

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

**Illinois State University
Symphony Orchestra**

Glenn Block, *Music Director*

**Matthew Clarke, *Graduate Conductor*
Guilherme Rodrigues, *Graduate Conductor***

Daniel King, *Clarinet Soloist*

Center for the Performing Arts
April 24, 2022
Sunday Afternoon
3:00 p.m.

This is the one hundred and ninetieth program of the 2021-2022 season.

Program

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

The Chairman Dances: Foxtrot for Orchestra (1986)

John Adams
(born 1947)

Matthew Clarke, *conducting**

Première Rhapsodie for Clarinet and Orchestra (1909-10)

Claude Debussy
(1862-1918)

Daniel King, *clarinet***
Guilherme Rodrigues, *conducting**

Award Presentation

Francesca da Rimini: Symphonic Fantasy after Dante, Op. 32 (1876)

Peter Ilytch Tchaikovsky
(1840-1893)

* This performance is in partial fulfilment of the graduate conducting degree

** Winner of the 2022 Concerto/Aria Competition

ASSISTED LISTENING DEVICES

Thank you for joining us for tonight'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

The Chairman Dances

John Adams composed *The Chairman Dances: Foxtrot for Orchestra* as a companion piece to his 1987 opera *Nixon in China*. *Nixon in China* was Adams's first opera, and it portrays the 1972 trip that President Richard Nixon made to China. All of the characters in the opera are historical figures, including Richard and Pat Nixon, Henry Kissinger, Mao Zedong and Madam Mao. The libretto, written by Alice Goodman, is based on historical documents and transcripts from Nixon's visit. For example, when the Nixons arrive, a Chinese military chorus sings "The Three Rules of Discipline and the Eight Points for Attention," the military doctrine Mao issued for the Red Army. In the opera itself, Adams mixes many different musical styles, including minimalism, jazz and big band, neoclassicism and 19th-century Strauss-esque waltzes.

Adams actually composed *The Chairman Dances* before he had composed *Nixon in China*. He has called *The Chairman Dances* a "kind of warmup for embarking on the creation of the full opera." In 1985, he was sketching musical ideas for the opera, having been given the scenario by Goodman. At the same time, he needed to compose a commissioned work for the Milwaukee Symphony, so he wrote an orchestral piece inspired by the opera's Act III scenario. In the scenario, Jiang Ching, the former film actress who became Madame Mao after she wed Mao in 1938, is in attendance at a presidential banquet. After watching the festivities, she hangs paper lanterns around the hall, changes into a fancy gown, commands the orchestra to play and then begins to dance by herself. Mao, who has been watching the entire scene from his portrait on the wall, steps out of the portrait, and the two begin to foxtrot together.

The Chairman Dances depicts the above scenario in about 13 minutes of music. At the end, the music gradually fades away, as if the gramophone is slowing to a stop. *The Chairman Dances* is scored for large orchestra and a rich variety of percussion instruments, including bell tree, four types of cymbals, sandpaper blocks and castanets. In the title of the piece, "dances" is a verb, and not a noun: it refers to the fact that Mao is dancing with his wife, not to a set of dances.

The Chairman Dances was first performed in 1985, but the opera *Nixon in China* was not completed and premiered until October of 1987. In those two years, Goodman and other collaborators changed the scenario for Act III of the opera from the version that Adams had used to compose *The Chairman Dances*. Now, in Act III of *Nixon in China*, the Nixons and Maos are in their respective bedrooms, reminiscing about the past. Mao and Madame Mao do dance together in the opera and talk about the 1930s and when they first met, but their music in this scene is different from that heard in *The Chairman Dances*. Although the two works are inextricably linked, *The Chairman Dances* remains an entirely separate piece from *Nixon in China*.

