

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

**Illinois State University  
Symphony Orchestra**

**Roots and Resonance**

**Samuel Chen, *director***

**Center for the Performing Arts  
September 28, 2025  
Sunday Afternoon  
3:00 p.m.**

**This is the eleventh program of the 2025-2026 season.**

# Program

Please silence all electronics for the duration of the concert. Thank you.

Symphony No. 104, Hob. I: 104 “London” (1795)

Joseph Haydn

I. Adagio – Allegro

(1732-1809)

II. Andante

III. Menuet. Allegro – Trio.

IV. Finale. Spiritoso

~ intermission ~

Symphony No. 8, Op. 88 (1889)

Antonín Dvořák

I. Allegro con brio

(1841-1904)

II. Adagio

III. Allegretto grazioso – Molto vivace

IV. Allegro ma non troppo

# Symphony Orchestra Personnel

## FLUTE

Alexandra Adrowski  
Breanna German  
Chelsea Davis  
Melanie Parker

## PICCOLO

Melanie Parker

## OBOE

Kelsi Mulley  
Branden Minger  
Carson Mullins

## ENGLISH HORN

Carson Mullins

## CLARINET

Ryan Daimid  
Charlie Miller  
Nicole Schmidt^

## BASSOON

Justice Tolan  
Quentin Shelato

## HORN

Emily Heath  
Rhys Barlow  
Sam Fortuna  
Quinton Hess  
Elie Cavazos  
Thomas Hibbeler

## TRUMPET

Maddie Mueller-Howell  
Matt Oyibo  
Kyterra Waters

## TROMBONE

Trevor Schaefer  
Elton Gund

## BASS TROMBONE

Griffin Gund

## TUBA

Matt Sourwine

## TIMPANI

Jon Frattini  
Jewelianna Fuqua

## VIOLIN I

Stella Faux  
Brody Macias  
Molly Kinzinger  
Blake Bowers  
Marie Cruz  
Tiffany Davis-Hinton  
Elijah Luthardt

## VIOLIN II

LinTing Tseng  
Stella Haselkorn  
Norah Hardin  
Grace Thurman  
Dunes Okiji  
Julia Floit  
Ari Daniels

## VIOLA

Carlos Leon  
Zeph Mussman  
Daniel Haan  
Julia Stowell  
Jayce Milburn  
Katelynn Lesinski  
Val Wolz  
Diego Gomez  
Julianna Easton

## CELLO

Kahauri Brown-Givens  
Joe Brackmann  
Joy Rattan  
Elizabeth Coffin  
Lucia Santore  
Brandon Campos  
Delaney Baylor  
Will Noe  
Delia Bonnet  
James Dickson  
Celeste Price  
Ivy Jobgen  
Nathan James  
Micah Johnson  
Michael Del Rio  
Kate Orozco

## BASS

Alexandra Jennings  
Jay Cebrero  
David Quintana  
Katelyn Bonnet  
William Hussey  
Aliena Curran  
Joshua Rumbold  
Bubbles Thomas

## Biography



Samuel Chen serves as Instructional Assistant Professor of Orchestras at Illinois State University where he directs and conducts the Illinois State University Symphony Orchestra and Philharmonia String Orchestra. He is also Music Director of Sinfonietta Honolulu, an ensemble he co-founded that focuses on historically informed performance practice of the classical style. He has served as Director for Campus Symphony Orchestra and Assistant Conductor for Symphony Orchestra, the Center for New Music, and conducted opera productions of Mozart's *Così fan tutte* and Mascagni's *L'amico Fritz* at the University of Iowa.

Samuel was appointed as lecturer and sabbatical replacement at the University of Hawaii and has appeared as guest conductor and clinician for the Northern Valley Youth Orchestras in Grand Forks, North Dakota, and Guest Artist-in-Residence with the Concordia Orchestras at Concordia College in Moorhead, Minnesota. He also served as Assistant Music Director for the Lutheran Church of Honolulu where he conducted Rutter's *Requiem* and Vivaldi's *Magnificat* and *Gloria*.

