

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

**Illinois State University Philharmonia Orchestra
and
String Project Sinfonia Orchestra**

Present

HAYDN, WARLOCK, MCKAY, and BACH

Glenn Block, *conductor*

Katherine Lewis, *Sinfonia director*

Useon Choi, *graduate assistant*

Igor Kalnin, *violin*

Jillian Kouzel, *oboe*

**Kemp Recital Hall
April 22, 2024
Monday Evening
7:30 p.m.**

This is the one hundred and eighty-fifth program of the 2023-2024 season.

Program

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

Symphony No. 16
III. Finale

Franz Joseph Haydn
(1732–1809)
Arr. Sandra Dackow

Side-by-side with Sinfonia Orchestra

Capriol Suite (1926)

Peter Warlock
(1894-1930)

I. Basse-Danse
II. Pavane
III. Tordion
IV. Bransles
V. Pieds-en-l'air
VI. Mattachins

Two Folk Songs

trans. George Frederick McKay
(1899-1970)

I. Londonderry Air
II. II. Arkansas Traveler (1847)

Concerto for Violin and Oboe in C minor, BWV 1060

Johann Sebastian Bach
(1685 - 1750)

I. Allegro
II. Adagio
III. Allegro

Igor Kalnin, *violin*
Jillian Kouzel, *oboe*

Program Notes

Symphony No. 16

Often known as the ‘Father of the Symphony’, Joseph Haydn’s legacy as a symphonist stays strong today. Haydn composed 104 symphonies over the course of his long and fruitful life.

Most likely composed between 1757-61, Haydn’s *Sixteenth Symphony* is set in Bb major. Composed in the earlier three-movement structure, the symphony sits firmly in Haydn’s first period of early symphonies.

The quick finale is geared with energy. The intricate string parts require much precision from the violins in particular, with the fast tempo adding to the difficulty of the music. A quieter central section adds a new dimension to the movement before the music rushes off again towards the end of the piece. The symphony finishes with the orchestra coming together for the final chords back in the home key of Bb major.

Notes by Alex Burns

Capriol Suite

British composer Peter Warlock is the pseudonym for Philip Arnold Heseltine, who was born into a wealthy family with strong artistic connections. While it was Sibelius’s *Fifth Symphony* that first inspired Heseltine’s imagination, it was a performance of Frederick Delius’s *Lebenstanz* at Royal Albert Hall that made a profound impression on Warlock. Delius became a mentor to him at an early age and was a lifelong friend.

Deciding not to follow the family tradition of work in the stock exchange or civil service, Warlock never established a conventional career. He was a published music critic, a music editor, and perhaps most significantly, a revolutionary scholar in the study, arrangement, and transcription of early music. To some, it was as if he led a double life, writing confrontational and controversial music critiques published under his given name while writing songs in his own original style using the pseudonym. It was during this period in his life, the 1920s, where much of his music was written, including his most famous work, the *Capriol Suite*.

This suite for string orchestra is a set of six contrasting dances in a renaissance style. Each movement is based on music from a manual of renaissance dances by the French priest Jehan Tabourot (1519–95). Coincidentally, this manual, *Orchésographie*, was also published under a nom de plume, the anagram Thoinot Arbeau. The essence of Warlock’s *Capriol Suite* is new and innovative; his treatment of the dances is very free and bears little resemblance to the tunes in their original form. Because of this, the work is widely considered more of an original composition than an arrangement of existing material. Each of the dances is presented in the order in which they appear in Tabourot’s manual with this exception of “Bransles,” which includes portions of several different tunes. Each movement title reflects the specific dance being portrayed, for example “Mattachins” is a sword dance, and “Bransles” are country dances.

The fifth and perhaps most famous movement's title derives its name, "Pieds-en-l'air," from the instruction given to the dancer, rather than the style of dance itself. Translated literally, Pieds-en-l'air means "feet in air," instructing the dancer to glide across the floor as if their feet never touch the ground. Of particular note is Warlock's occasional use of more adventurous harmonies. These discords, used very sparingly, not only exhibit Warlock's unique stamp but also reveal these dances in a distinctly modern light.

Notes by Lincoln-Way Central Music Department

Londonderry Air

The "Londonderry Air" is an Irish air (folk tune) that originated in County Londonderry, first recorded in the nineteenth century. The tune is played as the victory sporting anthem of Northern Ireland at the Commonwealth Games. The song "Danny Boy" written by English lawyer Fred Weatherly uses the tune, with a set of lyrics written in the early 20th century.