Program Notes by Amanda Sewell

Première Rhapsodie

It was not until the later part of Claude Debussy's life that he composed one of the best-known works for clarinet and piano, later transcribed for orchestra. Though primarily a pianist, in 1909 Debussy became a member of the *Conseil supérieur* of the Paris Conservatoire, where he served as an adjudicator in the examinations for wind instruments. One year after his admission as a member, Debussy wrote two pieces for clarinet and piano for the clarinet examinations: *Première Rhapsodie* as the technically challenging work, and the *Petite Pièce* as the sight-reading test. After his *Première Rhapsodie* was used as a competition piece, professional clarinetist Paul Mimart premiered it in a concert of the Société Musicale Indépendante in the Salle Gaveau on January 16, 1911. According to musicologist Ernst-Günter Heinemann, "Debussy had a very high opinion of his *Rhapsodie*: After it had received a controversial performance in Russia, he defended the piece in a letter of 8 December 1911 to Durand: ...The perplexity of the Russians at my *Rhapsodie* seems highly exaggerated to me, the more so as it is surely one of the loveliest pieces I've ever composed."

The *Première Rhapsodie* demonstrates the complexity of the clarinet in the impressionist context with thoughtful imagery. Author Victor Lederer wrote, "The music alternates between dreamy lyricism and playful athleticism, a contrast well suited to the split personality of this most flexible of the woodwinds."

The piece begins with three octave Fs in the orchestra with a motif by the clarinet marked *doux et expressif*, soft and expressive. Then, the music suddenly shifts to complex rhythms and dynamic markings moving quickly from pianissimo to mezzo-forte, and back to pianissimo in a single measure. One might picture the fog and airiness in Gustave Caillebotte's *Paris Street; Rainy Day*, when the pianist plays triplets over eighth notes, the soft instrumentation, and raindrops played by the low strings and harp. Sitting on top of the fog, the clarinetist adds density with a beautiful melody playing *doux et pénétrant*, soft and penetrating. This passage returns similarly, but with much more chromaticism and technical passages, thus, one's interpretation could connect the music to human emotions. While the piece could express human contemplation, confusion, and anger, the coda relaxes allowing the clarinetist to take a pause and reflect. The clarinet makes a grand joyful return in the last six measures with the piece ending on the tonic.

Program notes by Daniel King

Francesca da Rimini: Symphonic Fantasy after Dante

Tales of doomed love attracted Tchaikovsky in all musical forms – for example, the *Manfred* Symphony, the ballet *Swan Lake*, the opera *Eugene Onegin*, the fantasy overture *Romeo and Juliet*. In 1876, he listened with interest to proposals for an opera on the story of the adulterous lovers Francesca and Paolo as recounted in the “Inferno” section of Dante's *Divine Comedy*. Nothing came of the opera, but Tchaikovsky's brother Modeste persuaded him to depict the tragedy in a symphonic poem. (Modeste himself later wrote an opera libretto on the subject, set by Sergei Rachmaninoff.)

The story, based on an historical incident, concerns the fraudulent courtship and marriage of young Francesca in the northern Italian town of Rimini. For political reasons, her marriage to Giovanni Malatesta is arranged when she is tricked into believing that Giovanni's handsome younger brother Paolo is her intended husband. Tragedy is consummated almost as swiftly as the marriage: the unhappy Francesca and Paolo become lovers, Giovanni catches them in the act, and kills them. Dante found their souls left twisting in the winds of the second circle of hell as moral lessons.

Tchaikovsky's virtuosic orchestral collage opens with the poet's lugubrious trudge in search of hellish edification. He soon encounters gale-force wind, gusting fiercely to the tune of a truly devilish tarantella. The music is more gestural than melodic, but then Francesca begins her narration with one of Tchaikovsky's most gorgeous melodies, deeply felt and richly characterized. “A melody never stands alone, but invariably with the harmonies which belong to it,” the composer wrote. “These two elements, together with the rhythm, must never be separated; every melodic idea brings its own inevitable harmony and its suitable rhythm.” The first half of the melody is infinitely sorrowing in downward sighs, first heard in a plaintive clarinet solo. The second half of this thematic yin and yang turns minor mode to major and the descending droops to upward yearning in the strings.

These elements are developed at length into passionate outpourings, cut off with the abrupt blows of the murder. The howling winds return, and ten hammered chords end the work with the finality of damnation.

