

Fall 9-30-2018

Lift-off Season Opener

Glenn Block Director/Conductor
Illinois State University

Alexandra Dee Conductor
Illinois State University

Michelle Vought Soprano
Illinois State University

Aaron Gomez Organ
Illinois State University

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ILLINOIS STATE UNIVERSITY
SCHOOL OF MUSIC
UPCOMING EVENTS

Wednesday, October 3

Chamber Winds

8:00 pm

Kemp

Friday, October 5

Symphonic Winds and Symphonic Band Concert

8:00 pm

CPA

Saturday, October 6

Charles W. Bolen Faculty Recital: Tuyen Tonnu, *piano* and Allison Robuck, *oboe*

2:00 pm

Kemp

Sunday, October 7

Senior Recital: Jarrett DeFields, *percussion*

Noon

Kemp

Sunday, October 14

Cello Popper Concert

3:00 pm

Kemp

Monday, October 15

Graduate Recital: Kara Solis, *piano*

6:00 pm

Kemp

Tuesday, October 16

Charles W. Bolen Faculty Recital: David Gresham, *clarinet*

7:30 pm

Kemp

Wednesday, October 17

Wind Symphony Concert

8:00 pm

CPA

Saturday, October 20

Junior Recital: Mackenzi Ahlman, *mezzo-soprano*

1:30 pm

Kemp

Sunday, October 21

Afternoon of Brass

3:00 pm

CPA

Senior Recital: Chuck Willard, *percussion*

6:00 pm

Kemp

Junior Recital: Miles Bohlman, *percussion*

8:00 pm

Kemp

Illinois State University
College of Fine Arts
School of Music

LIFT-OFF Season Opener

Illinois State University Symphony Orchestra

Glenn Block, *Music Director and Conductor*

Alexandra Dee, *Guest Conductor*

Michelle Vought, *Soprano*

Aaron Gomez, *Organ*



Center for the Performing Arts
September 30, 2018
Sunday Evening
7:00 p.m.

This is the eighth program of the 2018-2019 season.

LIFT-OFF
Season Opener Program

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

ASSISTED LISTENING DEVICES

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.

Lift-Off (2006)

Roger Zare
(born 1985)

Alexandra Dec, *Guest Conductor*

from *Nabucco* (1842)
Overture

Giuseppe Verdi
(1813-1901)

Knoxville: Summer of 1915, Op. 24 (1948)

Samuel Barber
(1910-1981)

from *Turandot* (1926)
"Nessun dorma"

Giacomo Puccini
(1858-1924)

Michelle Vought, *Soprano*

~ INTERMISSION ~

Symphony No. 3, Op. 78 in C Minor (1886) "Organ"

Camille Saint-Saëns
(1835-1921)

I. Adagio – Allegro moderato – Poco adagio
II. Allegro moderato – Presto – Maestoso – Allegro

Aaron Gomez, *Organ*

Program Notes

Lift-Off – Roger Zare

I grew up on the west coast of Florida, about 175 miles away from Cape Canaveral, but I have vivid memories of being able to see the space shuttle from my house when it was launching if the weather was clear. I avidly followed the space program and watched each launch intently.

Lift-Off is a very quick and energetic piece, a celebration of human space exploration written when NASA was returning the Space Shuttle to flight in 2005. There are very few delicate moments in this piece, and I concentrate more on large gestures and thick orchestration.

Highly pointed rhythmic sections give way to richly harmonized melodic sections, with an almost constant rushing of quick notes throughout the entire piece to evoke the heart-pounding energy of a launch. *Lift-Off* was commissioned by the Sarasota Orchestra Symphony Association.

Program notes by the composer

Overture to the opera "Nabucco" – G. Verdi

Early in his career, Verdi became the most talked about composer in Italy. By the end of his long and astonishingly productive life, he was probably the most beloved composer in the world. The range of his life could not have been greater—from his childhood in a dirt-floored house in Roncole (more of a crossroads than a village) to a retirement marked by the kind of prestige, wealth, and international fame few composers ever enjoy.