The Arkansas Traveler

"The Arkansas Traveler" is a folk song from the mid-19th century popularized by American singer and guitarist Mose Case. It is based on the composition of the same name by Sandford C. Faulkner. The score was first published by W. C. Peters in 1847 under the name "The Arkansas Traveller and Rackinsac Waltz". It was Arkansas' state song from 1949 to 1963, and the state historic song since 1987. The song has many versions, recorded by many people, and it has also inspired the creation of the children's song, "baby bumblebee" which shares the same tune.

Concerto for Violin and Oboe

Bach's six years as Court Kapellmeister and Director of the Princely Chamber of Musicians in Coethen (1717–1723) afforded him time to write secular music, which included more than a dozen concertos. First, Prince Leopold was a connoisseur of music and a musician, playing the viola da gamba, keyboard, violin, and he asked for instrumental repertoire for solo performance as well as for his 13-member orchestra. Second, since he was a Calvinist, the Prince did not require very much music for church services. Bach enjoyed this musical direction and opportunity. However, we do not have an exact date of composition for BWV 1060.

There are two major problems with the provenance. First, the original score was lost. Second, the transcription, which has formed the basis of the concerto's reconstruction, was not written in Bach's handwriting. What we do know is that Bach did make a second version for two harpsichords. Recycling his music in the harpsichord transcriptions was a common practice, and an efficient and necessary option to expand the performances of his music.

Differences between the extant harpsichord scores for this concerto in tessitura and melodic characteristics indicated that the composer was writing for contrasting solo instruments. The original solo parts strongly suggest his initial choice of violin and oboe. Furthermore, they offered an imaginative combination in which, even when playing together, their distinctive timbres were emphasized.

The double concerto follows the standard Italian baroque concerto structure: three movements: fast-slow-fast. Other Italian influences, such as aria-style melodies and strong rhythmic drive, were stylish in Coethen, and Bach made certain to include such elements which were pleasing to his employer. He was an avid student of Vivaldi, copying Vivaldi scores, and frequently informed by his music in this regard.

The first movement (*Allegro*) alternates between soloists (*concertino*) and orchestra (*ripieno*) clearly defining the separation of forces. A brisk, sturdy main theme is shared by soloists as well as the orchestra, not only in thematic imitation and combination, but also in motivic echoes. The tempo is unflagging, often sustained by long sixteenth note passages supporting independent solo lines.

Similar to Vivaldi concerto procedure, the second movement (*Adagio*) features an aria- influenced melodic line. Beginning with the oboe, Bach fashions an elegant cantilena, drawn in contrapuntal texture as a duet for the soloists. Herein, the orchestra is continually held in the background, submissively producing soft accompaniment. The closing measures feature an extended oboe line leading to the final cadence.

The flashy last movement begins with a crisp main theme, presented in entirety, which will also reappear within the central and closing sections of the movement (ritornello.) Its jaunty personality controls the mood, and it remains the main topic of conversation. Bach makes the most of his instrumental recipe with an emphasis on the baroque taste for contrast. Notice the consistent sixteenth note bustling allocated to the strings and solo violin combined with distinctive, idiomatic oboe writing. This contrasting feature is present as well in staccato articulations combined with legato passages. Baroque terraced dynamics (sudden louds and softs) are utilized throughout, not only within the individual forces, but also by rapid shifting between the instrumental power of soloists and orchestra. Unstoppable rhythmic energy and consistent fast tempo drive the concerto to a dashing conclusion.

Notes by Marianne Williams Tobias, Indianapolis Symphony Orchestra.

Biographical Notes

JILLIAN KOUZEL is originally from San Antonio, TX. Dr. Jillian Kouzel serves as Assistant Professor of Oboe at Illinois State University. Additionally, she holds a position as 3rd Oboe/English Horn with the Lima Symphony Orchestra in Lima, Ohio. With an active freelance career, Jillian has performed professionally with the Peoria Symphony, Illinois Symphony Orchestra, Ann Arbor Symphony, Jackson Symphony, Lansing Symphony, Heartland Festival Orchestra, Southwest Michigan Symphony Orchestra, and Ballet Theatre of Toledo just to name a few. She has also appeared as a soloist with the Heart of Texas Concert Band, performing Oscar Navarro's Legacy Oboe Concerto in April, 2021 and with the Concordia University Wind Ensemble premiering Katherine Bergman's Hidden Currents Oboe Concerto in April 2022.