Program Notes by John Henken

Biographical Notes

Matthew Clarke

Matthew James Clarke is a graduate student pursuing his masters in orchestral conducting. He was born and raised in Omaha, Nebraska, where he began learning music at an early age, taking lessons in cello, baritone, and bassoon. He graduated with a Bachelor of Music in Music Education from Concordia College in the spring of 2020. During his time at Concordia, he has served as an assistant conductor for The Concordia Orchestra as well as the Opera Concordia. He has previously served as a conducting fellow with the Symphonia Orchestra.

In the summer of 2021, Mr. Clarke has served as the orchestral conducting fellow at the Lutheran Summer Music Academy and Festival. He will also be joining the Concordia Orchestra in their international tour of Spain this coming May. He has previously studied conducting with Dr. Kevin F. E. Sütterlin, and he has also participated in master classes with Maurizio Colasanti, Kirk Muspratt, Dr. Mathias Elmer, Phaedra Giannelou, Prof. Cristoph Rehli, and Prof. Joseph Stepec. In addition to his studies at Illinois State University, he also serves as the interim organist at St. Matthew's Episcopal Church in Bloomington, Il. He is a member of the graduate conducting studio of Dr. Glenn Block. He will be graduating in May 2022.

Guilherme Rodrigues

Guilherme Leal Rodrigues started studying Choral Conducting at the UFRGS (Universidade Federal do Rio Grande do Sul) in 2015. Since then, he had the opportunity to study with renowned conductors and has participated important 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 and with acclaimed conductor Johannes Wildner. He was also conductor and musical director of the Musical show "Chicago", in partnership with the Ballet Art school (São Paulo). Mr. 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 St. Matthew Passion with the participation of ballet. Mr. 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, Donald Schleicher. He is a member of the graduate conducting studio of Dr. Glenn Block.

Daniel King

Daniel (Danny) King is an undergraduate clarinetist in his fourth year studying both music education and music performance. In May 2021, Mr. King was awarded the Presser Undergraduate Scholarship, Illinois State University School of Music's most prestigious award given to an undergraduate music major for high level of achievement in academics and music performance. Throughout his four years at Illinois State University, Mr. King has been a member of the honorary music service sorority Tau Beta Sigma and a clarinet section leader for the Big Red Marching Machine. For the last two years, he has been principal clarinet in the Illinois State University Wind Symphony and Symphony Orchestra. Mr. King explored his interest in chamber music by attending the DeCoda Chamber Music Festival in July of 2020. In February 2021, he received an honorable mention in the ISU Concerto-Aria Competition performing Aaron Copland's Clarinet Concerto and was a finalist in the 2022 Band Concerto Competition performing Black Dog by Scott McAllister. During the summer of 2021, Mfr. King traveled to Grand Rapids, Michigan and served as principal clarinet in the National Intercollegiate Band. Next fall, Mr. King will begin his student teaching in beginning band, high school band, and elementary general music.

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 was 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 (San Miguel, Misiones/Posadas, Mendoza, Mar del Plata); Antofagasta, Chile; Asuncion, Paraguay and Guadiagrele, Italy.

ISU SYMPHONY ORCHESTRA

Glenn Block, Music Director

Violin I

Yuri Kim, *concertmaster*
Anna Woods
Colleen Loemker
Maria Emmons
Mark Moen
Antonia Tapias
Daniel Blanco-Aguilar
Amanda Tauch

Viola

Nick McKee, *principal*
Ulzhan Yrдыrssova
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*
Wes Smith

Keyboard

Somlee Lee, *principal*

Harp

Sydney Campen, *principal*

Violin II

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

Cello

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

Horn

Daniel G. Castillon III, *co-principal*
Cassidy Fairchild, *co-principal*
Zhiyuan Gao, *co-principal*
Allison Hoffman
Nicholas Steffenhagen

Trumpet/Cornetto

Jeri Blade, *principal*
Ryan Valdivia, *cornet*
Katherine Shindledecker

Trombone

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

Tuba

JT Butcher, *principal*

Timpani/Percussion

Baryl Brandt, *co-principal*
Carson Lau, *co-principal*
David Norgaard
Matt Bogulawski

Staff

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



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