"With *Nabucco*," Verdi wrote, "my career can be said to have begun." *Nabucco* was his third opera and his first big success, based on the biblical story of Nebuchadnezzar and his persecution of the Jews. Coming quickly after the dispiriting failure of *Un giorno di regno* (King for a day)—when Verdi seriously considered giving up composition for good, before he had even written a single work that would keep his name alive. *Nabucco* marked the turning point in his fortunes. From that moment on, not every opera he composed found easy success with the public, but each one drew crowds, demanded attention, and moved him closer to reaching his ideal form of musical theater. In Italy, Verdi was quickly recognized as the voice of the future.

The Overture to *Nabucco* was hastily written after the opera was finished, scarcely in time for the premiere. It is based on themes from the opera, including the big melody of "Va, pensiero" (the great chorus of the Hebrew slaves performed later in the overture), which is never stated full-out, but is instead previewed and glimpsed, in order not to spoil its ultimate effect in the opera. It resounds with the confidence and assurance of a composer who has found his voice.

Program Notes by Phillip Huscher

Knoxville: Summer of 1915, Op. 24 - Samuel Barber

Samuel Barber took the text for his 1947 "lyric rhapsody," *Knoxville: Summer of 1915*, from a short prose piece written by James Agee titled *A Child's Feeling*. Agee later used the work as the preamble to his Pulitzer Prize-winning autobiographical novel, *A Death in the Family*.

"It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street..." begins Barber's adaptation, hewing closely to Agee's richly descriptive, deeply nostalgic reverie of his growing up in the American South just after the turn of the 20th century. Barber was drawn to Agee's words, which struck a chord in him regarding his own childhood, which unfolded several states to the north, but not without significant similarities.

"I had always admired Mr. Agee's writing, and this prose poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home [in West Chester, Pennsylvania]," Barber told a CBS radio interviewer in

1949. "I found out after setting this that Mr. Agee and I are the same age. And the year he described was 1915, when we were both five. You see, it expresses a child's feeling of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep."

There were additional parallels. Agee's father died in an automobile accident in 1916, making his reminiscence of his family's idyllic life before that tragedy all the more powerful and poignant. Barber's father was in failing health and died around the time *Knoxville* was composed. It is dedicated to his memory. A final similarity is that both pieces were written in such powerful fits of nostalgia that they were completed quickly and without much revision, yet neither shows any negative effects of their rapid composition. Instead, both display a degree of technical mastery only occasionally visible upon works conceived and executed with such spontaneity.

Composed at the request of soprano Eleanor Steber, who sought a new work to perform with the Boston Symphony Orchestra, *Knoxville: Summer of 1915* begins with the gently rocking melody—as if it is almost a lullaby—accompanying lyrics describing the warm summer evening in vivid word paintings rich with alliteration. It is difficult to tell where the adult narrator and the boy from the text begin and end, increasing the piece's dreamlike quality.

The middle section, with the brief, chaotic passage of a streetcar—"raising into iron moan, stopping, belling and starting, stentorous"—interrupts the reverie, but it, too, fades, melting into the coming night, described as "one blue dew."

The narrator pictures himself and his family, lying on quilts over the "rough wet grass" and quietly talking of "nothing in particular or nothing at all." He recounts his family members, one by one, and starts up at the vastness of space. Here the soprano voice takes flight, hitting some of the highest notes of the piece, still tethered, though, to the calm support of the orchestra.

As the piece draws to a close, the narrator turns serious, asking God to bless his people and "remember them in their time of trouble; and in the hour of their taking away"—hinting here of not only the personal travails of any normal family, but of the hard challenges of the years to come that would be faced by all Americans. But such dreadful contemplations, too, eventually cease, and the narrator is carried to bed, and Barber, with a repetition of the opening theme and then notes rising to the heavens above, brings the piece to an appropriately dreamlike end.