Dr. Kouzel won the principal oboe position with the prestigious New York String Orchestra Seminar in both December 2018 and 2019. She has performed four sold-out concerts at Carnegie Hall, one of which included playing the famous oboe solo in Brahms Violin Concerto accompanied by renowned violinist Joshua Bell, under the direction of Jaime Laredo. Additionally, Jillian has auditioned and participated in numerous summer music festivals including: The National Repertory Orchestra, Sarasota Chamber Music Festival, Roundtop Festival Institute, Talis Festival and Academy in Saas-Fe, Switzerland, Yale School of Music Chamber Festival at Norfolk, and Eastern Music Festival.

As an Assistant Professor of Oboe at Illinois State University, she teaches applied oboe lessons to a growing studio of undergraduate and graduate music majors. Additionally, she teaches a double reed methods course and coaches chamber music to students. Previously, Jillian served as Adjunct Professor of Oboe and Woodwind Methods at Saginaw Valley State University and Interim Professor of oboe at Bowling Green State University and Heidelberg University. She holds a Doctor of Musical Arts (DMA) degree from the University of Michigan. Additionally, she completed a double Master's degree in both Music Performance and Chamber Music in the spring of 2020 at the University of Michigan, where she was a recipient of the coveted Earl V. Moore Award for outstanding achievement in the School of Music, Theatre, and Dance, along with Highest Honors Distinction. While at The University of Michigan, she was a Graduate Student Instructor and studied under the direction of Nancy Ambrose King. Jillian also holds a Bachelor's degree in Oboe Performance from the University of Texas at Austin Butler School of Music. While at UT, Jillian studied under Rebecca Henderson and Andrew Parker.

Dr. Kouzel's passion for music is ignited through teaching and performing. Furthermore, as a former pre-med student, she has always had an interest in the health field and serves as an Ambassador for the Performing Arts in Medicine Association. In 2017, she professionally recorded biomedical music for patients with extreme neurological conditions including Parkinson's Disease, Cerebral Palsy as part of the Movement Tracks Project with the Austin-based Center for Music Therapy.

IGOR KALNIN has performed internationally as a soloist, chamber musician, and an orchestra leader. A native of Russia, he started his professional career as a faculty member at Glinka State Conservatory in Nizhny Novgorod, Russia, and later joined Chamber Orchestra Kremlin in Moscow. After relocating to the United States in 2004, he served as Violin Instructor at Yale University and Assistant Professor of Violin at Luther College in Decorah, Iowa, as well as a leader for several orchestras on the East Coast and in the Midwest. Presently, he is Artist-Teacher of Violin at Illinois State University in Normal, Illinois, and on the faculty at Blue Lake Fine Arts Camp in Michigan and Namhae International Music Academy and Festival in South Korea. In addition, he serves as Concertmaster of Blue Lake Festival Orchestra.

As a soloist, recitalist, and chamber musician, he performed in various venues around the world, including Musikverein in Vienna, Austria, and Carnegie Hall in New York. An avid proponent of modern music, he commissioned, premiered, and recorded works by composers from various cultures and backgrounds. His most recent CD, “Ascending to Light” was released on Albany Records and included four world premiere recordings by composers from America, Russia, and Uzbekistan. He is a member of Duo MemDi, a forefront chamber group, which focuses on performing repertoire by memory and increasing diversity in the world of classical music by promoting music of composers from underrepresented groups.

Dr. Kalnin holds an undergraduate diploma with distinction from Balakirev Music College, as well as graduate and post-graduate diplomas with distinction from Glinka State Conservatory in Nizhny Novgorod, Russia. In the United States, he has earned an Artist Diploma from Yale University and a Doctor of Musical Arts degree from Michigan State University.

USEON CHOI is a native of South Korea, and is currently pursuing his second Master’s Degree in Orchestral Conducting at the Illinois State University under the guidance of Dr. Glenn Block. He has abundant experience teaching in the collegiate level and conducting professional chamber orchestras in South Korea. Previous to his studies at Illinois State University, Dr. Choi was Visiting Professor in Clarinet/Wind Conductor at Silla University (South Korea), Adjunct Clarinet Professor at Inje University (South Korea) and music director for Gimhae Jungang Girls Middle School Bridge Youth Orchestra and Viva Chamber Orchestra. Prior to his music journey in South Korea, he was the Principal Clarinetist at Great Falls Symphony Association in Montana and Ft. Collins Symphony in Colorado. He is currently the Backun Clarinet Artist and Silverstein Works Artist.

