Illinois State University Symphony Orchestra

Glenn Block Director/Conductor  
*Illinois State University*

Julian Dawson Piano

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Illinois State University  
School of Music

The Inaugural Concert  
in the  
Center for the Performing Arts

Illinois State University  
Symphony Orchestra  
Glenn Block, *Music Director and Conductor*  
Julian Dawson, *Piano*

Center for the Performing Arts  
Sunday Afternoon  
September 22, 2002  
3:00 p.m.

The Sixth Program of the 2002-2003 Season.

Program

Overture to *Rienzi* (1840)

Richard Wagner  
(1813-1883)

from *Symphony No. 9* (1825)

Allegro, ma non troppo  
Scherzo: Molto vivace

Ludwig van Beethoven  
(1770-1827)

Intermission

Concerto for Piano and Orchestra Op. 54 (1845)

Allegro affettuoso  
Intermezzo: Andante grazioso  
Allegro Vivace

Robert Schumann  
(1810-1856)

Julian Dawson, piano

NEXT ISU SYMPHONY ORCHESTRA CONCERTS

Sunday, October 20, 2002 - 4:00 p.m.

All-Beethoven Program featuring *Consecration of the House*, *Choral Fantasy* with Roosevelt Newson as piano soloist, and the complete *Symphony No. 9* "Choral" Featuring ISU Massed Choral Ensembles, and Vocal Faculty as soloists.

Wednesday, October 30, 2002 - 7:00 p.m.

ISU Chamber Orchestra "Halloween Family Concert" - orchestra and audience in costume featuring John Muriello, narrator in Prokofiev *Peter and the Wolf* and Saint-Saëns *Carnival of the Animals* with faculty pianists Paul Borg and Carlyn Morenus as soloists.

Program Notes

*Overture to Rienzi*

Wagner

Richard Wagner radically transformed the concept of stage music, postulating the inherent quality of drama and symphonic accompaniment and establishing the uninterrupted continuity of the action. Wagner's role in music history is immense. Not only did he create works of great beauty and tremendous brilliance, but he generated an entirely new concept in art music, exercising an influence on generations of composers. In the domain of melody, harmony, and orchestration, Wagner's art was as revolutionary as was his total artwork on the stage. He introduced the idea of an endless melody, a continuous flow of diatonic and chromatic tones; the tonality became fluid and uncertain, producing an unattainable impression that the listener, accustomed to classical modulatory schemes, could not easily feel the direction toward the tonic. Wagner's third opera *Rienzi* was successful compared to the previous two operas: *Die Feën (The Fairies)* was not performed in Wagner's lifetime and *Das Liebesverbot* (based on Shakespeare's *Measure for Measure*) had one solitary performance in Magdeburg in 1835. *Rienzi*, completed in 1840 and produced at Dresden in 1842, was based on Bulwer Lytton's novel *Rienzi*, a tale of revolution in 14th-century Rome, which culminates with the three principal characters burning to death in the capitol.

*Concerto for Piano*

Schumann

Robert Schumann, one of the 19th century's foremost German composers and music critics, is best remembered for his piano music, songs, symphonic and chamber works. Schumann made significant contributions to all the musical genres of his day and cultivated a number of new ones as well. His dual interest in music and literature led him to develop a historically informed music criticism and a compositional style deeply indebted to literary models. A leading exponent of musical Romanticism, he had a powerful impact on succeeding generations of European composers. Schumann was a piano student of Friedrich Wieck, his future father-in-law. He wrote plays and poems in the Romantic tradition and at the same time studied the piano in the hope of becoming a virtuoso. However, he never succeeded in his ambition because of damage to the nerves in his right hand. Not until 1841 did he compose for the orchestra a one-movement *Fantasia* for piano and orchestra. Schumann described it as "something between a symphony, a concerto and a large sonata." In spite of its prestigious first performance in 1841, with Schumann's wife Clara as soloist and Felix Mendelssohn as conductor, no publisher showed any interest in taking on the work. Four years later Schumann returned to the piece and reworked it as a piano concerto. It received a private premiere on December 4, 1845 with Clara as soloist and Fernand Hiller conducting the Dresden Orchestra.

notes by Choon Nam Chung

## The Conductor's Notes

By: Dr. Glenn Block

### A New Ninth?

Various attempts at constructing an efficient tool for measuring speed in music culminated in the long-awaited metronome invented by Johann Nepomuk Maazel in 1816. The previously used Italian terms for general and often vague tempo categories no longer satisfied composers who were becoming less involved in performances of their own music. Protection against wanton misunderstandings or misinterpretations by performers was the goal of such a device. Contemporary treatises frequently warned performers not to express their own feelings of a composition, but to faithfully execute the intentions of the composer.