As a pianist and violinist, Samuel holds degrees in piano performance from the University of Hawaii at Mānoa and has performed chamber and orchestral works at the Monteux School and Music Festival and PRISMA Festival. He was invited to the Cabrillo Festival of Contemporary Music as conducting associate and the Domaine Forget de Charlevoix Conducting Academy. Samuel's doctoral recording project consists of commissions from Iowa composers featuring compositions inspired by nature incorporating extended techniques for undergraduate small ensemble. His principal mentors include Thomas Yee, Joseph Stepec, Kevin Sütterlin, David Gompper, Wayne Wyman, and Kenny Lee.

## Program Notes

### Symphony No. 104, Hob. I: 104 “London” (1795)

Haydn’s twelve “London Symphonies” emerged during two extended visits to the English capital in the early 1790s. Commissioned by Johann Peter Salomon, a prominent violinist and concert organizer, these symphonies solidified Haydn’s status as a luminary in London’s musical scene. Premiered in venues like the Hannover Square Rooms and later the King’s Theater, these symphonies were met with enthusiastic audiences of around 500, making them major cultural events. The increasing size of London’s orchestras, with up to 60 musicians featuring double woodwinds, allowed Haydn to broaden the scope of his compositions. Despite being financially successful, Salomon’s concert series eventually faced challenges, prompting Haydn to collaborate with other presenters.

Amidst this musical ferment, Symphony No. 104, often dubbed the “London Symphony,” took its place as the twelfth and final work in this remarkable series. Its premiere in 1795 marked the culmination of Haydn’s symphonic output and solidified his reputation as a musical trailblazer in a city teeming with artistic fervor. The symphony not only encapsulates the spirit of the time but also serves as a testament to Haydn’s ability to captivate and innovate, leaving an enduring legacy that resonates far beyond the London of the 1790s.

The Adagio—Allegro opens with a grand introduction in D minor, leading into a joyful Allegro in D major. Haydn’s signature wit and unpredictability are evident as the symphony unfolds. The second movement, an Andante, unveils a lyrical melody in the strings undergoing enchanting variations, while a brief episode adds nuances through the minor mode. In the third movement, a lively D major Menuetto is paired with a modest Trio in the oboe and bassoon. The symphony concludes with a spirited Finale, featuring a folklike melody long assumed to be quoting from the street-song “Hot Cross Buns,” but has since been identified as “Oj Jelena,” a ballad sung by the Croats living in Eisenstadt that Haydn must have heard during his earlier years with the Esterházy family. The symphony’s exuberant finale, with these folk-inspired elements, resonates with the diverse cultural tapestry of 18th-century London.

*Notes by Benjamin P. Skoronski*

# Program Notes

## Symphony No. 8, Op. 88 (1889)

In 1889, Dvořák had two more symphonies left to write, plus a cello concerto and a series of symphonic poems. Twelve years earlier, Brahms had championed Dvořák's music (especially the Moravian Duets), leading to the international success of the Slavonic Dances and securing Fritz Simrock as the publisher for the Czech composer's music. Ironically, the G-major Symphony was not published by Simrock, whose insulting offer of merely one-sixth of the fee paid for the D-minor Symphony (No. 7, Op. 70) was refused by the composer. Dvořák had recently become quite popular in England, and the G-major Symphony was published in that country by Novello in 1892.

Despite occasional dramatic outbursts, the predominant tone of the Eighth Symphony is one of bucolic euphoria, the sheer joy of being alive in a world of natural wonders. The composer's biographer Otakar Šourek explains that Dvořák had "[h]is own garden in Vysoká [the state-sponsored retreat in southern Bohemia], which he loved 'like the divine art itself', and the fields and woods through which he wandered.... [These were] a welcome refuge, bringing him not only peace and fresh vigor of mind, but happy inspiration for new creative work. In communion with Nature, in the harmony of its voices and the pulsating rhythms of its life, in the beauty of its changing moods and aspects, his thoughts came more freely.... Here he absorbed poetical impressions and moods, here he rejoiced in life and grieved in its inevitable decay, here he indulged in philosophical reflections on the substance and meaning of the interrelation between Nature and life."

