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Illinois State University Symphony Orchestra and String Project Sinfonia, March 27, 2022

Glenn Block Music Director

Guilherme Rodrigues Conductor

Katherine Lewis Faculty Viola Soloist

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Recommended Citation

Block, Glenn Music Director; Rodrigues, Guilherme Conductor; and Lewis, Katherine Faculty Viola Soloist, "Illinois State University Symphony Orchestra and String Project Sinfonia, March 27, 2022" (2022). *School of Music Programs*. 4532.

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ILLINOIS STATE UNIVERSITY

Wonsook Kim College of Fine Arts • School of Music
Illinois State University Symphony Orchestra

Glenn Block, Music Director • ISU String Project Sinfonia • Guilherme Rodrigues, conductor
featuring Katherine Lewis, faculty viola soloist

Presents
Forsyth - Viola Concerto
MUSIC BY MARTHA HORST - QUIET PLACES • PROKOFIEV - ROMEO AND JULIET



SUNDAY, MARCH 27, 2022 AT 7:00 PM
CENTER FOR THE PERFORMING ARTS CONCERT HALL

THIS IS THE ONE HUNDRED AND THIRTY-FIRST PROGRAM OF THE 2021-2022 SEASON.



WONSOOK KIM
COLLEGE OF FINE ARTS
Illinois State University

FineArts@IllinoisState.edu

Program

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

Serenade for Strings (1880) Pyotr Ilich Tchaikovsky
(1840-1893)
IV. Andante-Allegro con spirito-Molto meno mosso. arranged by Richard Meyer (2012)

ISU String Project- Sinfonia
Guilherme Rodrigues, *conductor*

The Ukranian National Anthem (“Shche ne vmerla Ukraina!”) arranged by Keith Terrett
“Ukraine Has Not Perished!”

The Star-Spangled Banner (1814) John Stafford Smith (1750-1836)

Concerto for Viola and Orchestra in G Minor (1903) Cecil Forsyth
(1870-1941)
I. Apassionato – Moderato - Con moto, agitato
II. Andante un poco sostenuto
III. Allegro con fuoco

Katherine Lewis, *viola soloist*

~ Intermission ~

Quiet Places (2019) Martha Horst
(b. 1967)
I. ♩ = 138

II. ♩ = 72

III- ♩ = 92

Suite from *Romeo and Juliet*, Op. 64 (1936) Sergei Prokofiev
(1891-1953)
I. The Montagues and Capulets
II. Romeo and Juliet (The Balcony Love Scene)
III. Romeo at Juliet’s Grave
IV. The Death of Tybalt

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Program Notes

Serenade For Strings (Finale)

Written in late October of 1880, Tchaikovsky's *Serenade for Strings* has been a staple of the string orchestra literature since its highly successful premiere in Moscow. This arrangement is faithful to the original but arranged with younger players in mind. The lyrical opening section develops expressive playing and bow control, while the bustling main theme provides a great technical workout. The introduction to this fourth and final movement is based on a Russian folk tune, a Volga "hauling song." The composer, himself, seems to have had a special fondness for this piece: "*The Serenade was written from an inward impulse. I felt it, and I venture to hope that this work is with artistic qualities.*"

Program notes by Richard Meier (2012)

Concerto for Viola and Orchestra

Cecil Forsyth was primarily a musicologist, with his tome on *Orchestration* being his primary publication. His advice to Ralph Vaughan-Williams on the orchestration of *A London Symphony* was noted by conductor Sir Adrian Boult. Forsyth was also a composer as well as a violist, and combined these diverse skills into producing a viola concerto that is powerful, not only in the expression of the solo viola, but the massive energy of the orchestration.

