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Illinois State University Chamber Orchestra

Glenn Block Director/Conductor
Illinois State University

Greg Hamilton Cello

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Music Department
Illinois State University

Illinois State University Chamber Orchestra

Glenn Block
Music Director and Conductor

Greg Hamilton
Cello Soloist



Concert
Kemp Recital Hall
Wednesday Evening
November 5, 1997, 7:00 p.m.

Fall 1997 Chicago Tour
November 11-13

The thirty-first program of the 1997-98 season

Program

Symphony No. 2, D Major, Op. 36 (1802)
Adagio molto—Allegro con brio
Larghetto
Scherzo—Allegro
Allegro molto

Ludwig Van Beethoven
(1770-1827)

Variations on a Rococo Theme, Op. 33 (1876)

Piotr Ilyich Tchaikovsky
(1840-1893)

Greg Hamilton, *Cello*

Orchestra Tour to Chicago

November 11-13
1997 Fall Chicago Tour

Palatine
Wheaton North
Lyons, LaGrainge
West Chicago
Glenbard East, Lombard
Elk Grove

Orchestra Directors
Palatine - Marla Caballero
Wheaton - John Fitchuck
Lyons - Ed Bell
West Chicago - Larry VanMersbergen
Glenbard East - Joanne May
Elk Grove - Kendall Hastings



Ludwig van Beethoven composed the *Symphony no.2 in D Major, Op.36* in the year 1802 and conducted the first performance of the work in 1803. This is also around the time when Beethoven admitted to his own incurable deafness. It is possible that he finished the work only a few days before he informed his brothers he was considering suicide to rid himself of despair. The piece seems to be a culminating point in the world of the classical style. A critic from the premiere performance felt that, "...in the Second the striving for the new and surprising is already more apparent." This symphony contains such striking fire and force, especially through the use of the series of sudden changes of forte-piano.

The introduction of the piece is marked *Adagio molto* and contains melodious passages in the winds and strings. The *Allegro* principal theme is introduced by the cellos and basses. The songful *Larghetto* movement contrasts greatly with to the previous sharp, rigid first movement. The broad theme is introduced by the strings and then is echoed by the woodwinds. The third movement, the *Scherzo*, is full of dynamic and rhythmic contrasts. The *Finale* is full of depth and energy that surprised those in Beethoven's day.

This symphony is admired for its surprising and wondrous passages, but is more often given less credit than his first symphony. One could say this symphony was the test for what was to come in Beethoven's future work. Author Maynard Solomon has said "It is the work of a mature master who is settling accounts—or making peace—with the high-Classic symphonic tradition before embarking on an unprecedented musical voyage."



Piotr Ilyich Tchaikovsky wrote his *Variations on a Rococo Theme for Cello and Orchestra, Op.33* in the year 1876. It is dedicated to German cellist, Wilhelm Karl Fitzenhagen, who was a colleague of Tchaikovsky's at the Moscow Conservatory. The premiere was in 1877, though the composer was unable to attend because he was out of the country recovering from a contentious divorce.

Tchaikovsky had a particular taste for eighteenth century music; particularly the music of Wolfgang Amadeus Mozart. He claimed that Mozart was the "Christ" of music. The 'rococo' style originated in Mozart's time. The term applies to the decorative art and architecture of eighteenth century France. In terms of musical style, the *Harvard Dictionary of Music* describes 'Rococo' as a "...light, ornate decoration and emphasis on frivolous elegance and luxury that replaced the massive structures of the baroque." This composition by Tchaikovsky is an homage to both a style (*Rococo*), and a composer (Mozart) that he adored.

The Variations open with a brief orchestral introduction and the 'rococo' theme is then stated by the solo cello. What follows are seven variations which are all self-contained, though skillfully connected through the orchestral writing. The first is a dance-like variation in a triplet rhythm. The orchestra is more involved in the second, exchanging bits of the theme with the soloist, who then moves on to a cadenza. One can hear a waltz in the third variation and the fourth displays the soloist in a lush manner. In the fifth, the flute is featured while the soloist decorates in the background. Another cadenza leads us into the sixth variation in the relative minor key. Finally, the seventh variation and Coda further shows off the virtuosity of the soloist.



Gregory Hamilton is the faculty cellist at Illinois State University. He is also currently the chamber music director of the SUNY London Piano Institute in London, England and principal cellist of the Illinois Symphony Orchestra. He has been heard in performance on German Public Radio and National Public Radio and has participated in the chamber music series at the Spoleto Festival in Spoleto, Italy. Mr. Hamilton has played in the Houston Symphony and last year made a solo appearance with the Cedar Rapids Symphony Orchestra. A graduate of the Oberlin Conservatory and Northern Illinois University, his primary teachers have included Bernard Greenhouse and Raya Garbousova.