Program Notes by Daniel Durchholz

"Nessun Dorma" from the opera *Turandot* – G. Puccini

To become a successful opera composer in Italy in the latter half of the nineteenth century was a formidable challenge. Giuseppe Verdi, born at the beginning of the century, dominated the operatic scene with a steady stream of successes throughout Europe, thus raising the bar for newcomers. But by the 1890s time was ripe for new directions in Italian opera and Giacomo Puccini, born to four generations of musicians and opera composers (now forgotten), was the right man at the right time to become Italy's next leading opera composer. He was a born musical dramatist with a talent for melodic invention and colorful orchestration as well as a keen sense for dramatic situations. Starting with *Manon Lescaut* in 1893 and ending in his death in the midst of his writing of *Turandot*, he produced a stream of successful operas, most of which have remained within the mainstream repertory of opera companies to this day.

Puccini embraced *verismo* (realism), the late nineteenth century Italian literary movement, composing his operas to depict situations true to life, never shying away from the earthy and ugly in human nature – as well as never missing a chance to lace his realism with accompanying melodrama. His villains, both vicious and petty, brought howls of protests from the critics: "There may be some who will find entertainment in this sensation, but all true lovers of the gentle art must deplore with mystery its being so prostituted. What has music to do with a lustful man chasing a defenseless woman, or the dying kicks of a murdered scoundrel?" fumed one London paper after a performance of *Tosca*.

In his 60s, Giacomo Puccini decided to "strike out on new paths." The result was *Turandot*, a fantastic tale from the eighteenth century set in a mythical China. But Puccini never felt at ease with the plot:

"My life is a torture because I fail to see in this opera all the throbbing life and power which are necessary in a work for the theater if it is to endure," he wrote in desperation. He agonized over the opera for four years, finally dying of throat cancer before he finished the last scene.

To avenge the rape and death of a distant ancestress, the Chinese princess Turandot challenges her suitors with three riddles and, if they fail to answer them correctly, has them beheaded. Prince Calaf has just seen Turandot on the ramparts of the palace and is instantly bewitched by her beauty. He beats Turandot at her own game. For many of the arias and ensembles, Puccini used authentic Chinese melodies.

"Nessun dorma" (Not one sleeps) has become the signature piece for the legendary Three Tenors from their 1990 first performance. Calaf has now challenged Turandot to discover his true name, agreeing to sacrifice his life if she succeeds. Turandot orders every citizen of Peking to uncover Calaf's disguise, while he muses about the sleepless citizens, anticipating his ultimate victory over Turandot – but not before Liu, his slave who adores him, sacrifices her life in the face of torture.

Program notes by Elizabeth and Joseph Kahn

Symphony No. 3, Op. 78 in C Minor (1886) "Organ" Camille Saint-Saëns

Do you know who actually invented the genre of movie music? It was actually the 73-year-old Camille Saint-Saëns, who in 1908 provided the first original film score in music history for the historical silent *L'Assassinat du Duc de Guise* by Henri Lavedan, André Calmettes, and Charles Le Bargy. Saint-Saëns, of all composers, whose "sympathy for the old was just as notorious as his antipathy to the new" (Jean Marnold) in the view of many of the day's "Modernists". It didn't help that he lived so long: Saint-Saëns was born on October 9, 1835 in Paris – eight and a half years after the death of Beethoven – and died on December 16, 1921 in Algiers – eight and a half years after the premiere of Stravinsky's *Rite of Spring*. It was easy to forget at the beginning of the new century that he had once been an avant-gardist and revolutionary, and that his solo concertos and symphonies in particular were forerunners of a development in those genres that extended well into the 20th century.