Beethoven's own letters during his life reveal an almost unrelentless concern for the tempo of performances of his own works. "...The first performance of the *Symphony (No.9)* took place with enthusiastic applause, which I attributed mainly to the metronome markings. We can hardly have *tempi ordinari* any longer..."

Unfortunately, many musicians have historically denounced the Beethoven metronome markings and the composer's attitude in using them. The validity of the markings are questioned citing the following main controversies:

1. Metronomes in Beethoven's time were faulty mechanisms in comparison to our more efficient contemporary models.
2. Misprints and contradictory figures abound in the various sources used to authenticate the markings: letters, early score editions, later printings, etc.
3. Beethoven was less skillful in handling the metronome than later composers, perhaps due to his deafness, or misreading of the actual metronome he may have been using.
4. Shifting performance practices during the 19th century may have allowed reputable composer/conductors like Wagner and Mahler to establish what are now traditional versions of the Beethoven works, which arose from a widespread disregard for the printed text of the composer.
5. Contemporary psychiatrists have reviewed much of Beethoven's mental and physical disorders, and concluded that among his many ailments was a mental condition characterized as hypomania, a sense of time distortion in which reality is perceived at a slower pace. Beethoven's hastily scribbled letters and composition sketches, and perhaps metronome figures too fast for practicality may be symptoms of this disorder.

For the *Symphony No. 9*, Beethoven himself prepared a list of metronome markings for his publisher Schott, in October of 1826, two and a half years after the work's premiere. It is extant and available in photocopy. Though written by Beethoven's nephew Karl, it nevertheless bears the composer's signature of approval. Furthermore, one of the conversation books of that particular day in October reveals that both the uncle and nephew took great pains in rechecking the figures before mailing the list off to Schott. Finally, a separate authoritative source for the metronome markings of the *Ninth Symphony* exists in a special presentation copy of the symphony prepared for the King of Prussia in September of 1826. In this specially bound copy, the metronome figures had been entered by Karl, the nephew.

For the earlier eight symphonies, the sole source of metronome figures is a list printed in the German newspaper *Allgemeine Musikalische Zeitung* of December, 1817. It bears the sub-heading, "...determined by the author himself according to Maazel's metronome."

Of the sixty metronome indications in all the Beethoven symphonies, only about twenty are currently observed in most performances, either by literally heeding the original markings, or by at least attempting to stay close to them.

### Beethoven

In a survey of eight recordings of the *Ninth Symphony* undertaken for an article by Peter Stadlen and published in the Welsh music magazine *Soundings* (1982), the extent of the divergence between markings and interpretation was startlingly revealed.

Of the sixteen markings in the score Beethoven had sent to the King of Prussia, only seven were accepted by one or more of the eight conductors in the survey, who are among the most reputable interpreters: Felix Weingartner (in 1935), and from 1952-77, Wilhelm Furtwängler, Arturo Toscanini, Erich Kleiber, Bruno Walter, George Szell, Rudolf Kempe, and Herbert von Karajan (twice). Eight markings are unanimously rejected, four as too fast, and four as too slow.

Since the premiere of the *Ninth Symphony*, it therefore seems that despite the existence of authoritative sources, certain metronome indications in this symphony have continued to plague conductors. Any investigation into the question of tempo for the *Ninth* centers around three highly controversial and often misperformed sections. The first is the Trio/Presto of the second movement, the second is the opening tempo of the fourth movement/finale, and the third is the Alla Marcia/tenor solo section also in the last movement.

Early editions and sources for the opening tempo of the last movement showed the dotted half note equals 96, despite the fact that the specially engraved King of Prussia score and the Schott/publisher letter showed the opening metronome figure to be dotted half equals 66!

A century of dispute about this error was finally resolved in the 1920s when it was finally ascertained that the man at Schott's, whose job it was to deal with the Beethoven metronome letter mistakenly turned the 6 into a 9, quite possibly because in the printed score the Finale just happens to begin on Page 96. This wrong figure also turns up on the metronome list, which was published in the December 1826 issue of the Schott publishing house journal to its subscribers, of which Beethoven has been a most conscientious reader. Only subsequently were the marks, including the erroneous 96, incorporated in the second printing of the score.