The *Concerto*, which was premiered at the London Proms in 1903, brings out various stylistic inferences from passionate romanticism and foreshadows early film scores. The first movement begins with a Wuthering Heights kind of dark foggy charm, never fully resolving but yearning toward the main theme in the *Allegro con spirito*. Here, things change gears, bringing out the kind of momentum that makes Korngold's *Violin Concerto* popular, with flowing tutti and sweeping melodies. The exclamatory tutti interjections carry forward from the preceding prelude, and the cadenzas explore the highest range of the viola.

The second movement reminds us of the Saint-Saens *Cello Concerto*. A dark and up-tempo secondary theme breaks the subtlety, exploring a wide alto range before returning to the original theme.

A triumphant third movement carries a march-like tempo, bringing out the sonority of the viola with double, triple and quadruple stops only hinted at in the first movement. A contrasting second theme, now a consistent compositional signature, brings the *Concerto* to a close in the major mode.

For any virtuoso violist, Forsyth's work provides a platform to showcase the real strengths of the instrument – the viola leaning towards emotion, as well as its ability to create technical fireworks.

Program notes by Andre Filmer.

Quiet Places

Quiet Places was composed for the Illinois Philharmonic Orchestra in 2019 as part of my service as composer-in-residence during their 2019-2020 season. For this piece, I challenged myself to compose music where there was little to no traditional build up – either dynamically or formally. The first movement features a repeating isorhythmic melodic line played by the strings; each pitch of the line is accompanied by either rapidly shifting, imitative patterns or tranquil textures featuring little movement. For most of the second movement, the strings provide a hazy, tranquil backdrop. Although this movement features a small build up in harmonic tension, it is primarily comprised of woodwind solos. The third movement features a repeating chord progression that also forms an isorhythm. The percussion parts at the end of this movement imitate sounds of a place of worship. The title of the work connects the contemplative nature of the music of the entire work with places where such contemplation may occur.

Program notes by Martha Horst

Romeo and Juliet

The music *Romeo and Juliet* is probably Prokofiev's most loved score, but its early history was more troubled. He wrote the music in a critical period of his life. After nine years of voluntary exile from Russia, living mainly in the United States and Paris, he was approaching the end of a decade of uneasy shuttling back and forth between the two worlds. Russian audiences did not accept some of his other works such as *The Buffoon* and the *Scythian Suite*. Toward the end of 1934, there was talk that the Kirov Theater in Leningrad might stage a ballet by Prokofiev. In his 1946 auto-biography, Prokofiev wrote with characteristic dry detachment:

"I was interested in a lyrical subject. Shakespeare's Romeo and Juliet was suggested, but the Kirov backed out and I signed a contract with the Moscow Bolshoi Theater instead. In the spring of 1935, Radlov [Sergei Radlov, a theater director renowned for his Shakespeare productions] and I worked out a scenario, consulting with the choreographer [Leonid Lavrovsky] on questions of ballet technique. The music was written during the summer, but the Bolshoi declared it impossible to dance to, and the contract was broken."

The ballet itself was rather unlucky. In 1937 the Leningrad Ballet School signed an agreement undertaking to produce it on the occasion of its 200th anniversary, and in 1938 the Brno Opera agreed to stage it, too. The Ballet School violated its agreement, and so the premiere took place in Brno in December 1938. The Kirov produced the ballet in January 1940 with all the mastery for which its dancers are famed.

The excerpts we hear (a combination of music from Prokofiev's first two orchestral suites) reveal how a great composer shaped character, communicated emotion, and captured the dramatic sweep of one of the world's great love stories.

The **Montagues and Capulets** sets the scene on a street in Verona, where the feuding families are engaged in a brawl.

The Balcony Scene finds Juliet standing in the Veronese moonlight. Romeo appears, and they swear their devotion to each other. Prokofiev sends the violins into a long melody. Love music blooms in divided strings and rises into the night. A huge orchestral climax relaxes as an oboe introduces a section in which the second violins scurry beneath the long melody sung by the firsts. The ending is gentle.