A good example is his *Third Symphony* (according to the official numbering, which doesn't count two youthful works), which Saint-Saëns composed in 1886 to a commission from the London Philharmonic Society. The inclusion of an organ solo and piano four hands may not represent an absolute innovation in a symphonic work – think of the organ part in Liszt's 1857 symphonic poem *Hunnenschlacht* (Battle of the Huns) and the piano part in Berlioz's 1831 lyric monodrama *Lélio*. But the "Organ" *Symphony's* formal plan represented such a novelty for the genre that the composer himself wrote a *programme analytique* for the London premiere in order to explain it to the audience: "This symphony is divided into two parts. Nevertheless, it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the Poco adagio, and the scherzo is connected by the same process to the finale. The composer has thereby sought to avoid endless recapitulations and repetitions." Quite apart from these large-scale considerations, the symphony is also a unique work in its details. The American scholar Daniel Martin Fallon called it the first symphony score in French music to be based on a single thematic idea – the succession of notes (derived from the Gregorian *Dies irae* sequence) E flat–D–E flat–C–D–E flat–G–F sharp–F–E flat–D – exposed in the Allegro moderato of the first movement and developed and expanded from one movement to the next.

The work's disposition of sonorities shows Saint-Saëns to have been an apt pupil of Franz Liszt's "New German School". Liszt was an early supporter and champion of the French composer – 24 years his junior – and, for example, conducted the world premiere of his opera *Samson et Dalila* in Weimar on December 2, 1877. "Among the French composers of the present day," Liszt declared, "I know of none who so richly deserves the intelligent and musically cultivated public's attention as M. Saint-Saëns."

Program Notes by Michael Stegemann

Knoxville: Summer of 1915, Op. 24

Text by James Agee

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes....

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

Nessun Dorma from *Turandot*

Nessun dorma, Nessun dorma!
Tu pure, o Principessa,
nella tua fredda stanza,
guardi le stelle
che tremano d'amore e di speranza.
Ma il mio mistero è chiuso in me,
il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò
quando la luce splenderà!
Ed il mio bacio scioglierà il silenzio
che ti fa mia!

Dilegua, o notte!
Tramontate, stelle!
All'alba vincerò!

Translations from www.classicfm.com

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there...They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me.

By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of the taking away

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever, but will not ever tell me who I am.

None shall sleep, None shall sleep!
Even you, oh Princess,
In your cold room,
Watch the stars,
That tremble with love and with hope.
But my secret is hidden within me,
My name no one shall know,
No... no...On your mouth, I will tell it,
When the light shines.
And my kiss will dissolve the silence that makes you mine!

Vanish, o night!
Set, stars! Set, stars!
At dawn, I will win!



ALEXANDRA DEE – Guest-Conductor

Alexandra Dee is Director of Orchestral Activities at the University of St. Francis in Joliet, IL. In this capacity she serves as Music Director and Conductor of the Joliet Symphony Orchestra and chair of the Department of Music and Performing Arts. Additionally, she is the Music Director and Conductor of Chicago's South Loop Symphony Orchestra and a Cover Conductor for the Joffrey Ballet, with whom she debuted in 2017, leading an opening week of performances with the Chicago Philharmonic on one day's notice. In August 2017, she was an Emerging Conductor at the Peninsula Music Festival (Door County, WI). Also at home in the opera pit, Dr. Dee was Guest Conductor for Northwestern University Opera Theater's 2016 Chicago premiere of John Musto's opera *Later the Same Evening*, and in August 2018 she served as Guest Conductor for *Don Giovanni* at Manitoba Underground Opera (Winnipeg). Internationally, she has conducted the Scottish Chamber Orchestra at the Orkney Conductors Course in Scotland and the Dulwich International Music Academy's Festival Orchestra in Beijing, China.

Dr. Dee completed her doctoral studies in orchestral conducting at Northwestern University's Bienen School of Music, where she studied with Victor Yampolsky and led performances with the University Symphony, Chamber Orchestra, Opera Theater, and Baroque Music Ensemble. She is an alumna of the Florida State University College of Music, where she completed both a Master of Music degree in orchestral conducting and a Bachelor of Music Education. While at FSU, Dr. Dee studied conducting with Dr. Alexander Jiménez, choral conducting with André Thomas, and violin with Corinne Stillwell. In addition to her formal studies, Dr. Dee has attended conducting workshops and festivals at such institutions as the Pierre Monteux School for Conductors and Orchestral Musicians, the Cabrillo Festival of Contemporary Music, and the Royal Northern College of Music in Manchester, UK. A consistent advocate for contemporary music, Dr. Dee has performed and premiered numerous works by living composers. In particular, she is a vigorous champion of the works of her husband, composer Roger Zare.