In 2022 Dr. Choi was invited to Busan Maru International Music Festival to conduct the youth orchestra concert and worked with K-12 orchestras. Dr. Choi has received third place at the National Busan Music Competition and performed concertos with Busan Philharmonic, Dong-A University Orchestra and Kyungsnag Philharmonic Orchestra.

Internationally, Dr. Choi has given performances in Belgium, Spain, Japan, Taiwan and South Korea collaborating with international clarinetists. A devoted enthusiast of the clarinet choir, Dr. Choi has performed with numerous clarinet choirs such as the Busan Clarinet Choir, Kansai Clarinet Society and now leads the Jubilee Clarinet Ensemble. Dr. Choi is very passionate about chamber music and his experience blossomed when he held the position as resident clarinetist for the Chinook Winds Woodwind Quintet in Great Falls, Montana under the umbrella of the Great Falls Symphony Association. His conducting teachers include Vančo Čavdarski, Steve Pratt, Dr. James Keene and Dr. 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.

He has conducted many of the major orchestras of Argentina: Teatro Colón, Chascomus, Posadas, Salta, Mar del Plata, Mendoza, Iguazu International Music Festival; Paraguay: Orquesta Nacional de Paraguay, Camerata Miranda, Orquesta de la Policia Nacional, Orquesta Camera de la Ciudad de Asunción (OCMA); Londrina, Brazil International Music Festival (2019); Gaudiagrele, Italy Opera Festival (2019, 2020, 2022); Wuhan, China (2019); Ho Chi Minh, Vietnam National Orchestra of Vietnam (2018). He has led international conducting seminars throughout South America, Asia, and Europe.

Beginning in May, 2024 until January, 2025, Dr. Block will be on sabbatical from ISU for the Fall semester, 2024, living in Buenos Aires, Argentina. He will be guest-conducting orchestras and leading international conducting seminars in Argentina (Rio Negro/Patagonia, Mar del Plata, Salta, Rosario); Asunción, Paraguay (Orquesta of the Universidad de Norte (UniNorte), Orquesta de la Policia Nacional de Paraguay, Orquesta Sinfonica de la Ciudad de Asunción (OSCA)); in the Serene Republic of San Marino and in Italy.

ISU PHILHARMONIA ORCHESTRA

Glenn Block, conductor

Violin I

Gibson Swalley, *concertmaster*

Daniel Haan

Esther Cheng

Violin II

Sergio Ravelo, *principal*

Riley Brooks

Kate Drechny

Emily Leeper

Viola

Carlos Leon, *principal*

Nayeli Wood

Danni Munzert

Cello

Drake Strutzel, *principal*

James Dickson

Micah Johnson

Isabella Martinez

Danielle Diaz

Uzay Togay

Double Bass

Lucas Hobbs, *principal*

Devin Parks

Staff

Dr. Useon Choi, *assistant conductor, manager/librarian*

Sergio Ravelo, *assistant librarian*

String Project Sinfonia Orchestra

Teaching Assistants

Oluwagbenga Ajila

Chona Noble

Aaron Wolz

Violins

Anika Boggess

Evelyn Ehrich

Jiovani Herrarte

Eliya Kim *

Junwoo Kim

Lakkiah McDougald

Julia Min

Jaiv Patel

Olivia Prescott

Aaron Torres

Viola

Charlotte Bainter

Elliott Franklin

Cellos

Olivia Dooley

Emma Eagle

Liya Getache

Joel Adarsh Gummalla

Audrey Kirchner

Lilly Webb

Luke Woods

Bass

Santiago Ramirez

Vivian Verner

*Indicates Concertmaster



THANK YOU

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Polly Bedford, *director of development*
Adriana Ransom, *director, School of Music*
Nick Benson, *CPA Manager, Center for Performing Arts*
Sara Semonis, *associate dean of research and planning*
Janet Tulley, *assistant dean for enrollment and student services*
Ann Haugo, *director, School of Theatre and Dance*
Tyler Lotz, *director, Wonsook Kim School of Art*
Rose Marshack, *director, Creative Technologies*
Kendra Paitz, *director and chief curator, University Galleries*
Stephanie Kohl Ringle, *business communications associate*
Eric Yeager, *director, CFAIT*