Romeo at Juliet's Grave finds the hero in his beloved's crypt. Friar Laurence, who had married them, has given Juliet a potion that has put her into a death-like trance; his plan is that Romeo will join her at graveside and that, when she awakens, both will escape together. But Romeo has never received the Friar's message detailing the plan. Despairing over Juliet, he plunges his dagger into his heart. And Juliet, awakening from her sleep, finds Romeo dead and kills herself.

A dramatic encounter and fight precipitates the tragedy. Romeo's friend Mercutio and Juliet's cousin Tybalt encounter each other on the street. Tempers reach their boiling points. Tybalt challenges Romeo, who refuses to accept. He and Tybalt duel, and Mercutio dies. Now Romeo, enraged, avenges his friend. We witness **The Death of Tybalt** as Romeo deals his opponent a mortal wound. The Suite and **Death of Tybalt** end with one of the greatest orchestral tuttis in the entire orchestral repertoire!

Program notes by Michael Steinberg (1996)

Biographical Notes

Guilherme Rodrigues

Guilherme Leal Rodrigues started studying choral conducting at the UFRGS (Federal University of Rio Grande do Sul - Brazil) in 2015. Since then, he has had the opportunity to study with renowned conductors and has participated in important international projects, such as conducting a concert with the Berliner Sinfonietta orchestra in 2018, when he was selected to participate in a conducting workshop with the International Academy of Berlin with the acclaimed conductor Maestro Johannes Wildner. He was also conductor and musical director of the musical “Chicago”, in partnership with the Ballet Art School (São Paulo). Rodrigues was guest conductor in the series “130 years of Villa Lobos” with the Symphonic Orchestra of the University of Caxias do Sul (Brazil), conducting representative works of the composer’s repertoire.

In October 2019, Guilherme performed, in partnership with baritone Carlos Rodriguez, a new conception of Johann Sebastian Bach's iconic work *Saint Matthew Passion*. Guilherme Rodrigues has studied with important conductors such as Joseph Caballé Domenech, Jorge Lhez, Johannes Wildner, Zvonimir Hatko, Glenn Block, Claudio Ribeiro, Linus Lerner, Manfredo Schmiedt, Mariana Farah, Karyl Carlson, Eduardo Browne, and Donald Schleicher.

Guilhermes Rodrigues is a member of the graduate conducting studio of Dr. Glenn Block, and will complete his degree requirements in May, 2023.

Katherine Lewis

Dr. Katherine Lewis enjoys a multi-faceted career as a professor, chamber musician, solo performer, orchestral musician, and pedagogue. She is Professor of Viola at Illinois State University where she also serves as Master Teacher and Acting Director for the ISU String Project. Since 2006, she has been Principal Viola of the Peoria Symphony and she regularly performs with several ensembles at venues throughout central Illinois. Heavily involved in service to the profession, Dr. Lewis is Past-President of the Illinois Chapter of the American String Teacher’s Association and received the 2021 State Chapter Leadership Award from the national organization. Through IL ASTA, she has worked to provide resources and programming for string teachers and their students, and she serves as an advocate for public school and private string programs throughout the state.

A recipient of several awards and grants for her teaching and research, including the ISU College of Fine Arts Outstanding Teaching Award and the ISU College of Fine Arts Research Initiative Award, Dr. Lewis has given recitals, presentations, and master classes at venues throughout the country. She is sought after as a guest artist for ‘Viola Day’ events and has presented numerous times at the American Viola Society Festival, International Viola Society Conference, and ASTA National Conference.