ROGER ZARE – Composer

Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” Often inspired by science, nature, and mythology, he seeks to create compositions that are vividly descriptive. His works have been performed across the United States and on five continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, Boston Musica Viva, the Symphony Orchestra of Minas Gerais, the Akropolis

Reed Quintet, the Donald Sinta Quartet, violinist Cho-Liang Lin, and clarinetist Alexander Fiterstein. Zare's awards include the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a Copland House Residency Award, and a Charles Ives Scholarship from the American Academy of Arts and Letters. He has served as composer-in-residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the SONAR new music ensemble, and has collaborated with CERN to present his music in Switzerland and Bulgaria in programs about the collision of music and physics. Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Paul Schoenfield, Kristin Kuster, Christopher Theofanidis, Derek Bermel, and Morten Lauridsen. Zare currently serves as a professor of composition and theory at Illinois State University.



MICHELLE VOUGHT – Soprano

Charismatic soprano Michelle Vought has earned an excellent reputation worldwide and brings a fresh sincerity and captivating vitality to every performance from opera house to concert hall to cabaret. Most recently, Dr. Vought performed the world premiere of a mini opera written for her entitled *Cleopatra and the Plastic Surgeon* by composer and ISU alumna Danielle Fisher in Denton, Texas. On November 6, she and ISU alumni Julie Gray and Matthew Merz will perform the world premiere of the piece here on campus with composer Danielle Fisher and librettist Nancy Brokaw present.

Known for her innovative programming, Dr. Vought returns to Provincetown, Massachusetts to the Women's Week Festival for her 12th year next month (October) for multiple performances of her unique one woman show “Madame Monsieur.” Over the summer of 2018, she played the role of Barbara Bartlett in No Man's Land Production Company's (Los Angeles) film *Christmas Crashers*.

The soprano has travelled globally to give master classes and perform recitals and concerts. In the Czech Republic, she sang the role of Ophelia in the world premiere opera recording of *Hamlet* with the Moravian Philharmonic Orchestra. She was one of three American singers in the recording studio for this work by Austrian composer Nancy Van de Vate which was released on the Vienna Modern Masters label. In the spring of 2014, Vought performed in Vienna, Austria and in Brno, Czech Republic where she was featured as guest artist at Masaryk University presenting a recital and a master class in tandem with renowned composer Nancy Van de Vate. A specialist in contemporary music, Dr. Vought has travelled as a lecturer, recording artist and recitalist in the repertoire at the national and international levels performing abroad in Brazil, Ireland, Italy, Newfoundland and Toronto, Canada, Slovakia, Austria, and the Czech Republic.

The soprano has done ten recordings for Vienna Modern Masters, an international recording company which exclusively features contemporary music. In 2005, Vought produced and performed in ISU's world premiere of the one act opera entitled *Where the Cross Is Made* by Austrian composer Nancy Van de Vate, the recording which was released in 2006 on the Vienna Modern Masters label.

A two-time cancer survivor, the soprano has raised over \$10,500 for the American Cancer Society, as well as for individual cancer patients through her benefit concerts in Ohio, Pennsylvania, Virginia, New York, and Massachusetts. She is Full Professor of Voice at Illinois State University and continues to maintain a very active performing career.



AARON GOMEZ – Organ

Aaron Gomez, a San Antonio native, attended the University of Texas at San Antonio where he received his Bachelor's degree in Music Composition. It was during his undergraduate career that Gomez began to study organ under the tutelage of Professor Robert Brewer. While in San Antonio, Gomez was awarded the Reed Holmes Composition Award in the spring of 2015 and was the winner of the Texas Orchestra Directors Association Composition Competition in the summer of 2017. After graduating from UTSA, Gomez moved to Normal, Illinois and is currently enrolled as a graduate student at

Illinois State University pursuing a Master's degree in Music Composition and Orchestral Conducting.

