

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

1-29-1998

Illinois State University Symphony Orchestra

Glenn Block Director/Conductor
Illinois State University

Gregory Hamilton Cello

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Block, Glenn Director/Conductor and Hamilton, Gregory Cello, "Illinois State University Symphony Orchestra" (1998). *School of Music Programs*. 1627.
<https://ir.library.illinoisstate.edu/somp/1627>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

Music Department
Illinois State University

Illinois State University Symphony Orchestra

Glenn Block

Music Director and Conductor

Gregory Hamilton

Cello Soloist



IMEA

Illinois Music Educators Association Convention

Annual IMEA Inservice Conference

January 29, 1998

8:00 PM

Peoria Civic Theater

Peoria, Illinois

The sixty-sixth program of the 1997-98 season

Program

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

Ludwig van Beethoven
(1770-1827)

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

Piotr Ilyich Tchaikovsky
(1840-1893)

Gregory Hamilton, Cello

Academic Festival Overture, Op. 80 (1880)

Johannes Brahms
(1833 - 1897)



Ludwig van Beethoven composed the *Symphony no.2 in D Major, Op.36* in 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 first movement is marked *Adagio molto* and contains melodious passages in the winds and strings. The *Allegro* principal theme is introduced by the cellos and basses.

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 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, although 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 that 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* opens 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 into the sixth variation in the relative minor key. Finally, the seventh variation and Coda further displays the virtuosity of the soloist.



Johannes Brahms (1833-1897)

Academic Festival Overture, Op. 80

In 1879, Breslau University granted Brahms an honorary of Doctor of Philosophy degree; a year later, in return he wrote an overture to express his appreciation. The *Academic Festival Overture* is based on four student songs that were popular at the time. Described as a “merry potpourri of student songs” it is written in one continuous movement. The instrumentation used in the *Overture* is large by Brahms' standard, utilizing the rarely scored (by Brahms) piccolo, bass drum, and triangle.

The soft introduction anticipates the principal theme of the *Overture* as well as the first student song, “Wir hatten gebauet” (“We had built a stately house”). This hymn-like tune features a choir of trumpets and horns. The second song, “Weihelied” (“The Father of His Country”) appears as a flowing melody in the violins and the third song, “Fuchslid” (“What comes there from on high”) features a jocular duet in the bassoons. The coda introduces the fourth and most famous song, “Gaudeamus igitur” (“Let us then be merry”). The majestic ending combines brass and woodwinds over virtuoso scale passages in the strings. This colorful and brilliant piece is often performed as it displays a strong sense of national pride.



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. This year, he will be conducting the Kansas City Symphony, and All-State Orchestras of New York, Kentucky, Arizona and Washington. Foreign guest conducting has included concerts in Canada, Colombia, Spain, France and Estonia. Dr. Block also serves as Music Director of the Youth Symphony of Kansas City, one of the 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.

ISU Orchestra IMEA Spring 1998

VIOLIN I

•Miquel DePablo Barcelona, Spain
•Benjamin Roberts Madison, WI
Al Bartosik Elgin, IL
Airi Enomoto Tokyo, Japan
Jennifer Smith Des Plains, IL
Michelle Kang Pusan, Korea

VIOLIN II

•Megan Brady Englewood, NJ
•Colleen Moss Aurora, IL
Chris Baranyk McHenry, IL
Elizabeth Hunt Springfield, IL
Peter Juffernbruch Rockford, IL
Christine Sands Elgin, IL
Matthew Stedman Elmhurst, IL
Jackie Stevenson Waukegan, IL
Kelli Stocker Freeport, IL
Rick Warner Aurora, IL

VIOLA

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

CELLO

•Brian Gaona Chicago, IL
Kurt Hoffman Bloomington, IL
Nicole Novak Lombard, IL
Kimberly Martin Hudson, IL
Yalin Song Duyun, China
Marie Zieske Villa Park, IL

Kim Risinger, *Flute*
Michael Dicker, *Bassoon*
Steve Parsons, *Trombone*
Kate Hamilton, *Viola*

ISU INSTRUMENTAL FACULTY

Judy Dicker, *Oboe*
Joe Neisler, *Horn*
David Collier, *Percussion*
Greg Hamilton, *Cello*
Aris Chavez, *Clarinet*
Amy Gilreath, *Trumpet*
Sarah Gentry, *Violin*
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

BASS

•Cliff Hunt Decatur, IL
Benjamin Sullivan Neenah, WI

FLUTE

•Christina L. Barnes Martinsburg, WV
Sabina White Romeoville, IL

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
Darcie Condon Roselle, IL
Shay Einhorn Roselle, IL
Katie Lunzman Chillicothe, IL

TRUMPET

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

TIMPANI/PERCUSSION

•Shawn Neely Dover Twp., NJ
Michael Bonowicz Lockport, IL
Scott Patka Chicago, IL

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*, the *Chamber 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:

Dr. Arved Larsen, Chair, Department of Music
Campus Box: 5660
Illinois State University,
Normal, Illinois, 61790-5660

Phone: (309) 438-7631

ORCHESTRAS AT ILLINOIS STATE UNIVERSITY

There are two orchestras at ISU open by audition to music students and non-music majors. The *ISU Symphony Orchestra* is a full orchestra that performs six programs each year of the standard orchestral repertoire from the baroque through the avante-garde. In addition it performs with University choral ensembles, provides accompaniment for the opera/musical theater program and with the winners of the annual concerto-aria competition. Internationally renown soloists have included Barry Tuckwell as horn soloist and guest conductor; Iona Brown, concert violinist and conductor of the Academy of St. Martins-in-the-Field; and this year, pianist Leon Bates. Recent major repertoire has included Orff's *Carmina Burana*, Stravinsky's *Petrouchka* and *Firebird* suites, and Mussorgsky/Ravel's *Pictures at an Exhibition*.

The *ISU Chamber Orchestra* is a selected classically-sized ensemble of strings and winds that performs 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. It is on tour annually throughout Illinois.

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

March 1

"Concerto-Aria Concert"; 3 p.m.

Braden Auditorium, Illinois State University,
Normal, Illinois.

April 16

"Gershwin by Request"; 4 p.m.

featuring Leon Bates, *Pianist*

Braden Auditorium, Illinois State University,
Normal, Illinois.