Martha Horst

Dr. Martha Callison Horst is a composer who has devoted herself to the performance, creation, and instruction of classical music. Her music has also been performed by musicians and groups such as Spektral Quartet, the Fromm Players, Illinois Philharmonic Orchestra, Dal Niente, CUBE, Earplay, Alea III, Empyrean Ensemble, Chicago Composers Orchestra, Grossman Ensemble, Susan Narucki, and Left Coast Ensemble. Ms. Horst has won the Copland Award, the Symphony Number One Commissioning Prize, the Illinois Philharmonic Classical Evolve Composer-in-Residence search, the Alea III International Composition Competition, and the Rebecca Clarke International Composition Competition for her work *Cloister Songs*, based on 18th century utopian poetry. She currently serves as the composer-in-residence for the Illinois Philharmonic Orchestra. She has held fellowships at the MacDowell Colony, Atlantic Center for the Arts, Wellesley Composers Conference, Norfolk Chamber Music Festival and Dartington International School in the UK. Her works have been recorded by the Avanti Trio, Durward Ensemble, Symphony Number One Wind Ensemble, and pianist Lara Downes. While living in San Francisco, Ms. Horst served as a professional member of the San Francisco Symphony Chorus under the direction of Maestro Michael Tilson Thomas. She served as a soloist in the PBS presentation of *Sweeney Todd* starring Neil Patrick Harris and Patti LuPone. Dr. Horst is a professor of composition and theory at Illinois State University and has also taught at the University of California, Davis; East Carolina University; and San Francisco State University. She has studied with

Ross Bauer, David Rakowski, Mario Davidovsky, Milton Babbitt, and Donald Martino and has degrees in composition from the University of California, Davis and Stanford University.

Glenn Block

Dr. 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.

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Guilherme Rodrigues, Co-Lead Teacher/Conductor

Mark Moen, Co-Lead Teacher/Conductor

Alyssa Trebat, Cello/Bass Teacher

Nicholas Mckee, Violin/Viola Teacher

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Aria Kim
Marlee Cruzat
Blake Schlipf
Alyssa Thompson
Anika Boggess
Olivia Prescott
Leah Steidinger

Violin II

Lydia Boehne
Kara Ritter
Easton Boonsuk
Ainsley Chen
Emma Angles
KC Ullrich
Fekadu Rogal
Santiago Ramirez

Viola

Will Miller
Joe Morris
Joseph Smyder

Cello

Friedrich Davis
Jefferson M Dhas
Liya Getachew
Addison McConkey
Reece Miles
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Hallie Shoenberger
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Acacia Sorenson

Bass

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Colleen Loemker
Maria Emmons
Mark Moen
Antonia Tapias
Daniel Blanco-Aguilar
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Ulzhan Yrдыrssova
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Shelby Fick
Rhiannon Cospier
Zeph Mussman
Aspyn Bush

Double Bass

Alyssa Trebat, *principal*
John St. Cyr
Andrew Viveros
Jacob Webber

Flute/Piccolo

Samantha Wyland, *co-principal*
Brienne Steif, *co-principal*
Rachel Nulf, *co-principal, piccolo*
Kirsten Towander

Oboe/English Horn

Anastasia Ervin, *principal*
Sara Walsh
Elli Ji, *english horn*

Clarinet

Daniel King, *co-principal*
Alex Jenkins, *co-principal, bass clarinet*
Christian Rucinski

Bassoon

Veronica Ervin, *principal*
Michael Dickers, *contra bassoon*

Tenor Saxophone

Grace Gatto, *principal*

Keyboard

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Violin II

Satomi Radostits *Principal*
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Maddy Dunsworth
Alejandra Jaramillo
Aliana Kottabi
Tejas Dhanani
Antonio Zavattini
Kirsten Kadow
Lucia DePaz

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Paris Roake
Elliot Butler
Peyton Miles
Jenny Komperda
Brandon Campos
Brian Hershey
Lily Moen
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Cassidy Fairchild, *co-principal*
Zhiyuan Gao, *co-principal*
Allison Hoffman
Nicholas Steffenhagen

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Ryan Valdivia, *cornet*
Katherine Shindledecker

Trombone

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Joseph Buczko, *co-principal*
Cole Richey, *bass trombone*

Tuba

JT Butcher, *principal*

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Carson Lau, *co-principal*
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