Aaron Gomez has been playing the cello for fifteen years and has studied under Ken Freudigman, Lachezar Kostov, Dan Zollars, and Ryan Murphy. Gomez has performed in various orchestras and ensembles in the Mid-Texas area.



GLENN BLOCK – Music Director and Conductor

Glenn Block is in his 28th year as the Director of Orchestras and Professor of Conducting at Illinois State University. From 1983 - 2007, he led the Kansas City Youth Symphony program to being one of the largest and most recognized youth symphony programs in the country. Prior to coming to Illinois 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. From 1972 - 1974, he was Music Director of the San Diego

Chamber Orchestra and from 1968 - 1974; he served as Principal Double Bass of the San Diego Symphony and Opera Orchestras. 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 42 states with all-state and professional orchestras in the United States, Europe, Asia and South America.

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. Dr. Block has been widely recognized as a teacher of conducting, performing master classes throughout the United States, Canada, Europe, Asia and South America. An active researcher, he has been the recipient of numerous Illinois State University, University of Missouri and National Endowment of the Humanities grants that have resulted in critical editions of the orchestral music of Igor Stravinsky, Charles Ives and George Gershwin. In 1985, he was appointed Research Consultant to the Orchestra Library Information Service (OLIS) of the American Symphony Orchestra League, where responsibilities included the organization of critical sources and errata information for the orchestral repertoire housed in a national database in Washington, D.C. He has served as a member of the national Board of Directors of the Conductors Guild of America, representing over 1,000 professional conductors, and the Board of Directors of the American Symphony Orchestra League.

Foreign guest-conducting have included residencies at the Fountainebleau Conservatoire in France, and in Spain, Canada, Colombia, Estonia, Russia, Italy and South America in 2013 (Brazil, Argentina and Paraguay.) Dr. Block led the Youth Symphony of Kansas City on four international tours to Spain (1992), Canada (1996) Italy (2000), Budapest/Vienna/Prague (2004) and three national tours to Chicago, St. Louis and New York's Carnegie Hall. The

Youth Symphony of Kansas City was invited by MENC to be the broadcast orchestra for the 1995 World's Largest Concert and to perform at the 1996 MENC annual convention.

Beginning in 2012, he has annually toured extensively throughout South America with concerts in Brazil, Argentina and Paraguay. In the summer of 2014, he returned to South America, and also guest-conducted in Italy, with concerts in Pescara, and in the mountains of Abruzzo. In the fall of 2015, he returned to Buenos Aires to make his conducting debut at the Teatro Colón, and a second trip to Argentina to conduct in Mar del Plata in November of 2015.

In January, 2016, Dr. Block was on sabbatical for the entire second semester from Illinois State University, living and conducting in South America, researching *El Sistema* orchestra programs in South America, Italy and Vietnam. He conducted additional concerts throughout South America, guest-conducting and teaching conducting in Brazil, Argentina, Paraguay, Uruguay, Italy, and Vietnam. During the month of July, 2016, Dr. Block conducted four orchestras in Asunción, Paraguay: the Orquesta de los Recicladados Instrumentos de Cateura (Recycled Instruments Orchestra), Orquesta de la Policía Nacional, Camerata Miranda and OCMA, made up of the principal players of the OSCA (Orquesta Sinfónica de la Ciudad de Asunción).

He was invited to serve as Principal Guest Conductor with the National Symphony of Vietnam in Ho Chi Minh City for the 2017 -2018 season. In June of 2017, Dr. Block returned to Argentina to guest-conduct the Orquesta Sinfónica de Salta, the National Youth Orchestra of Argentina on tour to Buenos Aires, the Filarmónica de Chascomus, and was invited to lead the V. Internacional Seminario in Dirección Orquestal (Seminar in Orchestral Conducting) at the Teatro Colón in Buenos Aires, Argentina. He returned to the Teatro Colón in November, 2017 to again lead the Academia Orquesta.