The most controversial and bizarre misreading in the *Ninth* is the Trio/Presto of the second movement. Performances have historically shown both equal disregard for the whole note equals 116 as given in the Collected Edition (though not in all the printings) and for the half note equals 116 to be found in some other editions, for example, the current Eulenburg miniature score. The Schott letter actually indicated the metronome figure to be dotted half equals 116, although this is an obvious misprint from the nephew's hand given the common time meter of the section.

The faster alternative, whole note equals 116, has been nearly universally rejected, citing the evidence of Sir George Grove in his *Beethoven and Nine Symphonies* in which the whole note is declared a myth. The evidence is based on the belief that the intended half note on top of the page for metronome marking had had its stem rubbed out in the course of the second printing of the symphony (some time in 1827). The first printing in 1826 had not contained any metronome markings. Although the King of Prussia copy and Schott letter both agree on the half note, further study of the early sketches and actual alterations in the autograph score provide further clues to support the premise that this section has been historically taken twice too slow!

It is precisely this final point that demonstrates unquestionably that the half note equals 116 cannot possibly be correct. Beethoven actually had earlier experimented with a similar rhythmic transformation in the scherzo of the *Eroica Symphony*. Coincidentally, Beethoven indicated that scherzo at exactly the same pulse as the *Ninth*: dotted half equals 116. At a corollary place in the *Eroica* (bar 381), Beethoven notates a short alla breve 4/4 section at what is also exactly the same metronome figure as the *Ninth*: whole note equals 116.



## Conductor's Notes (cont.)

The effect Beethoven obviously wanted was to maintain a steady pulse and compress three quarter notes of a measure into four notes at the 4/4 prestos of both symphonies. What changes in both examples is merely the rhythmic figurations within equally long bars. Thus, in the *Ninth* there is an increase in speed which occurs before the rhythmic transformation takes place and is not found in the *Eroica*.

The evolution of this section shows that Beethoven had originally written what is now the 4/4 alla breve Presto in 2/4 time, deciding later to erase half the bar lines and change the section into a 4/4 meter. As a 2/4 section the half equals 116 would be perfectly plausible. However, Beethoven must have felt the need to provide further rhythmic activity and variation, he changed the meter to 4/4

Yet, advocates of half note equals 116 ignore the obvious Presto indication, and further misinterpret the *stringendo il tempo* before the Trio. What we hear, therefore, are the octave leaps of the Trio at precisely the same tempo that prevailed before the *stringendo* had begun! If we accept the fact that the first bar of the Trio/Presto must be faster than the last one of the *stringendo* and that the new tempo must prevail throughout the Trio, then half equals 116 is certain to be incorrect despite the original sources and interpretations by all the great conductors. Presto and included a *stringendo il tempo* whole note equals 116.

The third controversial section of the *Ninth* comes at the Alla marcia/tenor solo episode of the last movement in which sources and early scores all agree (as they did in the Trio) that dotted quarter equals 84 for the 6/8 meter. However, a further examination of the Finale shows that Beethoven gave almost the identical metronome markings to the three appearances of the "Freude" theme: the initial cello/bass statement at half note equals 80, the Alla marcia at the questionable dotted quarter equals 84, and the large 6/4 double fugue at dotted half equals 84.

It seems perplexing that Beethoven would have indicated the middle one in what is a tempo twice too slow in comparison to the first and third statements, and in fact further described as *Allegro assai molto vivace*. Yet, comparisons of performances reveal nearly unanimous feeling that the dotted quarter equals 84 is much too fast for a march described as an *Allegro assai molto vivace*. Traditional performances therefore start faster than dotted quarter equals 84 and then make a carefully measured *accelerando* to the beginning of the too slow fugato at bar 102. If the dotted quarter were correct, this would demonstrate that the 84 would err vastly on the slow side.

Erich Leinsdorf, in his *The Composer's Advocate*, suggests that the dotted quarter note is a mistake for a dotted half, concluding that in some early copy the half note got some ink into its center and became a quarter note. However, this claim is disputed because the examination of the Scott letter shows the nephew's had to be clearly dotted quarter notes!

A so-called "definitive" performance of the *Ninth* attempting a performance in which all metronome markings were realized was reviewed by Andrew Porter in the New Yorker Magazine (October 24, 1983). As presented by the Boston Philharmonic and conducted by Benjamin Zander, the performance took the Alla marcia at dotted quarter equals 84 (twice too slow), and the first movement tempo substantially under Beethoven's marking and at a tempo suggested by Weingartner and practiced by Toscanini and Walter. Today's movement to orchestras dedicated to more accurate approaches to orchestra size, sounds and playing techniques have demonstrated a growing number of conductors such as Gardiner, Norrington and Guilen who are committed to performing the corrected metronome indications in the Beethoven symphonies.