Glenn Block has served since 1990 as Director of Orchestras and Opera at Illinois State University. He received the Performers Certificate from the Eastman School of Music, and the Ph.D. from the University of California at San Diego. Dr. Block has appeared as a guest conductor of professional orchestras and all-state orchestras in 36 states. Foreign guest conducting has included concerts in Canada, Colombia, South America, Spain, France and Estonia. Dr. Block also serves as Music Director of the Youth Symphony of Kansas City, one of the nation's largest youth symphony programs. The Kansas City Youth Symphony has appeared on tour throughout Spain, at the Banff International Festival of Youth Orchestras and in their Carnegie Hall debut in June, 1997. Beginning September, 1997, Dr. Block also assumed the music directorship of the Sangamon Valley Youth Symphony, an affiliate orchestra of the Illinois Symphony Orchestra in Springfield, Illinois.

Notes by Anne Decker

Chamber Orchestra Fall 1997

VIOLIN I

•Miquel DePablo, *Barcelona, Spain*
 Stephane Deimer, *Joliet, IL*
 Airi Enomoto, *Tokyo, Japan*
 Benjamin Roberts, *Madison, WI*
 Jennifer Smith, *DesPlains, IL*

VIOLIN II

•Colleen Moss, *Aurora, IL*
 Al Bartosik, *Elgin, IL*
 Megan Brady, *Englewood, NJ*
 Elizabeth Hunt, *Springfield, IL*
 Matthew Stedman, *Elmhurst, IL*

VIOLA

•Emily Daoust, *Joliet, IL*
 Steve Hampton, *Prospect Hts., IL*
 Peggy Weiss, *Peoria, IL*

CELLO

•Brian Gaona, *Chicago, IL*
 Chris Frey, *Ballwin, MO*
 Kimberly Martin, *Hudson, IL*
 Nicole Novak, *Lombard, IL*
 Yalin Song, *Duyun, China*
 Marie Zieske, *Villa Park, IL*

BASS

•Cliff Hunt, *Decatur, IL*
 Benjamin Sullivan, *Neenah, WI*

FLUTE

•Christina L. Barnes, *Martinsburg, WV*
 Anne Decker, *Muskegon, MI*

OBOE

•Jennifer Schraml, *Wauconda, IL*
 Deana Rumsey, *Tinley Pk, IL*

CLARINET

•Emily B. Nunemaker, *Sterling, IL*
 Andrea Lawhun, *Medina, OK*

BASSOON

•Scott E. Reynolds, *Chicago, IL*
 Amy B. Harkess, *Buffalo Grove, IL*

HORN

•Ryan Heseltine, *Salt Lake City, UT*
 Kate Peabody, *Aurora, IL*

TRUMPET

•Aimee Dorward, *Cortland, NY*
 Jennifer Drennan, *Belleville, IL*

TIMPANI/PERCUSSION

•Shawn Neely, *Dover Twp., NJ*

ISU STRING FACULTY

Sarah Gentry, violin
 Kate Hamilton, viola
 Greg Hamilton, cello
 William Koehler, bass

STAFF

Anne Decker, Assistant Conductor
 Colleen Moss, Orchestra Manager / Librarian

ORCHESTRA COMMITTEE

Kimberly Martin, Chairman
 Christina L. Barnes
 Anne Decker
 Ryan Heseltine
 Benjamin Roberts

• denotes principal. Players are listed in each section alphabetically after principals

Illinois State University

Music has played a significant role at ISU since its founding in 1857. Presently the Department enrolls over 350 students who study with a dedicated faculty of world class performers, published scholars and leading educators. Undergraduate and graduate programs are available that lead to degrees in music, music education, performance and music therapy.

Instrumental ensembles include the *Symphony Orchestra*, a variety of bands ranging from the *Wind Symphony* to the *Big Red Marching Machine*, the *Jazz Ensemble*, and various chamber ensembles. The Department calendar features over 200 solo and ensemble performances each year.

For more information write:

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The *Illinois State University Chamber Orchestra* is a select ensemble of strings, winds, and percussion that perform the orchestral repertoire utilizing smaller forces than the Symphony Orchestra. The Chamber Orchestra performs four programs each year, and occasionally provides accompaniment for chamber opera presentations and for university choral ensembles. Membership is by audition only and is open to all Illinois State University students.

**Recent and Upcoming ISU Symphony Orchestra
performances include:**

ISU Chamber Orchestra

Greg Hamilton, cellist

7 pm, Wednesday, November 5

Kemp Recital Hall

Orchestra Tour to Chicago

Greg Hamilton, cellist

November 11-13

Holiday Concert

7 pm, Sunday, December 7

Braden Auditorium

(Admission charge)