Illinois State University School of Music

A. Oforiwaa Aduonum, *Ethnomusicology*
Allison Alcorn, *Musicology*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Daniel Baer, *Piano*
Emily Beinborn, *Music Therapy*
Chelsey Belt, *Musicology*
Glenn Block, *Orchestra and Conducting*
Andrew Bruhn, *Director of Choirs*
Renee Chernick, *Group Piano*
David Collier, *Percussion and Assoc. Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist and Scheduling*
Benjamin de Kock, *String Bass*
Anne Dervin, *Clarinet and General Education*
Geoffrey Duce, *Piano*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Guitar and Graduate Coordinator*
Tim Fredstrom, *Choral Music Education*
Amy Fuller, *Voice*
Trevor Gould, *Facilities Manager*
David Gresham, *Clarinet*
Mark Grizzard, *Theory and Choral Music*
Christine Hansen, *Music Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Phillip Hash, *Music Education*
Megan Hildebrandt, *Music Therapy*
Rachel Hockenberry, *Horn*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
Igor Kalnin, *Violin*
John Koch, *Voice*

Jillian Kouzel, *Oboe*
Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Ralph Lewis, *Theory*
Caleb Liddell, *Theory*
TJ Mack, *Assistant Director of Bands/Athletic Bands*
Roy D. Magnuson, *Theory and Composition and CTK**
Anthony Marinello III, *Director of Bands*
Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Director of CTK**
Anne McNamara, *Trumpet*
Shawn McNamara, *Music Education*
Thornton Miller, *General Education*
Paul Nolen, *Saxophone*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium and Tuba*
Midori Samson, *Bassoon*
Carl Schimmel, *Theory and Composition*
Daniel Schuetz, *Voice*
Lydia Sheehan, *Bands Office Administrator*
Matthew Smith, *Creative Technologies*
David Snyder, *Music Education*
Alex Stephenson, *Theory and Composition*
Ben Stiers, *Percussion and Theory*
Erik Swanson, *Jazz Guitar*
Cora Swenson Lee, *Cello*
Elizabeth Thompson, *Voice*
Kaitlyn Tossie, *Business Administrative Associate*
Rick Valentin, *Creative Technologies*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Mack Wood, *Associate Director of Bands/BRMM*

*Creative Technologies Program (CTK)

Tuesday, April 23

Performance Recital: Faculty Brass Quintet

11:00 am

CPA

Free

Music Factory #1

6:00 pm

Kemp

Music Factory #2

8:00 pm

Kemp

Wednesday, April 24

Sophomore Recital: Joe Brackman, cello

6:00 pm

Kemp

Symphonic Band Concert with Traugher JHS

8th grade band

7:00 pm

Kemp

Graduate Recital: Sohee Kim, voice

7:30 pm

Kemp

Senior Recital: Matthew Tutterow, horn

9:00 pm

Kemp

Thursday, April 25

Convocation Hour: Flute Studio Recital

11:00 am

Kemp

Graduate Recital: Joshua Mobley, trumpet

7:00 pm

Kemp

Friday, April 26

Wind Symphony Concert Band Festival

Performance

8:00 pm

CPA

Saturday, April 27

Senior Recital: Madelyn Owens, voice

3:00 pm

University Galleries

Graduate Recital: Gibson Swalley, violin

7:30 pm

Kemp

Symphonic Winds Concert Band Festival

Performance

8:00 pm

CPA

Sunday, April 28

Junior Recital: Rosalie Truback, bassoon

Noon

Kemp

Graduate Recital: Gina Russell, flute

1:30 pm

Kemp

Treble Choir, University Glee, & Belle Voix

Concert

3:00 pm

CPA

Senior Recital: Brian Hershey, cello

3:00 pm

Kemp

Junior Recital: Joseph Buczko, trombone

4:30 pm

Kemp

Concert Choir Concert

6:00 pm

CPA

Sophomore Recital: Brandon Campos, cello

7:30 pm

Kemp

Graduate Recital: Joohee Jeong, collaborative piano

9:00 pm

Kemp

Tuesday, April 30

Performance Convocation

11:00 am

CPA

Free

April 29- May 4 – Success Week

Saturday, May 4

Illinois Symphony Orchestra Concert:

Opposites Attract

Naomi Woo conductor and Joyce Yang, piano

(comments at 6:30 pm)

7:30 pm

Center for the Performing Arts, Normal