

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

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**Illinois State University Philharmonia**

Glenn Block, *Music Director*  
Katherine Shindledecker, *Graduate Conductor*

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**Kemp Recital Hall**  
**October 12, 2022**  
**Wednesday Afternoon**  
**7:00 p.m.**

**This is the nineteenth program of the 2022-2023 season.**

## Program

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

Andante Festivo (1922)	Jean Sibelius (1865- 1957)
Psalm and Fugue (1941)	Alan Hovanes (1911-2000)
Obertura en guarania (2021)	Jorge Echeverria (born 1980)
Divertimento K. 136 (1772) (K. 125a, “Salzburg Sinfonia #1) I. Allegro II. Andante III. Presto	Wolfgang Amadeus Mozart (1756-1791)

Next ISU Symphony concerts:

October 19 – 20: Chicago area tour

October 30 – Choral Concert featuring Haydn’s MASS IN TIME OF WAR

## Program Notes

### **Andante Festivo**

*Andante Festivo* is a single movement composition, originally scored for string quartet in 1922. Featuring the composer's impassioned string writing, Sibelius re-scored the piece for string orchestra and timpani in 1938. Full-throated and hymnic, this piece is constructed as a smooth, continuous stream of similar melodic phrases that flow into and out of each other. A radio broadcast of the work from January 1, 1939, with Sibelius conducting, is the only recorded example of the composer interpreting one of his own works.

-Notes by unknown, edited by Meghan Griffin

### **Psalm and Fugue**

An American composer of Armenian and Scottish descent, Alan Hovhaness is a very interesting, if not a unique figure in American music. Incredibly prolific, he combined in his output an exalted spirituality and a continuous search for new technique. Today's minimalists and New Age composers owe a great deal to Hovhaness's innovations. There are different schools of thought as to the reason for his courageous act in the mid-1940s, when Hovhaness put into the fire nearly all of his works to date, by most accounts over 1,000 compositions. It could be that his study of 7th century Armenian religious music, classical music of South India, and orchestral music of the Tang Dynasty in China outlined possibilities of combining Eastern with Western influences and resulted in strong discontent with his output to date. Criticism of his style by some of his contemporaries could also have played a role. However, in the approximate 400 compositions (over 60 symphonies!) written after this bonfire, there was no radical change in Hovhaness's musical style, but rather continuous evolution and refinement.

-Notes by Misha Rachelvsky

### **Obertura en guarania**

The Guarani Indians are the indigenous Indians of South America, headquartered in the southeastern part of Paraguay and the northwestern part of Argentina, notably in the Chaco/Misiones provinces. The Guarani faced persecution in the 18<sup>th</sup> century when the Spanish Jesuits came to South America to protect the Guarani from the rule and massacre by pro-slavery Portugal. The movie *THE MISSION* (1986) chronicles the hardships of the Guarani, with actors Jeremy Lions and Robert De-Niro, and music by Ennio Morricone. Filmed at the famous Cataratas (Waterfalls) of Iguazu in the Misiones province of Argentina, the movie depicts the story of the Guarani. Today, Paraguay has two official languages: Spanish and Guarani, and many Paraguayans are fluent in speaking Guarani! Also, the official currency of Paraguay is called the guarani. Dr. Glenn Block guest-conducts regularly in Paraguay and Argentina and this overture was written for and premiered by Dr. Block in Asuncion in the summer of 2022.

-Notes by Glenn Block

## **Divertimento**

Mozart composed the *Divertimento, K. 136*, during down-time in Salzburg in the winter of 1772, following two extended periods in Italy. During those visits, his dramatic works had found particular success, and he spent most of his time in Salzburg working on a new opera for Milan for the 1773 carnival season. The work, *Lucio Silla*, was the 16-year-old Mozart's most ambitious Italian-language serious opera to date, and the (one of three such works Mozart composed during the winter of 1772), was probably a nice way to blow off some steam, musical yoga for a stressed-out composer.

We don't know much about these divertimenti - in fact, the title "Divertimento" on the autograph is not even in Mozart's hand. Mozart was a prolific letter-writer, but only when he was away from home, which explains why gaps in our knowledge inevitably surround his Salzburg compositions. He probably wrote the divertimenti for one of the musical evenings held in the homes of Salzburg's leading residents at which he frequently performed on both keyboard and violin. (At the time, his official position in Salzburg was as concertmaster of the court orchestra.) He may have intended the works for a string quartet, a "divertimento" quartet (a string quartet with double bass instead of cello), or a chamber-scale string ensemble such as the one used for this performance.