Dvořák, it could be said, was reflecting a worldview in which "intelligent design" is the source of both wonderment and woe. The opening of the Eighth Symphony's first movement, a serious and rather somber chorale for low strings, gives way quickly to an audacious flute solo. Without ever subduing the dramatic element, Dvořák gives free reign to the poetic side of his nature through the ensuing movements of this beloved score, from the often melancholy rhetoric of the Adagio to the folk-flavored, waltz-like Allegretto grazioso and the invigorating theme and variations of the rousing finale.

Over the course of his career, Dvořák composed in many genres, although it was as an opera composer that he most wished for success. Having earlier turned from his overtly Wagnerian sympathies to a more "absolute" formal path, Dvořák had, by the time he was about to produce his G-major Symphony, entered another new phase. In this work, he relied less on structural rigor and more on the immediate appeal of more "pictorial" elements, making eloquent use of the regular juxtaposition of contrasting sections in major and minor keys. This new approach to musical form would lead eventually to those symphonic poems that capped his orchestral catalog in 1896.

*Notes by Dennis Bade*

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

Scott Irelan, *dean*

Polly Bedford, *director of Development*

Adriana Ransom, *director*, School of Music

Nick Benson, *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

Colby Jennings, *director*, Creative Technologies

Kendra Paitz, *director and chief curator*, University Galleries

Stephanie Kohl Ringle, *business communications associate*

Eric Yeager, *director*, CFAIT

## School of Music Faculty

Nana Hemaa Aduonum, *Ethnomusicology*  
Allison Alcorn, *Musicology*  
Mark Babbitt, *Trombone*  
Emily Beinborn, *Music Therapy*  
Chelsy Belt, *General Education*  
Glenn Block, *Orchestra and Conducting*  
Lauren Bobarsky, *Asst. Director of Bands/  
Athletic Bands*  
Wesley Boehm, *Oboe Double Reeds*  
Jennifer Bolton, *Single Reeds*  
Andrew Bruhn, *Director of Choral  
Activities*  
Renee Chernick, *Group Piano*  
Sam Chen, *Director of Symphony  
Orchestra*  
David Collier, *Percussion*  
Andrea Crimmins, *Music Therapy*  
Benjamin de Kock, *String Bass*  
Anne Dervin, *Clarinet and General Ed.*  
Geoffrey Duce, *Piano*  
Tom Faux, *Ethnomusicology*  
Angelo Favis, *Guitar and Grad. Coord.*  
Tim Fredstrom, *Choral Music Education*  
Amy Fuller, *Voice*  
David Gresham, *Clarinet*  
Mark Grizzard, *Theory and Choral*  
Kevin Hart, *Jazz Piano and Theory*  
Phillip Hash, *Music Education*  
Megan Hildebrandt, *Music Therapy*  
Rachel Hockenberry, *Horn*  
Martha Horst, *Theory/Composition*  
Igor Kalnin, *Violin*  
Galina Kiep, *Bassoon*

John Koch, *Voice*  
Apollo Lee, *General Education*  
John Larson, *Jazz*  
Katherine J. Lewis, *Viola*  
Roy Magnuson, *Theory/Composition*  
Anthony Marinello, III, *Director of Bands*  
Thomas Marko, *Director of Jazz Studies*  
Rose Marshack, *Music Business/CTK*  
Anne McNamara, *Trumpet*  
Shawn McNamara, *Music Education*  
Josh Mobley, *Trumpet*  
Andrew Nogal, *Oboe*  
Paul Nolen, *Saxophone*  
Kim Risinger, *Flute*  
Cindy Ropp, *Music Therapy*  
Andy Rummel, *Euphonium/Tuba*  
Tim Schachtschneider, *Stage Manager/  
Head of Sound*  
Carl Schimmel, *Theory and Composition*  
David Snyder, *Music Education*  
Alex Stephenson, *Theory/Composition*  
Ben Stiers, *Percussion and Theory*  
Erik Swanson, *Jazz Guitar*  
Cora Swenson Lee, *Cello*  
Alex Taylor, *Theory/Composition*  
Elizabeth Thompson, *Voice*  
Justin Vickers, *Voice*  
Michelle Vought, *Voice*  
Mack Wood, *Assoc. Director of  
Bands/BRMM*

\*Creative Technologies Program (CTK)