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## Illinois State University Symphony Orchestra, October 17, 2021

Glenn Block Music Director

Aaron Jacobs Violin

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

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**Illinois State University  
Symphony Orchestra**

**Glenn Block, *Music Director***

**Aaron Jacobs, *Violin***

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

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

## Program

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

Symphony No. 6 'Pastoral' (1808)

Ludwig van Beethoven

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

~ Intermission ~

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

Wolfgang Amadeus Mozart

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

(1756-1792)

Aaron Jacobs, *violin*

Overture to *Guillermo Tell* (1829)

Gioachino Rossini

(1792-1868)

### ASSISTED LISTENING DEVICES

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

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

## Program Notes

### Symphony No. 6 “Pastoral”

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

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

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

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

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

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

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

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

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

Marianne Williams Tobias, Indianapolis Symphony Orchestra, 2016.

## ***Violin Concerto No. 5***

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

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

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

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

Program notes by Martin Pearlman, Boston Baroque, 1979.

## ***Overture to Guillermo Tell***

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

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

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

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

## Biographical Notes

### Aaron Jacobs

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

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

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

### Glenn Block

Glenn Block has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he served as Music Director of the Youth Symphony of Kansas City from 1983-2007. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest-conducting have included concerts and master classes at the Fontainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria, Czech Republic and throughout South America since 2012. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June 1997. Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado. This year, he has also been invited to serve as Adjunct Professor of Conducting at Illinois Wesleyan University. He will be returning in the summer of 2022 to guest-conduct orchestras in Argentina (Teatro Colon, Misiones/Posadas, Mar del Plata, Mendoza), Londrina, Brazil; Antofagasta, Chile; and Guadiagrele, Italy.

# ISU SYMPHONY ORCHESTRA

Glenn Block, Music Director

## Violin I

Yuri Kim, *concertmaster*  
Satomi Radostits  
Colleen Loemker  
Jessica Pytel  
Mark Moen  
Rose Ortega  
Maria Emmons  
Antonia Tapias  
Amanda Tauch

## Viola

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

## Double Bass

John St. Cyr,  
Alyssa Trebat  
Jacob Webber  
Andrew Viveros

## Flute/Piccolo

Samantha Wyland, *co-principal*  
Brienne Steif, *co-principal*  
Gina Russel  
Rachel Nulf

## Oboe/English Horn

Anastasia Ervin, *principal*  
Tyler Bloomfield, *co-principal, English horn*  
Sara Walsh

## Clarinet

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

## Bassoon

Veronica Ervin, *principal*  
Rosalie Truback

## Keyboard

Somlee Lee, *principal*

## Violin II

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

## Cello

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

## Horn

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

## Trumpet

Jeri Blade, *principal*  
Katherine Shindledecker  
Alice Kabira

## Trombone

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

## Tuba

David Basich, *principal*

## Timpani/Percussion

Baryl Brandt, *co-principal*  
Will Lawton, *co-principal*  
Konnor Halsey  
Carson Lau

## Staff

Matthew Clarke, *assistant conductor, manager/librarian*  
Guilherme Rodrigues, *assistant conductor, manager/librarian*



## THANK YOU

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Jean Miller, *dean*  
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Janet Tulley, *assistant dean for enrollment and student services*  
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Stephanie Kohl Ringle, *business communications associate*  
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Allison Alcorn, *Musicology*  
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David Collier, *Percussion and Associate Director*  
Andrea Crimmins, *Music Therapy*  
Peggy Dehaven, *Office Support Specialist and Scheduling*  
Benjamin De Kock, *String Bass*  
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Judith Dicker, *Oboe*  
Michael Dicker, *Bassoon*  
Geoffrey Duce, *Piano*  
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Angelo Favis, *Guitar and Graduate Coordinator*  
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Trevor Gould, *Facilities Manager*  
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Rachel Grimsby, *Music Education*  
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Kevin Hart, *Jazz Piano and Theory*  
Phillip Hash, *Music Education*  
Megan Hildenbrandt, *Music Therapy*  
Rachel Hockenbery, *Horn*  
Travis Hoover, *Jazz Studies*  
Martha Horst, *Theory and Composition*  
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Cora Swenson Lee, *Cello*  
Elizabeth Thompson, *Voice*  
Tuyen Tonnu, *Piano*  
Matthew Vala, *Voice and Opera Practicum*  
Rick Valentin, *Creative Technologies*  
Justin Vickers, *Voice*  
Michelle Vought, *Voice*  
Mack Wood, *Associate Director of Bands*  
Roger Zare, *Theory and Composition*

\*Creative Technologies Program (CTK)



## Upcoming Events

### Tuesday, October 19

11:00 pm Performance Convocation CPA

### Friday, October 22

6:00 pm Senior Recital: Maggie Oedewaldt, voice CPA

### Saturday, October 23

6:30 am The Illinois State Marching Band Competition Hancock Football Stadium

### Sunday, October 24

12:00 pm Junior Recital: Allison Loyd, voice CPA

### Wednesday, October 27

7:30 pm Guitar Ensemble and Friends Kemp

### Friday, October 29

6:00 pm Senior Recital, Justin Lindsey, jazz guitar Kemp

8:00 pm Guest Artist Recital: Dr. Daniel Shapiro, piano CPA

### Saturday, October 30

10:00 am Guest Artist Masterclass: Dr. Daniel Shapiro, piano Kemp

10:00 am Symphony Orchestra presents Music for All CPA

2:00 pm Senior Recital: Angel Lopez, tuba Kemp

### Sunday, October 31

12:00 pm Senior Recital: Alice Kabira, trumpet Kemp

1:30 pm Senior Recital: Kaitlyn Bauman, euphonium Kemp

3:00 pm On Our Way: Treble Choir, Men's Glee, and Belle Voix CPA

### Monday, November 1

7:30 pm Chamber Music Recital Kemp

### Tuesday, November 2

11:00 am Performance Convocation CPA

7:00 pm Senior Recital: Allyson Miller, horn Kemp

8:00 pm Vala Studio Recital CPA

### Wednesday, November 3

Guest Artist Recital: David Cook, clarinet Kemp