This *Divertimento* is in three movements, fast-slow-fast after the manner of the Italian *sinfonia*. (This work and its two companions have been described as Mozart's "Salzburg *sinfonias*.") The opening Allegro, in sonata form, centers around a delightful, charming theme that ends with an amusing little dynamic retreat. The development moves into the minor mode, surprising the listener with a second episode (violins over agitated violas and a pizzicato bass) where a less-inventive composer simply would have recapitulated the opening theme. The Andante is typically warm and elegant, its two halves contrasted by a brief acceleration in the accompaniment's pulse. A spirited Presto finale brings the *Divertimento*, a fine example of Mozart's ambitious work in a genre traditionally designated as "light" music, to a close.

-Notes by John Magnum

### **Biographical Notes**

**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 been invited to serve as Adjunct Professor of Conducting at Illinois Wesleyan University and Interim Music Director of the Illinois Wesleyan Symphony. He returned in the summer of 2022 to guest-conduct orchestras in Argentina (Misiones/Posadas, Mendoza); Asunción, Paraguay (Orquesta of the Universidad de Norte (UniNorte), Orquesta de la Policia Nacional; Orquesta Camera de la Ciudad de Asunción (OCMA) and in Italy.

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); Guadiagrele, 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.

**KATHERINE SHINDLEDECKER** is a trumpet player from Lexington, South Carolina and now a performer and educator in the Bloomington-Normal, Illinois area. She received her Bachelor of Music Performance at Winthrop University and is currently pursuing her Master of Music Performance at Illinois State University. Katherine is a prize-winning soloist and chamber musician. Katherine has played with the Jacksonville Symphony Orchestra (Jacksonville, IL), Tanycomo Symphony Orchestra, Carolinas Wind Orchestra, the Illinois State Faculty Brass Quintet, and founded the Kronos Brass Quintet. She also maintains her own studio of students and gives masterclasses and clinics in the area. Katherine takes great interest in performing, researching, and advocating for music by underrepresented composers. When she is not in the practice room, Katherine takes a deep interest in advocating for underrepresented composers.

# Illinois State University Philharmonia Strings

## **VIOLIN I**

Anna Woods, *concertmaster*

Lucia Depaz

Daniel Blanco

Tony Zavattini

## **VIOLIN II**

Aaron Schafer, *principal*

Ben Keene

Kirsten Kadow

Xiomara Vargas

Kate Drechny

## **VIOLA**

Ben Achammer, *principal*

Texas Dhanani

Laly Herculano

Paris Roake

Carlos Leon

## **CELLO**

Brandon Campos, *principal*

Drake Strutzel

James Dickson

Connor Basil

Davis Moyar

## **DOUBLE BASS**

Lucas Hobbs, *principal*

Devon Parks

Katherine Shindlecker, *Graduate Assistant/Manager*

Paris Roake, *Librarian*



## THANK YOU

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Polly Bedford, *director of development*  
Adriana Ransom, *director, School of Music*  
Nick Benson, *coordinator, Center for Performing Arts*  
Sara Semonis, *associate dean of research and planning*  
Janet Tulley, *assistant dean for enrollment and student services*  
Ann Haugo, *School of Theatre and Dance*  
Tyler Lotz, *interim director, Wonsook Kim School of Art*  
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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 Hockenberry, *Horn*  
Martha Horst, *Theory and Composition*  
Mona Hubbard, *Office Manager*  
Igor Kalnin, *Violin*  
John Koch, *Voice*  
Jillian Kouzel, *Oboe*  
Marie Labonville, *Musicology*  
Apollo Lee, *Trumpet*  
Katherine J. Lewis, *Viola*  
TJ Mack, *Assistant Director of 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\**  
Joseph Matson, *Musicology*  
Anne McNamara, *Trumpet*  
Shawn McNamara, *Music Education*  
Thornton Miller, *Musicology*  
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Michelle Vought, *Voice*  
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\*Creative Technologies Program (CTK)