In 2018-2019, he will be returning to guest-conduct and lead conducting seminars in Argentina, Paraguay, Uruguay, Italy, China and Vietnam, in addition to his concerts in the United States.

Next ISU Symphony concert:

Sunday, November 4, 2018 – 7:00 PM

Wagner – *Overture to "Rienzi"*
Dvorak – *Scherzo Capriccioso*
Tchaikovsky – *Symphony No. 5*

ISU SYMPHONY ORCHESTRA

VIOLIN I

Michael Priller, *concertmaster*

Grace Bang
Maiya Favis
Katie Heise
Kelsey Klopfenstein
Atsuko Masuyama
Jessica Pytel
Nathaniel Quiroz
Charlea Schueler

VIOLIN II

Rhoda Kay Roberts, *principal*

Nathan Anton
Aliana Kottabi
Sarai Marchan
Brock Melrose
Kathleen Miller
Rose Ortega
Bree Rea

VIOLA

Douglas Temples, *principal*

Christopher Aman
Aelsa Butler
Rhiannon Cospier
Sara Johnson
Breann Laermans
Samuel Meade
Vicky Nyder
Sophie Walker

CELLO

Bianca Prado, *principal*

Natasha Connor
Aaron Gomez
Justin Haarz
Lydia Hedberg
Alex Hibbard-Brown
Eugene Keem
Miranda Mata
Peyton Miles
Erin Murphy

DOUBLE BASS

Kathyn Balk, *principal*

Adriana Lizardi Vazquez
Samuel Frosch
Benjamin Maier
Hunter Thoms

FLUTE

Benjamin Wyland, *co-principal*
Brienne Steif, *co-principal*
Elizabeth Briney
Natalie Lindig

OBOE

Claire Pontello, *principal*

Alyssa Dees
Anastasia Ervin, *English horn*

CLARINET

Taeyeong Jung, *co-principal*
Brian Zielinski, *co-principal*
Thomas Shermulis, *Bass Clarinet*

BASSOON

Adriana Sosa, *principal*
Aston Karner
Bradley Sarmiento, *Contrabassoon*

HORN

Jordyn Shultz, *co-principal*
Tom Wade, *co-principal*
Kristin Wooldridge, *co-principal*
Leah Young
Mary Pat Robey, *assistant*

TRUMPET

Brendan Korak, *principal*

Xia Guanghao
Andrew Ossler

TROMBONE

Jonathan Sabin, *principal*
Zachary Hoffman
A.J. Nemsick, *Bass Trombone*

TUBA

Martin Czernicki, *principal*

PERCUSSION/TIMPANI

Matthew James, *co-principal*
Brian Urquhart, *co-principal*

Robert Kirer
Wyatt Onsen
Isaac Soares

KEYBOARD

John Rotap, *principal*
Rusudani Chuntishvili

HARP

Julia Kay Jamieson, *principal*

ORCHESTRA COMMITTEE

Douglas Temples, *chair*
Nathaniel Quiroz, *secretary*
Benjamin Wyland, *treasurer*
Aaron Gomez
Leah Young

STAFF

Justyn Jost, *Assistant Conductor,
Manager/Librarian*
Nicolas Kapustiansky, *Assistant Conductor,
Manager/Librarian*

* All musicians are listed alphabetically after
principal and co-principal players

THANK YOU

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Sara Semonis, *associate dean of research and planning*
Janet Tulley, *assistant dean of academic programs and student affairs*
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Molly McDonald, *director of development*
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Stephanie Kohl Ringle, *business communications associate*
Eric Yeager, *director, CFAIT*

Illinois State University School of Music

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Michael Dicker, *Bassoon*
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Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Arts Technology*
Joseph Matson, *Musicology*
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Daniel Peter Schuetz, *Voice*
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Thomas Studebaker, *Voice*
Erik Swanson, *Jazz Guitar*
Elizabeth Thompson, *Voice*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Roger Zare, *Theory and Composition*