Performance practices and traditions are a nebulous and highly controversial subject. As practicing musicians, we are all too aware that our interpretations, environments and attitudes towards composers and texts are all in continual evolution. One probably needs to hear multiple performances of these "new" speeds so they can become familiar. The weight of tradition, prestigious recordings and esteemed geniuses of the baton will not and cannot be lightly shed. I only ask that as you listen to today's performance of the Beethoven *Ninth Symphony*, that you entertain the possibility that this may indeed be a new *Ninth*!

## Biographical Notes

**Julian Dawson** was born and educated in Dublin, Ireland and received degrees from Trinity College, Dublin and the Royal Academy of Music and Royal College of Music in London. He was Staff Accompanist for the British Broadcasting Corporation in Scotland, later holding appointments as Associate Conductor of the Royal Scottish National Orchestra and the Glyndebourne Opera in England. He has performed and recorded the complete Piano Sonatas of Beethoven three times since 1970 and has appeared frequently as concerto soloist both in Britain and the USA. He moved to the USA in 1975 joining the Faculty of Illinois State University as Director of Orchestras and Opera and Professor of Piano. In 1989 he stepped down as Orchestra Conductor to spend more time on piano performance and opera conducting. He was appointed adjunct Senior Lecturer in Piano at Northwestern University in 1996, continuing in that post after his retirement from ISU in 2001. He spent four summers as Conductor of the Oberlin in Italy Opera program in Urbana, Italy. Last season he was Principal Coach of the Chicago Opera Theater. He has been invited to conduct *The Coronation of Poppaea* by Monteverdi at De Paul University in October 2002.

**Glenn Block**, has been the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990, and also is celebrating his 20th anniversary season as Music Director of the Youth Symphony of Kansas City's Symphony Orchestra. 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 also 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, Spain, Canada, Colombia, Estonia, Russia, and Italy. 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 again returned to Italy to guest conduct at a series of Italian music festivals with Italian orchestras and taught conducting at the Accademia Boccherini in Lucca. 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.

# ISU SYMPHONY ORCHESTRA

Glenn Block, Music Director and Conductor

## **Violin I**

Emily Morgan, *concertmaster*  
Elizabeth Erwin  
Moon Bae  
Katelyn Eldridge  
Michelle Warber  
Molly Hesterman  
Melissa Abts

## **Violin II**

Jennifer Kluchenek, *principal*  
Mark Ericksen  
Xavier Kimble  
Lisa Roberds  
Kara Kulpa  
Kathy Elrick  
Kim Alexander  
Amanda Rozewicz

## **Viola**

Loretta Kitko, *principal*  
Colleen Kuraszek  
Chris Kelts  
Pamela Kaufman  
Edith Klostermann  
Julie Brown  
Mandy DeSutter  
Mona Seghatoleslami

## **Cello**

Ying Wang, *principal*  
Brian Bromberg  
Carolyn Rundell  
Jenny Eckert

## **Bass**

Grant Souder, *principal*  
Timothy Douglass  
Mary Swofford  
Dan Kordik  
Andrew Turney

## **Flute**

Elivi Varga, *co-principal*  
Kristi Benedick, *co-principal*  
Stephanie Morgan  
LeighAnn Singer, *picc*

## **Oboe**

Heather Broyles, *principal*  
Cassandra Anderson

## **Clarinet**

Ivory Sebastian, *principal*  
Jessica Boese

## **Bassoon**

Erin Click, *principal*  
Katie Bartel

## **Horn**

Sara Giovanelli, *principal*  
John Hansen  
David Bostik  
Jennifer Szyal

## **Trumpet**

Ryan Elliot, *principal*  
Kyle Berens  
Elizabeth Clapper  
Amy Gilreath

## **Trombone**

Greg Delich, *principal*  
Roy Magnuson  
Nathan Durbin, *bass trombone*

## **Tuba**

Chris Vivio, *principal*

## **Timpani**

William Winters, *principal*

## **Percussion**

William Roberts, *principal*  
Scott Simon  
Kevin Crouch

## **Staff**

Choon nam Chung, *assistant conductor*  
Michelle Warber, *manager/librarian*  
Xavier Kimble, *asst. manager/librarian*

## **Orchestra Committee**

Grant Souder, *chair*  
Chris Kelts  
Cassandra Anderson  
Ivory Sebastian  
William Winters  
Dan Kordik, *webmaster*